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# Radio Digest

Jessica Dragonette

Thirty-Five Cents

Autumn Number

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JESSICA  
DRAGONETTE

Guy Hoff

Mrs. Graham McNamee; Radio to "Talkies"; Who's Who in Radio

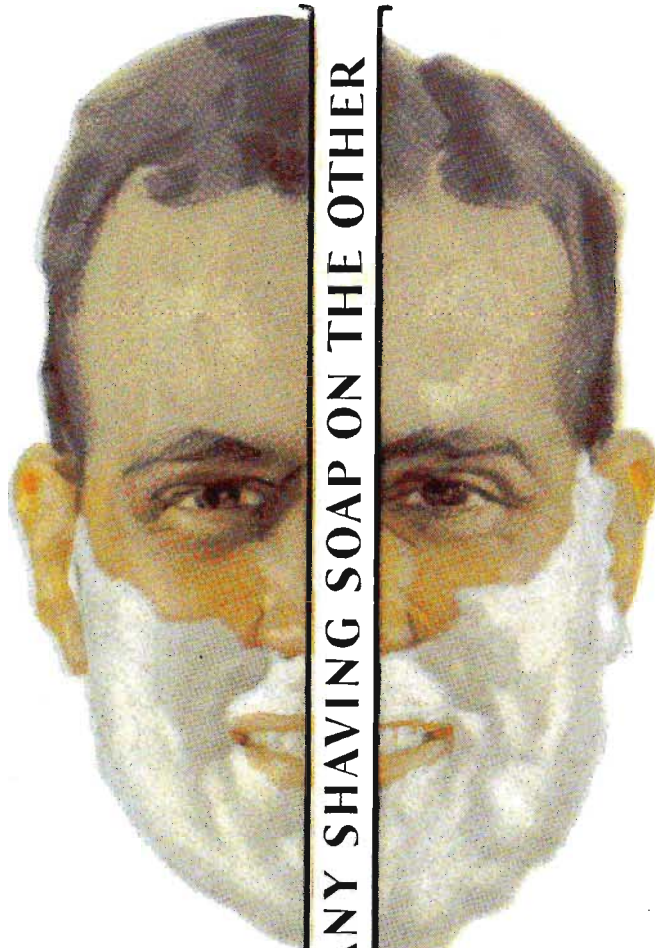
VOL. XXIII

RADIO DIGEST, Illustrated

No. 3



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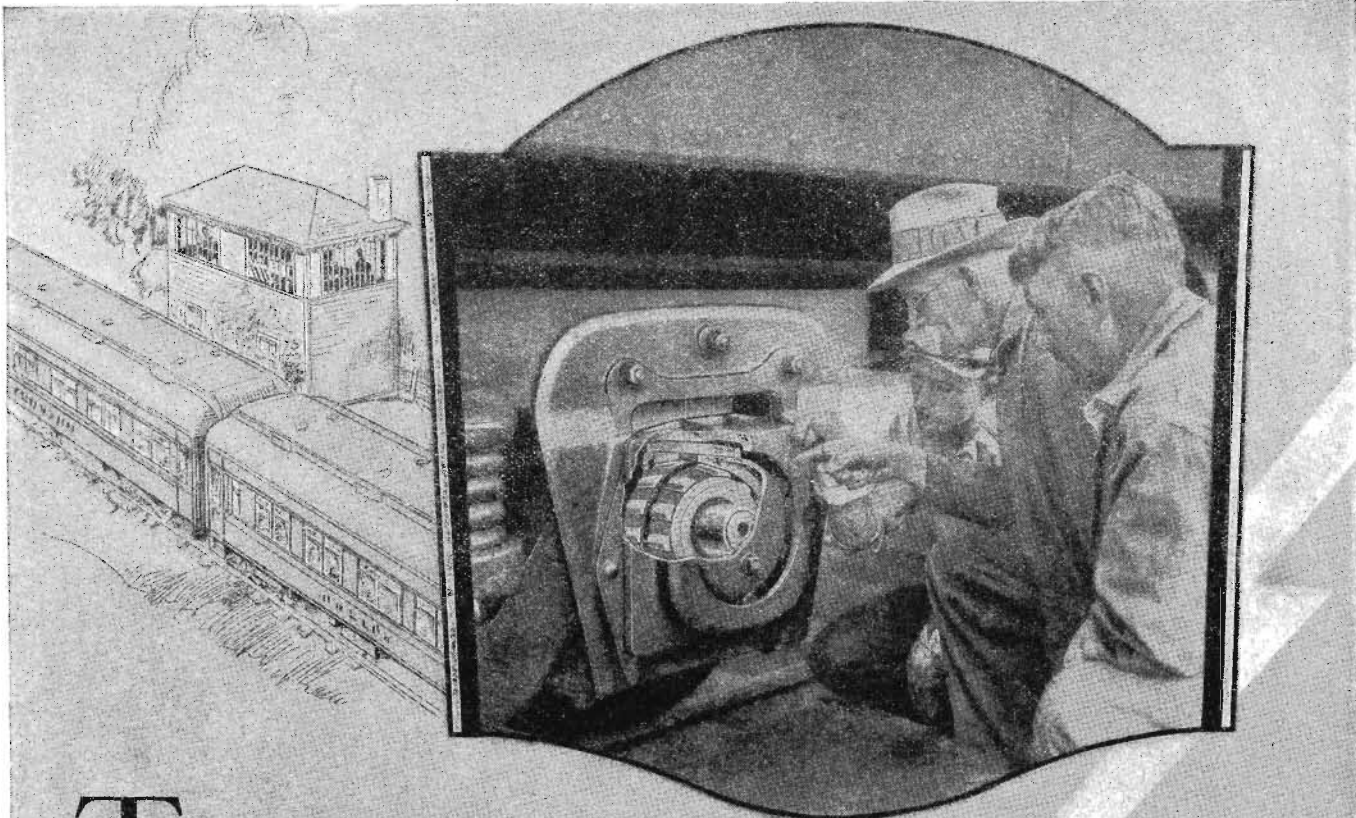
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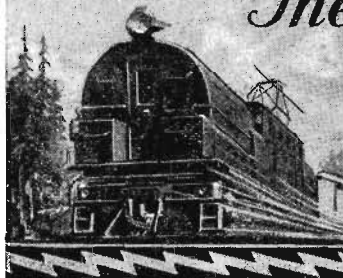
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THE NATIONAL BROADCAST AUTHORITY

E. C. Rayner, Publisher

# Radio Digest

## Illustrated

Harold P. Brown,  
Editor



Member Audit Bureau of Circulations

VOL. XXIII

October, 1928

No. 3

**BEAUTY** in voice, personality and physical charm are rarely found combined in one individual. Fortunate is the exquisite Jessica Dragonette who embodies all three of these desirable graces. Therefore she was decided upon from a list of twelve candidates to adorn the cover of this Radio Digest. Next came the selection of an artist whose brush could do justice to her portrait. Guy Hoff, famous illustrator, was awarded the commission. Miss Dragonette is known to Radio audiences throughout the country. She belongs to the National Broadcasting company galaxy and is heard regularly of a Wednesday night during the Philco Hour of Light Opera. Some estimate of her popularity may be gathered from the fact that the Philco company has received over 25,000 requests for her to sing Memories.



**OUR** Winter number will bring to you the heart of the world's Radio broadcast situation. There will be an especially interesting article on Radio programs in foreign lands. Writers in France, Italy, England, Germany, Spain and Japan are sending special articles to Radio Digest with information as to what the various peoples think of Radio.

**APOLOGIES** to our many good friends who have been patiently waiting for this, our Autumn number. The wheels in Washington move slowly and sometimes they do indeed grind exceedingly small. The reallocation of wave lengths was expected to have been completed so that we would be on the news stands throughout the country early in September. However, the expected information did not materialize. To go on the stands with an obsolete log would be contrary to every principle and purpose of Radio Digest. All other type matter was in readiness and waiting for the last word as to the new wave lengths. When the lists finally were received and sent by telegraph from Washington by our Washington correspondent the corrections were quickly made and the magazine put to press. You may have the satisfaction of knowing that your Radio Digest is the first national magazine to have this important information at your disposal.

**YOU** who voted in the great international orchestra popularity contest doubtless have heard over the air the announcements that the champions have received their gold and silver plaques. The plaques are unique and especially valuable in that they have the profiles of the winning leaders sculptured in enduring metal to last for all time as mementoes of their success. It was a hard fought contest but well worth while and Radio Digest is happy to have sponsored the enterprise.

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## Seed Houses Make Radio Pay

COME on, you specialized high powered salesmen, meet Mr. Henry Field, proprietor of KFNF, Shenandoah, Iowa. Mr. Field doesn't know a lot about Wall street and big combines. Never goes down to New York; just 'tends to his business in the Henry Field Seed house and sells to folks 'round home over the Radio and makes money. Yep, he brought in \$3,000,000 for the last fiscal year.

Earl May, another seed merchant in this same town of Shenandoah, who won the Radio Digest popularity Gold Cup for 1927, is a competitor in the same line and does his talking over Radio Station KMA. While his last financial statement is not available at the moment his profits for the year probably were not far one way or the other from Mr. Field's. Besides that he built a huge auditorium to take care of his Radio guests who come in legions to see the studio "performers."

## Day of the Racketeer

AUDIO pictures send shivers up and down the spines of some of the musicians' unions. In certain sections there is just a touch of glee over the situation where the unions have fallen into the hands of unscrupulous racketeers. These unrepresentative leaders have gradually been killing the goose that lays the golden egg. Extortion reached such a stage in Chicago that the ancient and honorable Chicago Symphony orchestra was wrecked, after a service of approximately thirty years. Owners of 52 theatres in an attempt to resist the demands of the officials for renewals of contracts offered to submit their books to disinterested auditors to show that they would be running at a loss if they were compelled to hire the minimum of four musicians. To this the spokesman for the union is said to have replied, "We are not interested in that. What you make is your problem, not ours." Yet the owners would not dare to operate in defiance for fear of losing their union operators, their union stage hands and union janitors, with smashed apparatus and stink bombs in the offing—sad lessons of the past. The public has no quarrel with union organization—in principle it is fine, and in most cases it is just as dignified and honorable as any other business organization in negotiating and carrying out its contracts. Musicians individually are inclined to be refined, aesthetic and of artistic temperament rather than hard boiled bruisers. They are, therefore, the more susceptible to the two-fisted control of overlords not of their kind. This alliance doubtless brings them more money but in the long run is it really good business? One big chain theatre organization in Chicago has made it plain that it soon will be in a position where it will cease to deal with the musicians' union for any services whatever.

## Programs a la Soviet

RADIO Commissioner Harold A. Lafount has proposed that every station making application for renewal of license shall submit a list of ten names of leading citizens of the community to act as an advisory board in arranging the station's programs. This board is to act without pay and to see that the station serves in the "public interest, convenience and necessity," according to the provisions of the Radio law. Mr. Lafount comes from the Pacific coast zone where people are more neighborly and help each other out without monetary consideration. The idea would not be at all practical east of the Mississippi. Imagine volunteer committees of ten telling the New York stations how to make up their programs!

## Radio to Salvage Human Wrecks

AN article in this issue of Radio Digest from a convict in the Ohio state prison calls attention to the great good that may come from Radio to individuals who have become outcasts from society. It may prove a potent salvage agent and bring some of these men back to useful careers. Westinghouse recently published a letter from George Holmes, former school teacher in the government employ, now confined in the Iowa state penitentiary. The letter was addressed to Uncle Bob at KYW. It said in part: "It may surprise you to learn that 600 of us who have headsets connected with an A-K 32 outfit listen to you often as you kid the kids. . . . To me Radio programs are a liberal education. One instance: Walter Damrosch in one of his talkfests made a remark in regard to music which aroused my curiosity—one of those rare ideas which serve to expand one's intellect and makes it necessary to hustle around and find material to fill the resulting void. One by one I draw out and read all the books in our rather comprehensive library touching on music. I never did find just what I sought but, man dear, you'd be surprised at the pleas-

ure and profit I got out of the quest." In a postscript he adds: "I can't remember the man's name who puts over the Twenty Minutes of Good Reading, but will you please tell him that he is very popular here. For some reason, we not only enjoy his stuff, but like him personally. I realize that praise or criticism from a lowly convict might be considered the absolute zero in commendation or condemnation." The letter is signed, "George Holmes, No. 12452, Iowa State Prison, Fort Madison, Ia." Make your own editorial comment.

## Radio Movies and the Family

MOTION pictures by Radio—first a dream and now a reality. The accomplishment can be credited to no single individual any more than Radio itself can be credited as it is today to Marconi. With the development of the Neon gas tube the next advance was largely the work of skilled mathematicians. We might almost have expected the evolution of the scanning disc from Professor Moulton or Einstein, if either had happened to be directly interested in the problem. As a matter of fact, the moving picture broadcast was merely a by-product of the research made by Dr. Frank Conrad of the Westinghouse Electric and Manufacturing company. Dr. Conrad was first engaged in audio film development.

Having perfected that device he became intrigued with the idea of putting the film picture through the Neon tube and making it move. Utilizing what already had been devised it took him but a few weeks to build a machine capable of presenting a moving picture by Radio. Now that it has been done once it can be done any number of times. The prospect is that our Radio receivers are going to be made so attractive that we shall resent any effort whatever to move us from the home fireside. Is this not a natural step in the destiny of mankind?

There has been a great deal of worry that the home is going to ruin. All the members of the family are always wanting to go somewhere so that the family circle is little more than a myth. Each member of the family has his own diversions. But as the Radio receiver becomes more and more fascinating it is plain to see that some sort of fate has now come to the rescue to preserve unto humanity the unity of the family circle. The luxury of a comfortable chair in a cozy room and freedom to speak or move about will possibly make hard competition for the future theatre and other places of amusement.

## Campbell Goes to United Artists

HAROLD E. CAMPBELL, for three years chief engineer for WLS, the Sears-Roebuck station, Chicago, is one of the many technical, as well as art experts, vamped into the movies from Radio. He began a new contract with United Artists as recording director of the audio film September 1.

A GREAT many small stations, operating on 10 to 50 watts, are recommended by Commissioner O. H. Caldwell. There should be one such station for every community of 10,000, he thinks. It should serve in the same capacity as the community or country newspaper.

KDKA, the first broadcasting station, will be eight years old November 2. Now look at 'em!

If you don't like the programs the station director wants to know why and what you do want. Write to him.

MEMBERS of Radio commission have gone on record that they hope to make the present alignment of broadcast channels fairly permanent. The announcement, whether it be for better or for worse, doubtless will be received by the average listener with a deep sigh of relief.

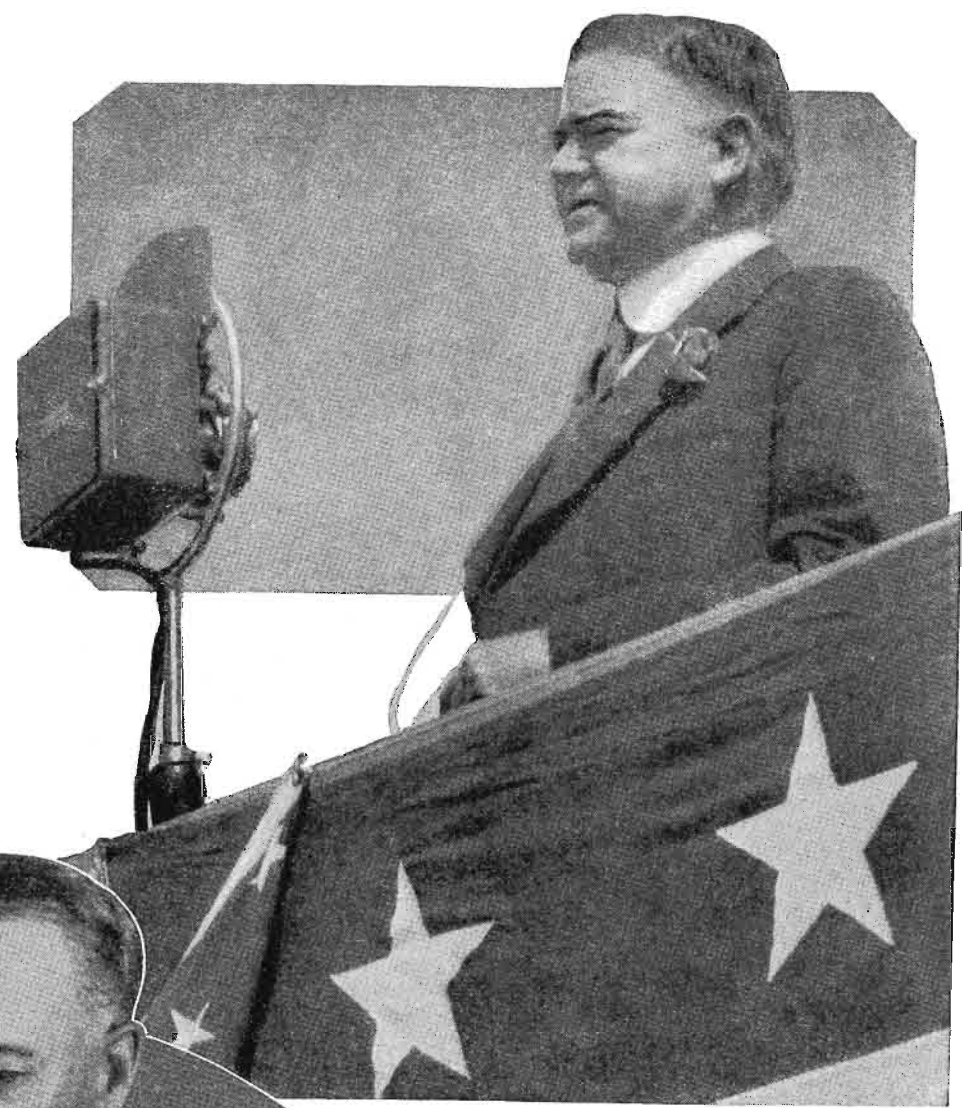
"Dynamic" is a new word coming in strong in Radio lingo.

How much did you win on your Radio stock?

Hope the new allocations suit you fine.

Just wait. Maybe W. R. H. will amalgamate the N. B. C. By the way, how come there is no call "WRH"?

Maybe the old DX days will return with the new allocations.



SEVENTY of the leading broadcast stations of the country carried the messages of the two leading presidential nominees to a large majority of the voters of the United States—Herbert Hoover from the West Coast and Al Smith from the East Coast. Both candidates were heard equally well from one end of the country to the other. The voters learn with equal speed and facility the results of the great election.



# Mike Makes Notables Quake

*GALLI-CURCI Not Self Confident Until Rehearsed Five*

*Times; Titta Ruffo Upset by Loud Speaker; Deep Sea*

*Diver Completely Flabbergasted*

By William Burke Miller



**T**EN years ago Paul Whiteman starved himself to pay his orchestra enough money to keep them together. Today both sides of the Atlantic acclaim him King of Jazz and he starves himself for other reasons, obvious in the above picture.

**I**N AN endless procession, celebrities come and go before the microphone but its apparent lack of response seems to rob them of the confidence and well-being with which they otherwise meet the public. A famous aviator, an explorer, a popular hero, a celebrated actress, a musician of world renown, a figure of international importance, on the same evening may appear before this instrument of chrome steel and duralumin but to none does it offer encouragement or censure. Cold and alone it sits enthroned unperturbed.

In a month this monarch receives thousands at his court, but he never acknowledges them except through the recognition of his countless subjects—the listeners—who, as did the Roman lords of old, turn thumbs up or down on those seeking favor. And it is this knowledge, probably, which affects the great more than it does the embryo musician who is not always so conscious of the millions who give him hearing.

A greater number of famous persons visit the National Broadcasting company's studios in New York than anywhere else, for celebrities in every field appear there at one time or another on the political, educational, religious or musical programs arranged for nation-wide broadcasting. Picking at random from a list of those who have spoken through the NBC system within the last several months, one sees the name of practically ever person who has figured in public life.

**A**MONG these will be found Trader Horn, Commander Richard E. Byrd, Madame Galli-Curci, Edith Mason, John D. Rockefeller, Jr., Rosa Ponselle, Elsie Ferguson, William S. Wickwire, Gene Tunney, Tom Heeney, Henry K. Hadley, Amelia Earhart, Titta Ruffo, Governor Alfred E. Smith, Herbert Hoover, President Coolidge, Charles Evans Hughes, John W. Davis, Baron von Huenefeld, Capt. Herman Koehl, Maj. James Fitzmaurice, Samuel Insull, Eva Le Gallienne, Richard Crooks, Madame Jeritza, Mrs. Carrie Chapman Catt, William T. Cosgrave, President of the Executive Council of the Irish Free State; President Machado of Cuba, Daniel Frohman, Raymond Hitchcock, James T. Powers, F. Trubee Davison, Charles M. Schwab, Nicholas Murray Butler, John Erskine and others.

Jeritza and Titta Ruffo, who are known for their self-assurance on the operatic stage, showed bashfulness before the microphone, although their performance did not indicate this to the listeners. But to those in the studio it was another story. Fear for that ever present but unknown quantity called "temperament," directors and assistants had taken many precautions to insure the best possible results. Every member of the staff was on his toes for emergencies.

Several hundred persons were present in the National Broadcasting company building when Jeritza sang. They crowded about the windows on the fourteenth floor which look down on Studio B. The prima donna, seeing the eyes on her from above, requested that all windows be curtained while she sang. This was hardly completed before she burst into tears and paced up and down. A moment later the announcer called a warning and Jeritza attempted to control herself. She caught up a wrap and put it about her shoulders, took out a lip stick and powder as though she were about to walk out on the stage. When announced, she stepped before the microphone, glanced appealingly to the announcer, then toward the orchestra conductor, and began to sing as only Jeritza can.

**R**UFFO, upon arriving at the studios, asked that he be taken to a room where it was absolutely quiet. He was shown

into Studio H, the auditorium-studio on the fifteenth floor. While asking questions about microphone technique, someone, not aware of Ruffo's request, turned on the exponential horn and flooded the room with music. Ruffo jumped across the floor and yelled: "I thought you said it would be quiet here!" The horn was shut off. Yet with his cue from the conductor, Ruffo forgot everything save his song. Between selections, however, he made motions to the monitor, through the double-glass window, to learn how he had "miked."

Galli-Curci visited the studios for five rehearsals before broadcasting in the Victor hour. On these visits she questioned the directors, asking if there was any difference between the broadcasting microphone and the one used for phonograph recording. Her husband and accompanist, Homer Samuels, came with her on these visits and listened from the control booth while she rehearsed. Fortified by these rehearsals, Galli-Curci apparently was in command of herself when she sang, although the eyes from above disturbed her as they had Jeritza.

John D. Rockefeller, Jr., sat at a table when he broadcast and read his speech from a copy. He showed little or no nervousness after he began, although his voice was noticeably freer toward the end of his talk than at the beginning. His son was in the studios with him and listened attentively to a loud speaker in the control booth.

**T**HE three fliers, Baron von Huenefeld, Captain Herman Koehl and Major James Fitzmaurice were in too rare a mood upon reaching New York to be upset by the microphone. The two Germans obviously were more concerned in expressing themselves in understandable English. Many will recall Koehl's delightful phrase when introduced at the dinner given by the City of New York, "I vil no long speech make."

Trader Horn was another to whom the microphone meant nothing. He, too, was rehearsed for his sponsors feared his lack of teeth would make it difficult for Horn to be understood. This was overcome, however, and on the night of his broadcast two hundred persons were sitting around the studio. The old African trader was seated at a table with his back to the orchestra and audience.

The microphone was on several books on a table adjusted on a level with Horn's face. As he launched into his narrative, however, he forgot prepared lines which were cued to the music and threw his arms widely about and attempted to turn around toward the audience. Two announcers were in a panic as they saved the microphone from the waving arms and tried to keep it in position. As the Trader turned, one of them would deftly lift the microphone and hold it before Horn's mouth. This went on throughout the program and none knew just which way he would turn his head or just when the waving arms would cuff the microphone and send it tumbling to the floor. But certainly no person could say that Trader Horn stood in any awe of the bit of machinery.

Gene Tunney was not at ease in the studios. He stood and read stiffly, although his voice registered very well. Commander Byrd was himself before the microphone. He had prepared his speech in advance and in timing it he was cautioned not to read too slowly. On the air, however, Commander Byrd told his story simply and the Southern drawl was evident even though stop watches were compared and the program director suffered agonies with visions that his program would not be completed on time.

(Continued on next page)



Even the dauntless heroes of the Great Outdoors suffer tremors in the presence of the simple little microphone.

OF THE popular heroes of the year, William S. Wickwire, navy sea-diver, is outstanding. His courage and quick thinking under stress were amply demonstrated when life and death depended on his nerve when the United States submarine, S-4, sank. Wickwire was one of the divers to establish communication by slow, painful hammer taps, with the six imprisoned in the torpedo room who were given a little reprieve on life and later doomed when bad weather and a rough sea prevented the rescuers from continuing their struggles. In addition to his code messages to the entombed sailors, Wickwire saved a fellow diver who became entangled in the wreckage.

Wickwire was induced to appear on the Collier's Radio hour and give to the nation the actual difficulties which beset the rescuers, who were then under a cloud of doubt for apparent inactivity.

The diver was wearing dark tan shoes when he came into the studio. He had written out a few notes for reference. As soon as he was introduced, Wickwire's face was bathed in perspiration. He stuttered and gulped as he began to talk. The paper in his hand rattled and was heard by many listeners. As he continued he breathed with difficulty and his face turned the hue of his shoes.

After he was off the air his first words were expressive.

"Gosh, that was awful. I'll go under the sea any time, but I don't want to talk to one those things again."

MANY listeners will recall the Collier Hour when Tom Mix, favorite two-gun moving picture cowboy, talked to the Radio audience. Poor Tom, who has been through a thousand perils with his loyal steed, Tony, approached the microphone with suspicion and perspiration. He sensed a tremendous force back of the innocent looking little disc of metal. He seemed to feel a million eyes peering at him through that little hole into which he was to speak. And because he could not see the eyes but knew they were there, he trembled. It is the ever-present consciousness of critical, listening strangers off there in the darkness with no visible evidence of their attitude toward the speaker that seems to terrify. So Tom talked into the little spot, which he afterward said would make a good bull's eye for a long-shot target, and stuttered. However, his evident shyness, considering the character that he plays, no doubt won for him only increased admiration on the part of those who follow his adventures on the screen. This may be said especially of the little folk to whom Tom addressed the most of his remarks.

Would Tom Mix or any others of the notables have been better received had their broadcasts first been rehearsed and put on the new form of record in perfect form? That is an experiment that probably will come with the developments of Radio broadcasts of the near future.



By the smile on this pretty face you would almost guess her title at the KMTR studios. Yes, sir, she's Miss Louise Howatt, the "Happiness Girl." Sings contralto, plays piano.

## Paul Whiteman—Self Made King

PAUL WHITEMAN is sitting pretty as everybody knows. Fame and fortune are now tucked securely inside his capacious belt. He is the undisputed king of Jazzland. Columbia just signed a long term treaty with him for a king's ransom. No more worries about where the rent's coming from. No wrinkled brow on the weekly payroll problem. He's up on the throne and sittin' pretty. He's a self-made king.

BUT time was—not so very far back—when Paul Whiteman had to pack along a mess of worries just like anybody else with a few extras.

He was born in Denver, March 28, 1890, and grew up there. His father was director of music in the Denver public schools. So the biographers might say he was a born musician. At 17 he was playing viola in the San Francisco Symphony orchestra and had already made his mark.

Just about this time, or shortly before, a form of syncopated rhythm seeped out of a cabaret in New Orleans. It was catchy. Paul thinks it happened in 1915. It spread over the country. When he heard it Whiteman felt the portent of something big and new. He wrote the first orchestral score and called it jazz. Then the war came. Whiteman became leader of a navy band. Afterward sick and penniless he struggled with his big idea for a new foothold. He even starved himself to have

money enough to pay his men and keep them together—that was in San Francisco.

Just while the whole band was blue enough to take a deep shade of indigo without instruments there came a call to open the Ambassador hotel at Atlantic City. That was their first trip east. Their success was instantaneous. Next they were called to the Palais Royal in New York and there Whiteman, the new discovery, was introduced to Lord

Mountbatten, friend of the Prince of Wales. The next step was to London where the Whiteman orchestra was the sensation of the season of 1923.

Then back to the homeland where he made concert tours back and forth across the continent, hailed everywhere as the master and chief of the realm of Jazz. He made phonograph records and the records have sold into the millions.

"Our country," says his genial Highness, "is not the childishly jubilant nation that some people seem to think. Behind the rush of achievement is a restlessness of dissatisfaction, a vague nostalgia and yearning for something indefinable, beyond our grasp. That is the thing expressed by that wail, that longing behind all the surface clamor and rhythm of jazz. The critics may call it Oriental, Russian or anything they like. It is the expression of the soul of America and America recognizes it."

Under the Columbia banner he is looking forward to new laurels and if there are any laurels that he hasn't already had it is promised that he will get them. See Paul Whiteman's picture as he is today on page 8 of this issue.

# KOA Will Resurrect Old West

## MIRACLE of Radio Drama Invoked to Bring Ancient Race Back to Life



Miss Martha Wilcox, Spanish dancer, to help vitalize era of Spanish conquest. Typical prospector of the Old West.

FREEMAN H. TALBOT, big, broad man of the West, is just about the type of person you would expect to be in charge of the mile high broadcasting station, KOA, Denver.

He is a man of culture and a man of the open, and his enthusiasm never fails. He has undertaken a program of large proportions, and when the series of broadcasts he has mapped out has been finished Radio listeners who are fortunate enough to have heard them will know a whole lot more about history, early days of the country and Colorado in particular. Mr. Talbot made this announcement:

"Our tentative list will embrace the following subjects: Santa Fe Trail, Oregon Trail, Pony Express, Kit Carson, Buffalo Bill, Lieutenant Pike (of Pike's Peak fame) and Wyoming."

Once again the old West will live. By the magic of Radio the characters emblazoned across the pages of history, legend and stories that seem half real and half myth will come to life. Cowboys, Indians, scenes from the old gold rush camps, early settlements, all will be vividly portrayed by incident, and often with actual characters or descendants of those exciting days, before the microphone.

"We are going to make sure that every detail is authentic," continued Mr. Talbot, "as we put the facts into dramatic form. We are going back to the days of the cliff dwellers and repeople this territory with a race who lived and left evidence of a high degree of civilization that existed from 500 to 800 years before the Pilgrims landed at Plymouth Rock.

"WE WILL present the coming of Coronado and the Spaniards in search of the seven cities of gold; the constant warfare as

the encroaching whites threatened the extinction of the Redskins; the battles among the Indians themselves; the stirring days of the sturdy pioneer; the thrilling trek of the Mormons with their indomitable faith, and all the exploits and stimulating adventures associated with the Winning of the West.

"It is our hope to present all of this in a very dramatic form. There will be no hokum. Just the plain facts are far more exciting than any novel ever dreamed by our boyhood idol, Nick Carter."

A few weeks ago Mr. Talbot took a trip East, where he visited the Radio headquarters of the General Electric company, which owns KOA. He discussed his plans with the chief execu-

tives at Schenectady and was told to go ahead and make a good job of it. Everything possible will be done to have the proper materials and people to make this broadcast pageant just as entertaining as it is instructive.

"If a scene calls for the dramatization of an old dance hall," said Mr. Talbot, "you may be assured the dance hall will be a replica of some specific dance hall that actually existed at the period depicted. If it necessary to shoot a few microphone artists to add the proper color; well, we'll see which ones we can spare.

"Incidentally we are going to make a permanent contribution to the music of the country in the resuscitation of quaint cowboy ballads, songs of the pioneers and the authentic—mark that word AUTHENTIC—music of the Indians and the early Spaniards. To make sure of the authentic emphasis we will employ for the research work such experts as Dr. Harold Loring, former appointee of Theodore Roosevelt to study Indian music; Jean Allard Jeancon, formerly curator of the state museum and recognized authority on the early customs and prehistoric life of Colorado; Dean H. Dickason, world traveler and lecturer; Courtney Riley Cooper and others of that class.

"This intermountain territory is the oldest and yet the newest land in the world," said Mr. Talbot, discussing again the aboriginals. "If geologists are right, here was the original Garden of Eden, and in the course of these historic broadcasts we expect to tell the people about this land which has more antiquities than Egypt or Assyria; of the famous river which flows overhead; of the Hopi rainmakers; of the famous rivers of stone; of the apartment houses containing as many as 500 rooms, built over 1,000 years ago; how the people today telephone for rain and get it; of the gruesome Hopi snake dance, and of Acoma, the city built in the sky."

This is just a glimpse of the ambitious plans of Mr. Talbot for his station that broadcasts from a mile high above the sea.



Phil Yoder, one of the cowboy clan, riding Old Dad. He will help revive the era when every man depended on his horse for his life.



# Is He Connoisseur or

## Xavier Cugat Would Like to Curio Collector or

“A MAN may have his work and a hobby,” is a rule that many a successful man has followed. The hobby keeps a man from going stale on his work, and in many cases the hobby has eventually assumed enough importance so that the hobby became the work and the work the hobby.

But what about a man who has three hobbies and no work? Or, if you prefer, three lines of work and no hobbies. Imagine his embarrassment if a new acquaintance should inquire, “What line of work are you in?”

Such is the predicament of Cugat, the violinist, or De Bru, the caricaturist, or Xavier, the famous collector and dealer in Spanish antiques in Hollywood. For, to be absolutely honest, Xavier Cugat, for that is his real name, doesn't himself know whether he is wedded to his bow, his lightning pen or to the cool vastness of the loft building where as a business man he deals in antiques of Old Spain that go back to the Moorish invasion.

At one time he thought the musician in him was to be his guiding spirit. He had been soloist with six of Europe's best symphony orchestras — Berlin, Paris and Barcelona know this disciple of Sarasate. He came to America as an assisting artist for the Great Caruso, did concert work and branched out into musical comedies when he directed a Winter Garden show for the Schuberts.

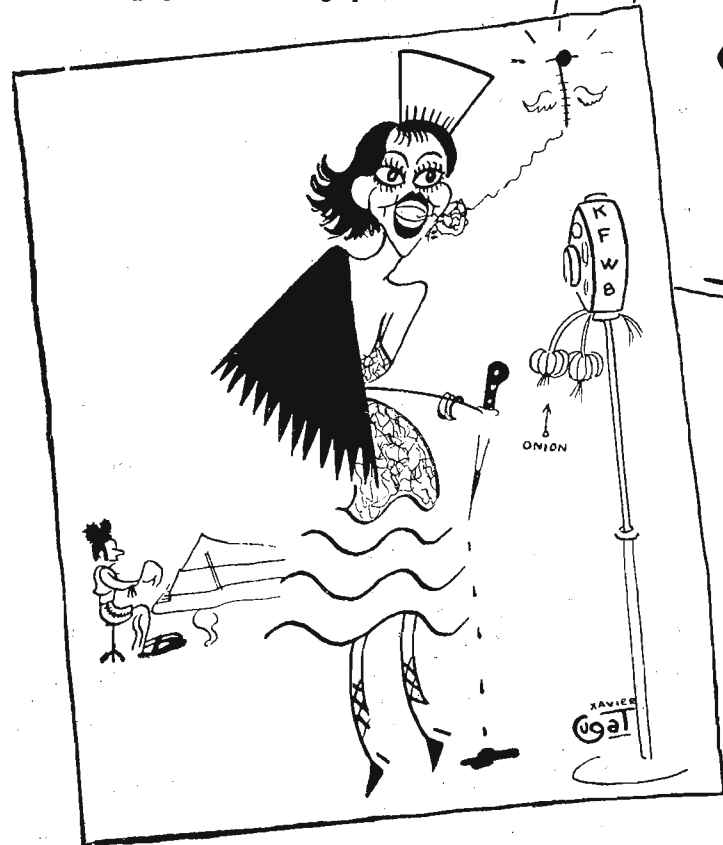
Then he came to Hollywood, that crazy-quilt city of the leaping celluloid, entranced by the thought of laying aside his violin to take up a hobby of his as a business.



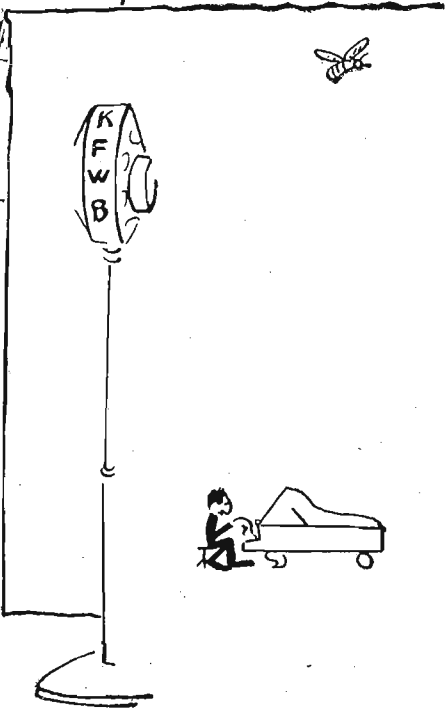
When Leon Belasky takes up his violin in the KFWB studio at Hollywood the Spanish artist, Xavier Cugat, sees a trembling heart pierced with Cupid's dart. Such are the tender sentiments stirred by the Russian's bow. Belasky also directs string quartet.



Vernon Rickard, formerly of WGN, Chicago, is now tenor on the KFWB staff and it is announced soon he will be a star in the new audio pictures.



Carmen Castillo, Spanish soprano, who shares KFWB honors with Cugat.



# Artist-Business-Man?

## Know What to Call Himself Merchant-Violinist

On the thirteenth floor of Hollywood's largest skyscraper he has what is considered the most perfect collection of genuine Spanish antiques in this country.

Into the plot now comes another hobby to disturb the routine of Xavier, the collector, and Cugat, the violinist. To amuse himself in leisure hours Cugat has for many years made caricatures of famous people with whom he has been thrown in contact from time to time. One day he made one for a famous star during a party at her house. The star's press agent saw it and asked permission to have it printed. It was granted. Ten days later one of the world's largest fan magazines wired De Bru, as he generally signs himself on his caricatures, that they would buy two pages each month of caricatures of well-known motion picture people. A newspaper syndicate then offered to take a page of caricatures weekly for Sunday rotogravure sections, and the great newspaper of Mexico, El Universal, asked if he would come to Mexico City as a staff artist for the paper covering the entire Americas for them.

“But I could not go,” explained Cugat. “I have my business in Hollywood and besides I like to play my violin, too.”

So in Hollywood he stays, despite offers to De Bru as the caricaturist and to Cugat, the violinist. Once each week he plays a concert over KFWB, bringing with him Carmen Castillo, whose voice he believes more nearly approaches the great Raquel Meller than any he has ever heard.

And Manager Gerald King of KFWB is happy and content, for where can you find a more ideal combination than a great artist whose magic bow before the microphone draws listeners as sugar does flies or flowers draw bees.

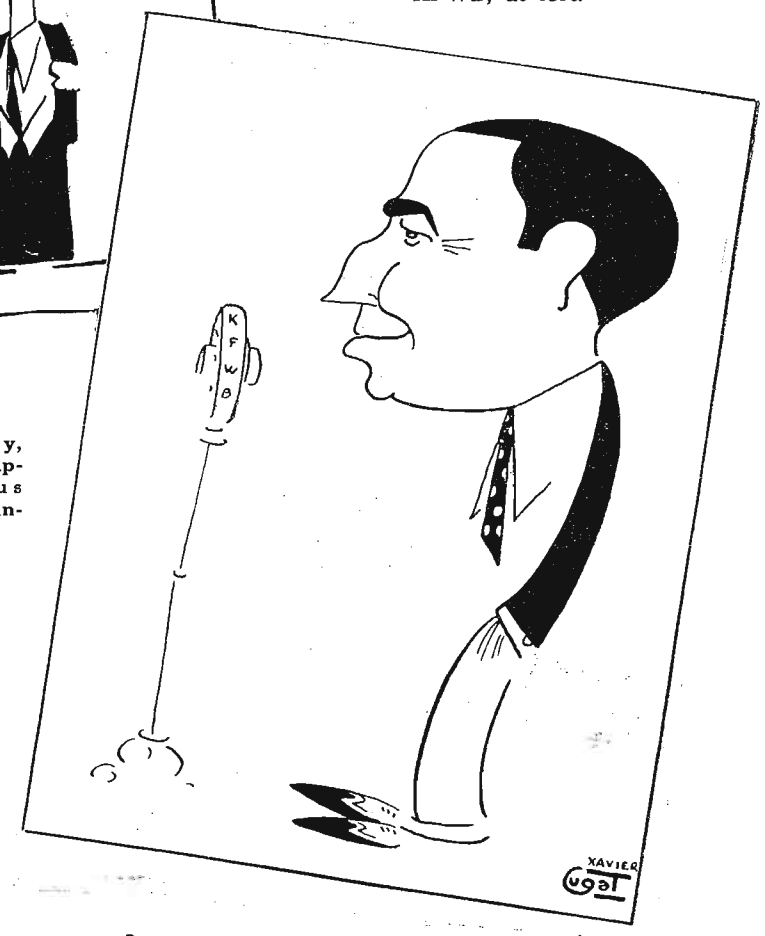
Xavier Cugat by De Bru or De Bru by Xavier Cugat —one draws the bow, the other the picture, both are same.



Florence Israel as Aunt Sammy broadcasts home economics advice and Cugat sees a stew about to take the air under her direction. Gerald King, director of KFWB, at left.



Bill Ray, right, appears thus to the Spanish artist.





# Listeners Decide A. B. C. Music

## NORTHWEST Chain Builds Programs

Based on Public Vote Contest



Marjorie Le Voe, above, helped bring fame to KYA, San Francisco, of the American Broadcast Chain by winning the Golden Apple in a beauty contest. Gus Hail, right, is the wide awake sports announcer over KEX, Portland, Ore., a member of the ABC chain.



Ruby Hall, above, one of the KGA Harmony Girls at Spokane. At right is the Vim, Vigor and Vitality orchestra of KJR, Seattle, who stimulate early risers with snappy morning exercises. Mabel Mohrman, pianist and director. All part of ABC chain.

**I**N THE Pacific Northwest, Radio has been the means of developing a deeper seated appreciation of music in all classes. As yet, a rather new section, the arts have not gained that pre-eminent position they hold in many of the older communities. and time alone will open a more advanced understanding of fine music to the masses. Radio is becoming a prime mover in the advancement of music and literature and for that reason more attention is being given the quality and type of entertainment broadcast. Some of the methods employed by the broadcasting companies in determining the type of programs to present have been program votes, artist votes, station popularity votes, and the American Broadcasting Company operating the A. B. C. chain of four stations in the Northwest, even went so far as to sponsor a program planning contest through each of their four stations, including KJR, Seattle; KGA, Spokane; KEX, Portland, and KYA, San Francisco.

In this program planning contest, which lasted over a period of eight weeks, the entrants were invited to prepare and submit a program of the type they most enjoyed. For the best plans submitted cash prizes were awarded ranging from \$50 to \$500.

The statistics afforded, and which have determined to great extent the program policy of this chain may be summed up as follows: Seventy-five per cent preferred semi-classical and classical instrumental programs interspersed with vocal ballads, fifteen per cent preferred lighter instrumental programs, with occasional singing, five per cent preferred light vocal programs and five per cent leaned towards readings and dialogues.

Although striving to vary their programs with interesting and novel interspersions of a high order, a representative program over the A. B. C. chain originating in the studios of KJR, may be outlined as follows: Opening with health and setting up exercises supported by a five piece orchestra, the morning broadcast includes musical selections from light operas and popular music played by a five piece all-artist organization, domestic science hints, news items, and songs of a lighter type. The afternoon program opens with a lunch hour concert by a twenty piece orchestra, a program by a stringed trio, a mid-afternoon broadcast of newly released popular numbers, a tea hour classical concert by the twenty piece orchestra under the direction of Francesco Longo, internationally known pianist, and a late afternoon broadcast (Continued on page 14)



# "Merry Old Chief" Rules WJR

Former King of Kansas City Nighthawks Instills Vivacious Spirit in Detroit Station



Gentlemen first: And it's the Merry Old Chief himself in the center, now known as Mr. Leo Fitzpatrick. Miss Thelma Bow, above, teammate of Bernice.

Bernice has spent six precious years of her young life as official accompanist for the Red Apple club and now teams with Thelma Bow.

**T**IME certainly is working fast with the Radio game. It's a big shift every year—change in styles of entertainment, improvements in apparatus, and change about of personnel at the studios and the stations.

Sometimes as you lean back in the old Morris chair, the smoke curling lazily about your head and the strains of the Pompahloozah orchestra come lifting clear and natural from your latest reproducer, do you not wonder what has become of some of the voices you used to hear?

Remember the old thrills, the extremes of elation and exasperation as you twisted the whimsy dials, dodged static and conflicting waves, and finally pounced on the DX station you knew should be at approximately the same point on the configuration of the dials it had been the night before?

For instance, remember that jolly hilarious hour of midnight on WDAF at Kansas City, and the Merry Old Chief of the Nighthawks? You fiddled around the whole evening trying to pick them up while your blooming neighbor was swatting and sideswiping every wave for forty miles around. But suddenly he pulled the switch, turned out the lights and folded himself into bed. The whistling ceased, you got a chuckle from the Merry Old Chief, a snort from the trombone, a sweeping sigh from a fiddle and a moan from the big bassoon. Remember the thrill?

Oh, boy, betcher life you do! Well, where's the Merry Old Chief today? There's a voice you'd like to hear. He certainly isn't at WDAF any more.

**H**ERE'S a tip. Try WJR, Detroit. Maybe you'll hear him, maybe you won't. But that's where he is just the same. He's been there two years now. He's got John Patt with him, too, for first assistant. Oh, no, no, he's not the Merry Old Chief of old—he's Mr. Leo Fitzpatrick, vice president and general manager of one of the smartest and most popular stations in the country. But it was the Merry Old Chief that put him there, and it is the spirit and heart of the Merry Old Chief that makes WJR the breezy, popular station that it is today. You remember the two Patt boys at WDAF? Well, Mr. Fitzpatrick felt he simply couldn't get along without one of them, so he sent for John, and together

they have put the enthusiasm and ginger of old in the Detroit station.

The capable and successful broadcast station of today is a four square institution with one face on a par with the other. It must have an artistic front and a social front; it must have a technically efficient front and a business front. With all four fronts well established it is a four square success, and WJR is a four square station.

On the artistic front stands Jean Goldkette, musical director of the station. Mr. Goldkette enjoys national fame for his genius both as a director and concert pianist. His name heads a dozen orchestras playing in Detroit, Chicago and Kansas City. Goldkette orchestra Victor records are in big demand. It would be hard to find a more able and talented person to supervise the artistic front of WJR.

The social side of the station has been very carefully built up to include many popular features, educational and religious phases and special entertainment for various members of the family household.

The station's educational features are admirably designed to suit the requirements of Radio presentation and to meet the demands of listening. Gordon Higham, world traveler, writer and poet, is educational director, with Miss Jessie Bonstelle, nationally famous actress and play director, as counsel for WJR's dramatic activities. Mr. Higham, in addition to his many writing activities, is an ordained minister of England, but his speaking activities have recently been limited to Radio and banquet work. His specialty at present is the WJR Recreation Hour, from 2 to 3 o'clock daily.

**J**OHAN B. ECCLES is the studio director of WJR, in charge of maintaining all studio schedules for rehearsals and programs and assigning microphones to various programs. He also is an announcer, handling many of the station's studio programs.

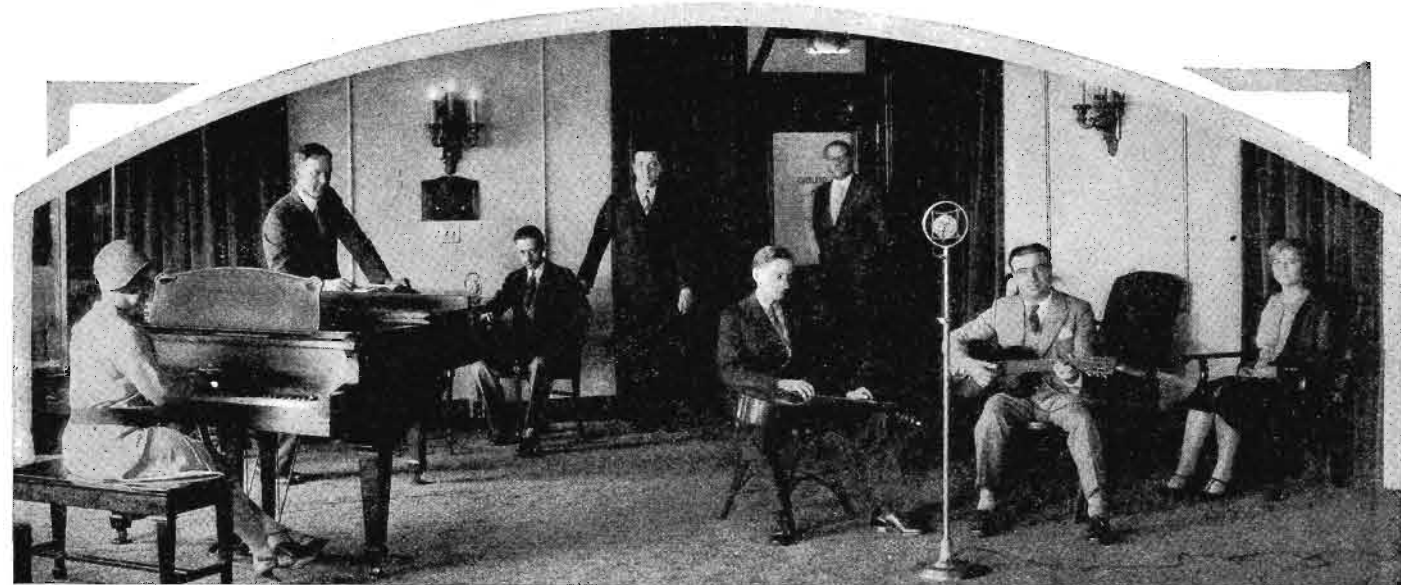
Neal Tomy, pioneer in Detroit broadcasting and for six years chief of the Detroit Free Press Red Apple Club, is manager of WCX, which is affiliated with WJR in presenting the National Broadcasting company Blue Network programs. His pleasantries continue to delight Red Apple Club audiences on Tuesday nights and, in addition, (Continued on page 14)



# WHK is Happy in New Studio

*CLEVELAND Station Oldest in Northern Ohio Keeps Step*

*With Times in Artistic and Commercial Advance*



**Glimpse of new WHK Studios Atop Engineers' Bank Building. Studio Artists waiting for director's signal.**

**K**EEPING step with the forward line of progress, WHK of the Radio Air corporation in Cleveland, recently moved into its new studio atop the 20-story Engineers' National Bank building. Studio and station are equipped with luxurious furnishings and the very latest in the way of electrical apparatus.

Although WHK is one of the oldest broadcasting stations in the state, and the first one in northern Ohio, it has made its most notable progress during the past six months when it stepped its time on the air up to an additional 45 hours per week. This makes available the Columbia chain programs. A new \$20,000 organ also has just been installed.

The management is making a strong bid as an instrument of real public service by broadcasting special programs from the Cleveland Museum of Art and especially entertaining lectures by staff representatives of the Museum of Natural History. Four of the leading dance bands in Cleveland contribute regularly to the popular entertainment.

The station stands firmly on its own resources and presents a number of captivating commercial features, including the Bureau of Broadcasting Modern Housekeeping and Cooking School, beauty talks, shopping hints and a particularly interesting feature conducted by Ethel and Harry who discuss the things that interest themselves and all young people from day to day.

The station is managed by the "Three Howletts," M. A. Howlett, general manager; Harry Howlett, commercial manager, and Eric S. Howlett, program director. Short wave broadcasts and television will be announced soon.

## Fans Choose Programs

(Continued from page 12)

of popular music, the evening program opens with a vocal recital, news flashes, announcements, a light opera broadcast, then reaches a climax with a classical and semi-classical program by the

twenty-piece orchestra under the direction of Mr. Longo. The program for the day is closed by a late broadcast of dance music by a well known recording orchestra. The Sunday programs are composed mostly of sacred and classical vocal numbers by duos, quartets, double quartets and soloists and instrumental numbers of the heavier order played by trios, concert, salon and symphony groups.

## "Merry Old Chief" at WJR

(Continued from page 13)

he speaks informally to the "Skeezix Hour" kiddies at 5:30 o'clock.

Lorraine Lancey, hostess and first accompanist for the station, is Detroit's most popular accompanist, having received her training in New York under the prominent piano teacher, Franklin Cannon. She was for a time associate accompanist at WGHP, Detroit, coming to WJR in October, last year. She also is a member of the team of "Jane and Ruth," popular vocalists, and teams with Prudence Butterfield, associate WJR accompanist and pianist.

Pianists may come and go, but "Bernice" has achieved more popularity than all others on Radio. For six years she has been the official accompanist for the Red Apple Club of WCX, and more recently has teamed with Thelma Bow, Balaban & Katz mistress of ceremonies and blues singer, for a series of weekly programs on WJR.

Olive Sharman is director of Women's Activities at WJR and personally has charge of the WJR Modern Housekeeping and Cooking School. John and "Prudy," the newlyweds who conduct the WJR Shopping Service, and the Homemakers' Hour are also under her supervision. She spends much of her time preparing new and interesting continuities for the evening broadcasts.

Because WJR has been recognized

as performing a great public service, its business side has become an important factor in the community. Commercial interests have found its facilities of real value in reaching an appreciative public. Judicious and attractive presentation of sales propositions have augmented rather than diminished the prestige of the station. Thus, the station has proved itself stable and a paying institution rather than the liability under which so many broadcasting stations have been classed.

**T**ODAY technical improvements have practically eliminated the old-time blooper. This has been effected both in the receiving and transmission end. WJR has evolved the best possible transmission, so that the station probably is the best known of any station in the state over its area.

The engineering department is headed by M. R. Mitchell and Andrew Friedenthal, both "old timers" in the wireless field. Mr. Mitchell, who is an inventor of many electrical specialties, and most recently produced a wave trap for finer tuning on all makes of old sets, is chief engineer in charge of the transmitting plant near Pontiac, Mich., with a staff of picked operators under him. Mr. Friedenthal is in charge of the Detroit control board, supervising all monitoring of programs, including rehearsals and actual broadcasts. Under him are John K. Harper, chief remote control engineer, who also is in charge of the Book-Cadillac Hotel studios, and Colin P. MacLellan, in charge of the new Fisher Building studio broadcasts. Other operators are Frank Graham and Frank Jennings.

Thus stands WJR, the castle of the Merry Old Chief, four square and pre-eminent in the world of broadcasting. Sometimes you may hear the Merry Old Chief himself at the microphone, and he is still merry, still bubbling with enthusiasm, alert and ready to be of service to everyone—the personification of the spirit of his station, of which, by the way, he has become part owner.

# WBAP Cuts Big Melon - Patch

*HIRED HAND Broadcasts Garden*

*Giants to Friends Across Continent*

**“W**HOEVVAH saad Geogiah was de greates' watahmellion state in de Union ain't nevah been nowhah whah watahmellions grow. Texas is de kingdom of de big daddy mellions of dem all. Yass, sah!" And there are a lot of people in the United States thoroughly convinced that the traditional Nemesis of the luscious watermelon is right. They have been unmistakably impressed by evidence that cannot be questioned, thanks to Mr. Harold V. Hough, famous wit and philosopher-announcer at WBAP of the Fort Worth Star-Telegram.

As to the scope of the evidence here is a clipping from a recent issue of the National Broadcasting company's printed announcements:

### McNamee Has Southern Admirer

The finest treasures of the animal, vegetable and mineral kingdoms have been offered from time to time as gifts to Radio stars by an adoring public. All manner of presents have made their appearance at the National Broadcasting company's studios in New York, including barrels of oysters, wearing apparel, jewelry, candy, imported sweetmeats, animal pets and gold fish. Graham McNamee, NBC announcer and baritone soloist, recently received from an admirer in the South a watermelon of generous proportions.

So it appears the Hired Hand, as Mr. Hough is known, has been broadcasting watermelons as far as New York. It would be interesting to note just how far these prodigious melons have "carried." Could it be possible a melon from the melon hearted announcer reached California or Washington state?

Radio Digest solicited a photo of the miraculous patch where these giants grow. It was hoped that through these columns it could be proved that this was just ordinary and regular, in the soil of the Lone State state, and that water-

**The seeds sure did spell something like "Um Yum Yum" if that's Japanese.**



**At the receiving end. Six year old Marshal tuning in WBAP melon at Chicago.**

melons are only in proportion to the men, native to Texas. But the Hired Hand wrote back that their melon patches were nothing to look at and utterly devoid of picturesque qualities. The melon that arrived at our house weighed 88 pounds and filled a galvanized washtub almost to overflowing. When an 88-pound watermelon starts to overflow it is time to resume discussion of the flood relief situation.

**I**T WAS a hot day. Trailed by four husky youngsters dad toted the tub and the big melon to the lawn beneath the pear tree. The melon was rolled out on the grass for inspection, and for the envious gaze of the neighbors in the big kitchenette apartment building adjoining. The news spread quickly. Little guests began making impromptu calls. They came, singly, doubly and in droves. The big Texas watermelon was the center of attraction. There were many questions.

"What is it?"  
 "What's it look like, can't you see?"  
 "But it really isn't, is it?"  
 "Don't be goofy. It came from Texas."  
 "But it isn't a reg'lar watermelon, is it?"  
 "Of course, and it's got the Japanese Emperor's name spelled out with the seeds inside."  
 "Oh, what a fib!"  
 "You wait and see."  
 "Is it a Japanese melon?"



**Hired Hand, alias Harold V. Hough, at the mike putting 88 pound melon on the air from Fort Worth to Chicago and other melons for points north, east and west.**

"Say, Japanese don't grow that big, do they?"

"Well, it's not a reg'lar watermelon, I know."

"I don't know. Maybe it's a Radio melon. It came from the Hired Hand at WBAP, Fort Worth."

"Oh, I know, that's at 96 on our dial."

"Did they broadcast it?"

"Oh, you silly!"

"I'll bet it's hollow inside."

"Here comes the knife." Marshal, aged six, was given the honor of making the first incision. He had no fear. Very quickly it was demonstrated that there was not one speck of hollow anywhere inside. Big, juicy, sweet, and still cold from the refrigerator car.

And there was enough for everybody to have until he could eat no more.

The reference to the Japanese Emperor originated in a sentence in the letter from the Hired Hand stating that the melon was en route. It said:

"Please note that your name is spelled out in the arrangement of the seeds. There has been some mix-up in the patch, however, on account of so much political Radio static. So it may be that the melon I was raising for the Emperor of Japan got in the wrong pen, and if you can't read your initials, you will know you got the Jap melon through clerical error. It has been hot in Texas this summer, but we are all happy. Plenty of crops, cows and congressmen. We raised a new batch of each."

And, sure enough, there must have been a mistake because the arrangement of the seeds certainly looked more Japish than they did English, as may be seen from the photograph shown on this page.

Radio plus giant watermelons with the Hired Hand as chief administrator will make Fort Worth famous yet. And it may come true that Georgia will after all have to yield the melon palm to Texas.





**M**YRNA LOY (above) and Audrey Ferris were on the ground floor of opportunity when "talkies" sprang into vogue. They were Warner Brothers' screen stars and also Radio entertainers over KFWB on the Hollywood lot where Vitaphone began.

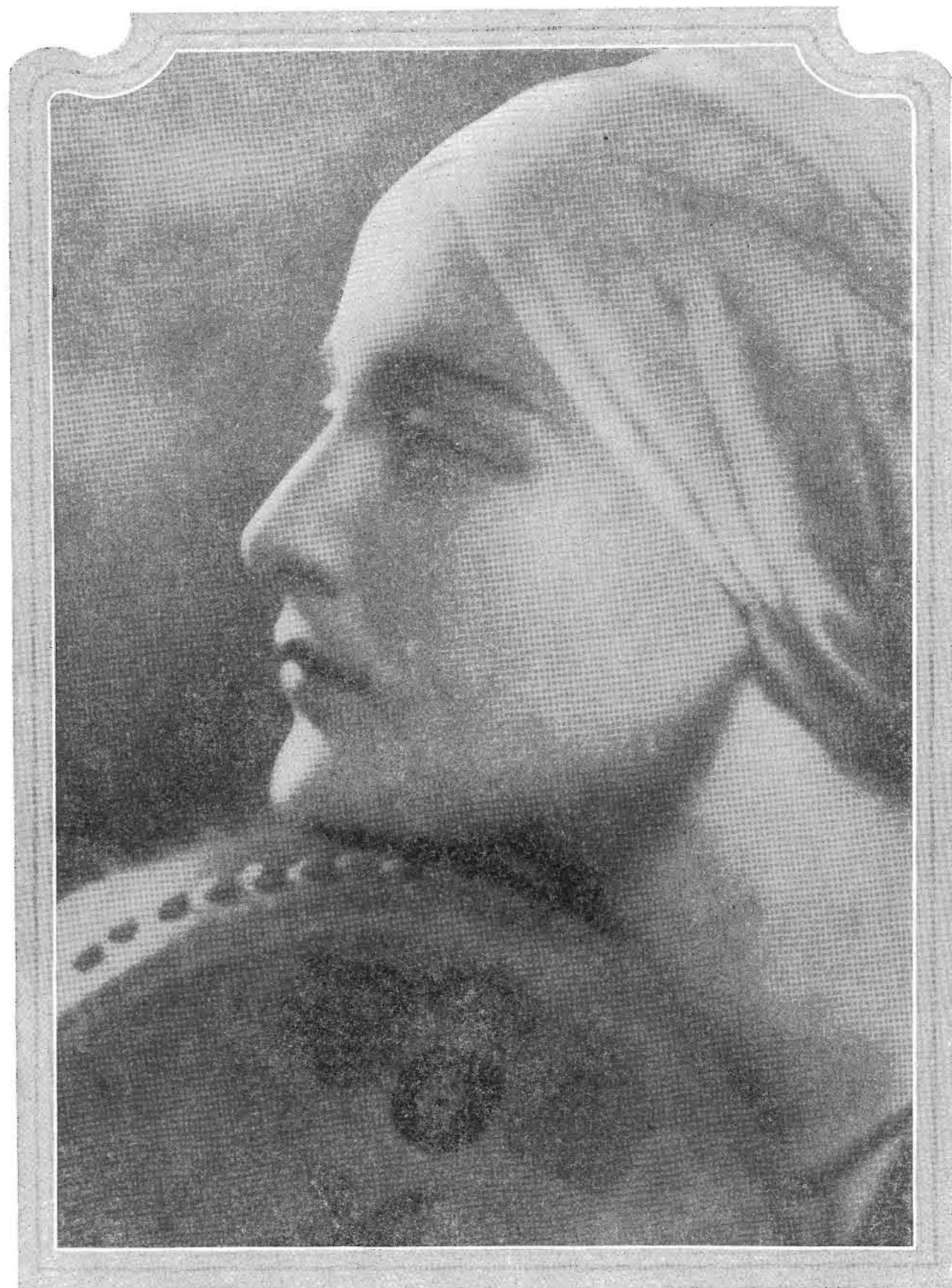


**M**ARGUERITE NAMARA is the toast—or something like that—at many an American breakfast table. You might drink to her with your eyes and a cup of coffee since she is the charming soprano of the Maxwell House hour, heard Thursday evenings over the NBC.





**T**HIS is a page of smiles. At the top we have Elma Novak and Beulah Blackwell on the Herman Kennins program, KEX. In center is Alberta Baker, popular contralto of KDKA. At the lower left is the sister team of Dixie Penrose (left) and Peggy Driscoll, at KDYL, Salt Lake City.



**B**EAUTIFUL Anne Austin, more than occasional star at WEZ-WBZA, Boston, will be recognized by many as a member of the casts in "Greenwich Village Follies," "The Vagabond King," and "Hit the Deck."





**F**OR five years Edward Buck of Cincinnati attended the careful instruction of Leon Lagge of l'Opera Comique in Paris. He also gleaned from other great celebrities, and then he was declared a master of the 'cello. He is sometimes solo artist of the Crosley Concert Orchestra, WLW, Cincinnati.



**C**AN lightning strike twice in the same place? Denver is hoping to produce another first prize winner in the new Atwater-Kent contest in the person of Miss Hazel Hayes (above), student in the same school that produced Agnes Davis last year. She also is frequently heard over KOA at Denver. Need you be told who the lady is at the left? Correct! Clara Bow, of course. Station WGBS featured her in the broadcast of the photoplay, "Wings."





*ALL* sopranos have curly hair in California, so you naturally would expect to find a girl like Elinor Sammons (above) at KFON, Long Beach. Poise and quality characterize the sweet contralto voice of Miss Ella McQuillan (right) at CHNC, Toronto.



*MUSIC* is a language that appeals alike to every race or creed—light or fair. And here we have two opposite types, both distinguished exponents of music. Above is Miss Cecilia Hansen of the Russian snows, who interprets the violin for the Atwater-Kent concerts, and at the left is Miss Adelaide de Loca, contralto, of Latin strain, who sings on the Roxy hour.



# Science Brings Radio

## Westinghouse Officially States of Moving Pictures Over

By Harold



Corley W. Kirby, director, WGHP, Detroit, is in his seventh year with Mike. Jessica Ayer Hay attends to feminine interests at WGHP.

**T**HIS Radio—what next? Day by day the picture is changing. Science, the great magician, rolls up its metaphorical sleeves, shakes a watch-mew finger and tosses into the cornucopia the old-fashioned phonograph, the modern Radio receiver, a moving picture projector, a roll of film, a few miscellaneous tubes, Radio and photo-electric—and watch close—see what comes out! Something long, dark, an artistic piece of furniture?

then the console combination anticipated above!

A few weeks ago the majority of our Radio experts smiled cynically when television was

Ah, a console combining a phonograph, a Radio receiver, a silver screened speaker and a moving picture that speaks, sings and plays!

Perhaps we are little too previous in anticipating the contents of the magic cornucopia. But such a console certainly is no farther away than just around the corner, considering the developments that are already acknowledged facts.

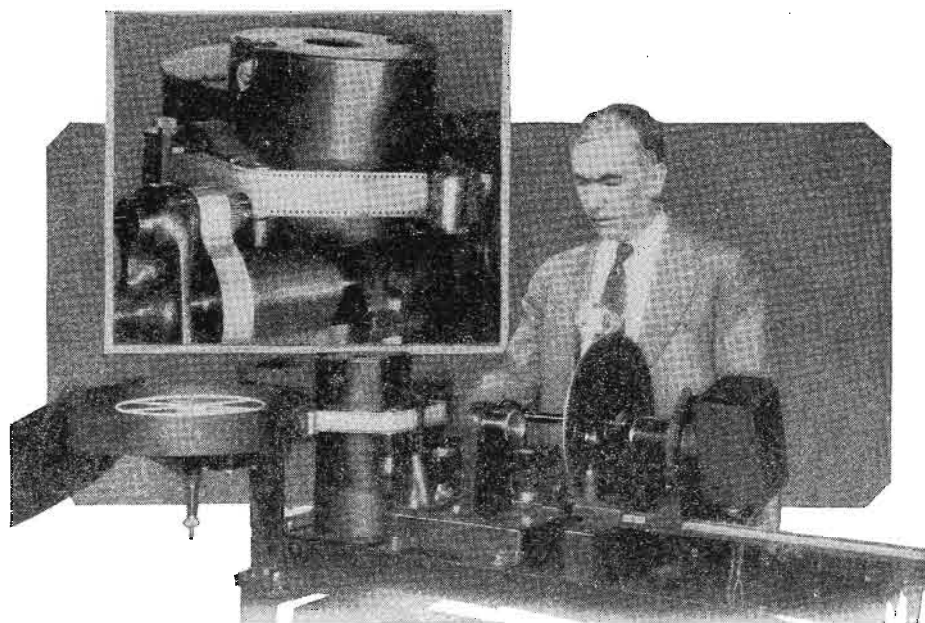
The Westinghouse Electric and Manufacturing company positively announces, without equivocation, that it will, "within the next few weeks," begin broadcasting MOVING PICTURES from its pioneer station KDKA, Pittsburgh! Perhaps it has already begun as these lines come into print.

Where you find moving pictures these a-days you find audio-pictures, and absolute control of the basic patents that make sound pictures possible is in the hands of the A. T. & T. and the Radio Corporation of America.

An official of one of the largest picture theater chains in America told this writer that the whole moving picture industry has passed over night into the control of these transmission corporations.

So it would seem that the solemn announcement of the Westinghouse company that it is now ready to broadcast moving pictures regularly from its key station in Pittsburgh is decidedly significant. Coupled with the announcement officially authorized by the Westinghouse company is the incidental comment that the Radio Corporation of America will produce and market the receiver that will bring the KDKA moving pictures into the home.

Just another little shake to the magic cornucopia and we will have the audio-picture—and



Dr. Frank Conrad, assistant chief engineer of the Westinghouse company, is seen here with the device he perfected for broadcasting moving pictures. The receiver is represented by a similar device. Blank white moving picture film is shown in the picture as it appears before the pictures are developed. The black disc revolves, the reel of film unwinds, tiny rays of light shoot through the holes in the disc and through the moving picture into a photo-electric cell and the movies are "on the air." The Westinghouse company states that KDKA is prepared to send out a regular broadcast of moving pictures for the fans.

mentioned. If you persisted they would finally, with a great show of patience, try to tell you why television was something for the "far distant future." It would not be this year, or next, but possibly in the next ten or a dozen years.

Too much high speed machinery to be synchronized over long distance would be necessary, they explained.

Dr. Frank Conrad, chief research engineer for the Westinghouse company, has been working with the moving picture film for some time. In fact, he had already successfully made it possible to record full reels of music and pre-arranged programs. Such a reel could be attached to the transmitter and broadcast a whole evening's program from grand opera to jazz with the spoken announcements inter-registered as required.

This in itself was a tremendous achievement concerning which little has been said, although all the Westinghouse broadcast stations are equipped to operate these records when desired.

While working with the standard sized regulation moving picture film in its sensitized form and otherwise, the idea began lurking in the back of Dr. Conrad's head that after all, it would be possible to broadcast the little pictures shown in the film rectangles, 1x3/4 inch. To be sure it would be necessary to flash these pictures on a screen at the rate of 16 per second, whereas by the existing method it took many seconds to complete one picture.

He began working out some high powered mathematical calculations until he arrived at a very satisfactory theory. That was at the beginning of the summer just passed. Then he began drawing on the resources of the Westinghouse laboratory for the construction of new apparatus. He built a sort of camera device and

# Close to Movietone

## It Is Ready to Begin Broadcast KDKA—Is Vitaphone Next?

P. Brown

a black metal disc with tiny square holes in precise order near the outer edge. He rigged up a peculiar kind of light that would shoot a sharp, clean ray through one and all of the little square holes in the edge of the revolving disc.

Then, with infinite pains, he geared the motor to turn the disc precisely as a tuning fork registered exactly 5,000 cycles. Operating on this exact frequency he was able to synchronize motors operating the disc at the receiving end with the disc at the transmitting end.

As the disc revolved before the transmitter the light shot through each little hole in turn and touched a tiny spot of the picture film. If the ray from one little square hole struck Tom Mix's white shirt it passed into a photo-electric cell and sent a hot surge of current through to the transmitter, but if the beam through the next little hole struck Tom Mix's black hat it stopped there and the photo electric cell left that spot dark by withholding any current to the transmitter. The little holes pass so quickly before the light that it would seem, if you could follow the movement with your eye, that a pencil the size of a needle point was scanning tiny lines back and across the picture—60 lines to each picture. It covers sixteen of these pictures per second. And so, when these little dots of varying strength, according to the lights and shadows of the picture, come into your receiver with such rapidity, the picture actually seems to move as you see it on the screen in the theater.

After describing how the photo-electric cell, which looks like the ordinary Radio



Probably the most thrilling Radio broadcast record of the year was sent out by the Australian-American fliers aboard the Southern Cross as she flew from California to Hawaii to Australia, sending out cheery messages all the way. The picture shows them at 3LO, Melbourne.



Howard Melaney, the singing foreman of the Northern Pacific railway, is doubtless the champion marathon radio artist of the world. A traveling music critic heard him singing as he oiled his engine on a mountain in Montana two years ago. That led to an audition. Now he sings to millions and travels 4,000 miles every week to keep his engagements. Monday he leaves St. Paul for WLS, Chicago; Tuesday, WKEN, Buffalo; Wednesday, WHK, Cleveland; Thursday, WTMJ, Milwaukee; Friday, WCCO, Minneapolis, and Saturday, KMBC, Kansas City. He has been heard over fifty stations, from WJZ, New York, to KGW, Portland, Ore.

tube, functions by passing electric current in exact proportion to the amount of light it receives, the Westinghouse description of what happened at the demonstration before all the chief officials of the Radio Corporation of America, General Electric, National Broadcasting company, and Westinghouse, goes on to say:

"The beams of light have now become electrical

impulses and are sent to the broadcasting station. Here the beams assume definite and varied frequencies, some of which are audible. Dr. Conrad states that these frequencies range from somewhere near 500 to approximately 60,000.

"At the broadcasting station these frequencies are transposed on a Radio wave and transmitted exactly as the ordinary music or voice. The Radio signals now can be sent across a room, or across a continent. Their distance range is limited only by the broadcasting station's equipment.

"In the Westinghouse demonstration, the signals traversed a distance of about four miles; two miles from the laboratory to the broadcasting station by wire, and two miles back to the laboratory by Radio.

"To turn these Radio waves back into light, an arrangement which permits the use of a mercury arc lamp is used. By this adaptation the weak Radio currents control the action of the many times more powerful current operating the arc lamp (similar to the amplifying powers of a Radio tube).

"Thus the mercury arc lamp goes bright or dim as fast as the current changes and its light at any instant is in proportion to the light that the electric eye sees in the same instant. To return the dots of light to their original pattern another revolving disc or scanner is also used to correspond with the transmitting scanner.

"The use of a mercury arc lamp permits the Radio pictures to be thrown upon a groundglass or screen, the first time this has been done with television apparatus."

The primary elements of transmitting pictures were in existence before Dr. Conrad took hold of the movie phase of it. His contribution was a feasible method of synchronism.

(Continued on page 62)



# Dad Neptune "Sings" at WPG

## MARINE Studio Lives Up to

### Its Name with Sea Atmosphere

By Ethel Rattay Fowler

And Uncle Si Hoskins, four miles up the road from Raspberry Corners in Grass county, can hoist his boots on the old cane bottom chair and tune in all the cursory comment Father Neptune may be uttering at the moment.

You can't fail to feel the briny atmosphere after such a greeting. Then perchance we have the thrill of a big splash and Mr. Reed tells us that one of the Hawaiian High Divers has just shoved off from an eighty-foot perch and disappeared beneath the wave—what ho! He's up again—blowing and snorting and ready for another tail spin into the sea.

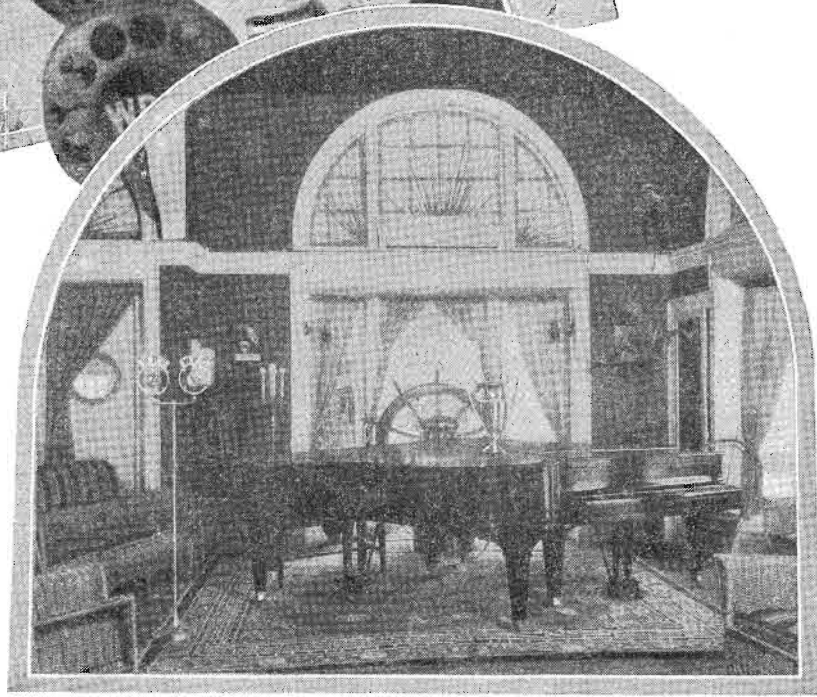
And the program continues with suggestions throughout of the rolling waves and the people who master them. "Sea Memories" is an interesting feature. The Musical Maids, an instrumental trio, bring suggestions of white sand and mermaids. Josh Kitching with his banjo brings visions of the sunny Southland. Sometimes he makes up for an old darky and that is when those who come to peek through the portholes enjoy him most.

Citizens of the interior find WPG a great boon during the hot spells because of the ocean atmosphere that prevails and the management never fails to provide a program with this particular characteristic.

This is the Marine Studio at WPG with the gang-plank entrance, ship's flags, wheel, red and green lights, compass, lifeboats and buoys to make it real.



Josh Kitching pickin' the ol' banjo in his WPG skit with the "Subway Boys." At right, "Musical Maids" from Colton Manor Ship's Deck.



**M**ARINE Studio means marine. And the Marine Studio of WPG, Atlantic City, N. J., means that the sweltering citizen of the hot interior of our fair land who tunes in this studio will get a whiff of the sea. He will hear the roll of the waves, the shouts of the bathers, songs of the blue deep—and his nostrils will all but tingle with the smell of the salt. When the sponsors of this individualistic station decided to have a Marine studio they employed a marine architect and a ship's interior decorator—if there is any such animal. You find the studio embroidered with portholes, a ship's wheel in the pilot house, ropes, life preservers and boats to make the illusion complete. Father Neptune himself opens up the day's broadcasting in the WPG Marine Studio. It's an invitation or a challenge, according to his mood. Chief Announcer Norman Reed assists at the ceremonies by heaving the microphone down the scuttle hatch of the control room to the old gent's immediate domain. There he whispers or he roars—and sometimes he purrs or he grumbles.

# Mrs. McNamee Is Real Helper

## MARCELLA SAYS "Original Radio Widow"

### Admits Being Graham's Harsh Critic

By Marcella

**"W**ELL, well, if it isn't Marcella," exclaimed Mr. Johnstone, when I walked into the publicity office of the National Broadcasting Company, New York City. "How would you like to run up and see Mrs. Graham McNamee this morning?"

I don't need to tell you what I said. To meet the wife of the World's Greatest Announcer! What would Josephine McNamee look like? I really felt a little shy of going in and asking her all sorts of questions. This Mrs. McNamee might be very haughty and she might not like blonds.

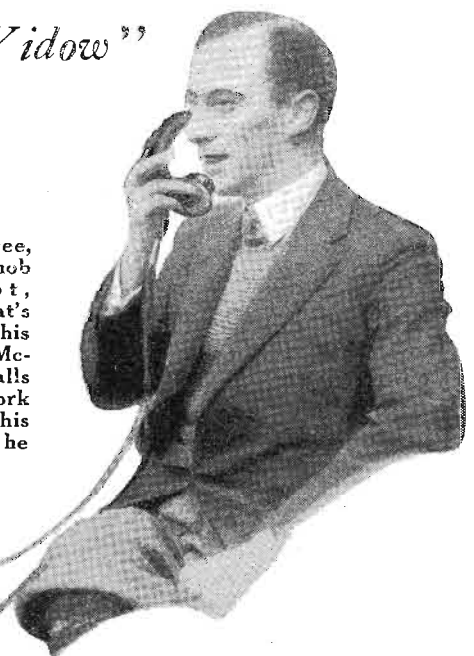
Their apartment is not far away from the National Broadcasting Company building on Riverside Drive. I can't tell you just where, because I was so excited and nervous I paid no attention to the streets; as you all know, I haven't met very many wives, and then to meet the wife of the most heard of announcers. It seemed just a minute before Mr. Johnstone and I were climbing out of the taxi, entering the pleasant homey apartment of the McNamees, and I was shaking hands with Mrs. Graham.

I know you are all terribly anxious for me to tell you just what she looked like. Of course, she wasn't any of the things I imagined. She is quite short and dainty, and her simple powder blue silk dress was very becoming. She has blue eyes and black hair. Her manner is the important thing about her. Although she is gay and sparkling, she has a restful efficient way of taking care of you. I felt at home at once, especially when she made me sit down beside her on the couch. We sat there chatting away like old friends.

I could see why Mr. McNamee depends upon her so much, and I want to tell you if he ever gets to the White House, she would make a perfect president's wife. I couldn't help but think of this because when I was

"HELLO, dear, I'm afraid you aren't feeling so well tonight—your voice falters a bit. You turn away from the mike too much. And I must caution you not to say 'and so' quite so often."

"HELLO, honey, gee, this is a wild mob and it's hot, hot, HOT! Well, what's the bad news this time?" Graham McNamee always calls his wife in New York for verdict on his broadcast wherever he may be.



there, the Democratic convention was being broadcast.

Look at her at the telephone. There she is, talking to Mr. McNamee late at night. When he is away on some big broadcast, he always calls her up after the broadcasting is over, and it may be any time between midnight and four in the morning, to ask her how it came through. She sleeps with the telephone beside her. Think what devotion that means!

You'd never dream to hear her talk that she had been married seven years. I think that speaks well for her husband, don't you? She used to be a singer herself and that's the reason she has such a lovely voice, but she says there isn't room for two careers in one family and Graham's is so much more important.

Here she jumped up with such an expression of consternation that I was quite alarmed.

"Please excuse me," she explained, "but Graham's just going on the air and I listen to every broadcast. Then I can tell him whether it is good or bad. I am afraid I am his harshest critic. You know, when everybody is praising a man, someone

has to keep his feet on the ground, even if that something only weighs 102 pounds. Look what happens to these announcers who have no wives to keep them on the earth!"

As she turned on the Radio set, the familiar voice of Graham McNamee filled the air. We waited until he finished describing the great hall where the Democratic convention was being held and a very tiresome speaker got up and talked at great length about something political. I can't tell you what, because we stopped listening as soon as Mr. McNamee stopped announcing and didn't listen again until his voice was heard.

"Don't you ever praise him?" I asked above the noise of the convention. "I never praise him except in a conservative way and then he knows that I mean it. I often wire him, suggesting changes here and there. For instance, you have probably noticed what a large vocabulary Graham has, but it is easy to use one word too much. When he begins to use the same word a great deal, I tell him about it. That helps to keep his descriptions from getting tiresome."

"Yes," she sighed in answer to my question about missing all the big events, "I do have to miss seeing many important things because if I am there, I can't hear the broadcast. You can't get the effect if you are sitting behind the announcer. You have to be at the other end of a loud speaker. There was one football game I really enjoyed. That was the Stanford-Pittsburgh game in Pasadena. Somebody loaned me a little portable set and I could listen to the broadcast and watch the game at the same time. One of these days I am going to have one to carry with me."

Of course, I asked her if she ever broadcast. "Just recently I very nearly had to," she replied. "In fact, I did say a few things. Graham and I were coming through Omaha and he was supposed to come up to the radio station to say a few words. Something came up and he was late. There I sat and they suggested I speak. It was really quite terrible to have to think up something so quickly. While I was sitting before the microphone of WOW,

(Continued on page 60)



MRS. McNAMEE rarely attends the notable affairs at which her husband functions. She stays at home and listens and remains always within phone call ready to answer questions. She gave up her own career because, she said, "one career is enough for one family."





**“WHOOOP-EEE!** Catclum corn borer heap quick! No corn, no whoopee!” Russell Hill, New York Indian warns members of Seneca tribe of corn peril over WGR, Buffalo.



**ALMOST** before the ink is dry Clyde and Florence Massengale seize the new songs from the presses of music publishers and present them to WBAP listeners at Fort Worth. Clyde warbles and Florence plays.



**PAUL M. CRAIG'S** 250 voices bring many listeners to the KLDS wave length. He directs the Messiah and also the Stone Church choirs at Independence, Mo.



**FREDERICK G. RODGERS** has that indefinable something to his voice that makes all the listeners think of him as “that gentleman friend.” He talks confidently over KDKA.



**FROM** the sunny skies of Italy the Guth brothers, shown above, bring their gay serenades with voices tender and guitars melodious to the listeners of WPG, Atlantic City. They bring visions of old Venice and singing gondoliers.



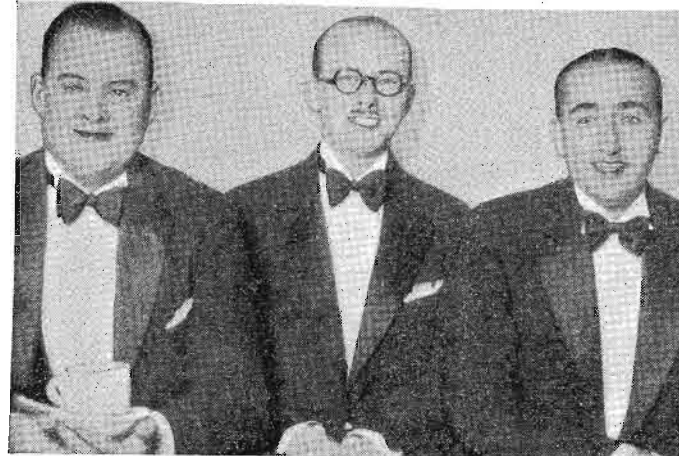
**EARLE C. ANTHONY** is the power behind the great Los Angeles station KFI. No West Coast radio station has been heard so frequently and east of the Rockies as KFI.



**MARJORIE HORTON,** Jimmie Haupt and twin Mikes make a combination for harmony delightful to music lovers wherever the wide circuit of the National Broadcasting company is known. Miss Horton's clear soprano voice is well adapted to the peculiar requirements of radio broadcasting.



**JACK THOMPSON** (left) is the versatile wit of this masculine trio. His quips and comebacks put a snappy tempo in the voices of Ed Hicks (center) bass, and Edgar Sprague, tenor. They are known to KDKA listeners as Reymers R. V. Bees.



**A GOOD** cup of Java between numbers tones up the spirit and unlimbers the voice and that is the moment when the photographer caught this interesting trio at the Don Lee KFRC station, San Francisco. Want names? Here they are: Don Wilson, Martin Daugherty and Harry Morton—the Piggly Wiggly Trio. Oink! Oink!



**DID YOU** ever hear the boom-boom and rat-tat-tat, clash of steel against steel, shouts of men in battle and the voice of the old admiral telling of naval skirmishes in United States history over KYW, Chicago? These are the real honest-to-gob men who did it under the direction of Lieut. Bristol McHugh, U. S. N., at the mike on U. S. S. Gunboat Wilmette.



**HERE'S** Happy Helen Ford back again with her WSUN listeners for the Classic Hour Recitals. She's been away.



**“SO** she turned to go, but before we parted—I—I—gave her the key,” narrated F. Harold Peterson, the downhearted pianist, sadly. Helen Hughes and Her Boys leaned forward breathlessly. “I remember now that I gave her the key—the Key of C; and she sang beautifully.” Then the red monitor blinked and WHO listeners never knew why the Florentine pianist seemed so nervous that day.



**BERT PETCH,** tale teller at CHNC, Toronto. His impersonations make good radio fare.



**IRIS MARTINSON** OAKLEY, KOIN.



**HEIGH HO!** And away we go to sail the ether seas. Heave Yo! Let strong winds blow, we laugh at every breeze. Oh we're the Maple City Four, We make a port at every door. Yea-bo! We're off, let's go! Over the hills and trees. —WLS S-e-a-r-s Roebuck station, Chicago.



**LUCILLE** ATHERTON HARGER, harmony singer, KPO, San Francisco.





**M**lle. DOLLY GILL, sou-brette of the Folies Bergeres, liked the "Americaines" so "verce" much she came over and was promptly adopted as a soloist by the WPG family.



**"CHUCKLETIME"** at WIBO, Chicago, means that you are going to hear the Three Vagabonds who go roistering through an hour of merry tunes and snappy parsiflage beginning at 8:15. They'd wring chuckles from the neck of a wooden Indian. Note the "musical sword" poised for a slashing crescendo.



**SHREVEPORT** is a lively Radio broadcast center and one of the popular KWKH entertainers is Miss Virginia Rena Smith, who made her debut not so very long ago.



**MISS FLORENCE JASPER, WIBO, Chicago,** announces contract to do her future broadcasting for "one certain party." And now, that great Mendelssohn classic



**FRANKIE AND JOHNNIE** of WWNC at Asheville, N. C., are so popular in their part of the country they could swing the Carolina's presidential vote to either candidate. But they prefer to go their own way strumming and tumming the favorite tunes of the day.



**PRINCESS WHITE BEAVER,** from South Dakota Sioux reservation, entered the WOW piano contest, Omaha, and won high honors. She composes Indian music.



**CURT KREMER** of Kremer's KEX entertainers does not depend on just what the music mart offers. He's a good composer and when necessary writes the kind of stuff he wants.



**HARBINGER** of good will is Senor Rodolfo Hoyos, Mexican baritone, when he sings on international programs from NAA, Washington, D. C. He's an operatic star.



**PRINCESS DRIFTED SNOW,** held by "Grandpa" Bulger, brought a message to Jack Barnet, KEX director, Portland, that his mother had escaped dam disaster.



**OLD FATHER NEPTUNE** is represented on the WPG program by this trio, who present a feature called "Sea Memories." Captain Smith Elmore is basso profundo; Margaret Keezer, contralto, and Ethel Rattay Fowler, pianist (right). They specialize in songs of the sea at the Atlantic City station.



**JOHN TOFOLLI** was born with a distinct preference for the accordion. Finally he became master of it himself. Now he is one of the Pacific coast NBC staff artists.



**DON BERNARD,** successful operatic tenor, heard the call of Radio, became manager of WAIU, Columbus, and now he is a production manager at NBC, New York.



**SOMETIMES** the American Legion boxing shows get a little rough at the armory in Indianapolis so Ralph Elvin, WFBM announcer, puts on his blow-out uniform as he sits at the ring-side and reports the action blow by blow. Al Ruth-erford, operator.



**BILLY AND HELEN** took their weekly KOIL feature of skits of married life seriously. They recently concluded to make the pretense reality and now they are "Mr. and Mrs."



# Every Movement Has Meaning

*HAWAIIAN WRITER Explains Motive of Native Composers Is to Interpret Beauty*

**By Gwenfreed E. Allen**  
Special Hawaiian Correspondence.

**W**HEN you "tune in" on a program of Hawaiian music, do you ever stop to wonder what those dreamy songs of tropic isles mean? Is one song the same as the other, all a jumble of Hawaiian words and meaningless titles?

Nearly all Hawaiian music commonly heard, and especially that comprising popular programs, is "mod-

Songs of flowers frequently have the word "pua," "flower," or "lei," "a wreath of flowers" in the title.

Every place of Hawaii also has its song. There are "old Plantation" and "Beautiful Kahana" (Kahana being a valley several miles from Honolulu), written by the same composer. There is "Ainahau," which tells of the home of the romantic little Princess Kaiulani, one-time heiress-apparent to the Hawaiian throne. There are "Palolo" and "Pauoa," which tell of valleys in Honolulu.

"The Beach at Waikiki" conjures up memories not only of the beach and of "sweet brown maidens," but of other aspects of Waikiki. Flappers' Acre, where hundreds of cottages huddle together under crazily slanting coconut palms. The beach hotels, dances on the Moana lanai (porch), or a bridge tea on the Coconut Grove lanai of the Royal Hawaiian. Warm waters, outrigger canoes, round-the-world steamers fading into the distance. "Painted fish" in the aquarium. Sunsets

**American picture stars interpolate frills and faster rhythm.**

*(Photos left and below by courtesy Balaban & Katz theatres.)*

ern music," written within the last fifty years. But even the "latest hits" were written with a purpose, and that purpose was not to raise money for some poi and sweet potatoes, but to interpret some beauty of the islands.

To the "malihini," or stranger's ear, Hawaiian music is sometimes doleful. But never to the Hawaiian. It is always sweet, sometimes sadly sweet, but it is more often musingly poetic. Hula music, songs written especially for dancing, are always bright and gay.

Nearly all Hawaiian music centers around two themes, nature's beauty, or love for a beautiful girl.

**E**VERY flower of Hawaii has its own song. The sweet smelling green maile vine, the royal yellow ilima of the Island of Oahu, the bright red lehua of the Island of Hawaii, the fragrant mokihana of the Island of Kauai, the rose-lani of Maui, the pikaki, or jasmine, all have formed the basis for beautiful songs.

more brilliant than artist ever dared, moonlights such as the tropics only know. Torch light fishermen. Surf board riders. Hau tree lanais, flaming hibiscus. All woven in the plaintive strains of "The Beach of Waikiki."

"Hanohano Hanalei" is a song of that beach on the Island of Kauai where broad expanses of sand are added to Waikiki's charm. Hanalei, to island residents, also brings visions of flooded fields of green rice and sky blue reflections. And the music brings pictures of hula girls, whose lithe bodies and graceful arms weave intricate patterns in telling in interpretative dance of the beauties of Hanalei.

Some of the places usually have in their titles the words "wai," "water," or "kai," sea. Sometimes they sing of "lani," the heavens.

There are several songs of all the islands in which a verse is given to describe the beauties of each island. Most popular of these is King's "Na Lei o Hawaii," in which the symbolic flower of each island is described. But, the Hawaiians will tell you, the song is not really about each flower at all, but about the beautiful girls whose charms, each island boasts, are as lovely as the flowers from which they weave their leis.

**T**HE golden age of Hawaiian music was during the latter part of the nineteenth century, when a trio of royal song writers were living. King Kalakaua, who ruled from 1874 to 1891, was known as the "merry monarch," who not only encouraged the writing of native melodies, but who wrote many himself. His brother, Prince Leleiohoku, and his sister, Queen Liliuokalani, who succeeded him as ruler of the islands, vied with him in composing. The Princess Likelike also wrote songs which are still heard.

Best known of all King Kalakaua's songs is "Sweet Lei Lehua," in which he compares his wife, Queen Kapiolani, to the sweet lehua flower. Rare, indeed, is the Hawaiian who, even today, cannot sing this tribute of a king to his queen.

King Kalakaua once left his islands for a trip around the world, and, as he was returning, his people gathered together to plan a welcome for him. As he loved music so much, the story goes, they decided that nothing would please him better than a song about his return. A group of people, determined to write the best song, set to work and labored all night, finally finishing a song which told of every beauty of the islands, the flowers, the birds, the clouds, the verdant valleys, the moonlight and the sea, the mountains, the rainbows, and the beautiful girls. Surely, no one could write a better song, they thought, because they had written about everything and there was nothing left for anyone else to use as a theme.

But, the story continues, their rivals were not discouraged. The next night a man named Nahinu set to work, and by the following day he had written an even better song in which he told how the Hawaiian sun had followed its master around the world, shining over and protecting him. It was this song, "La Oe E Ka La," which charmed the king upon his return, and which still charms Hawaiian

audiences today as in days of old.

**A**NOTHER man who set out to honor the king with a song and never yet set foot on the shores of Hawaii! He is Joseph Redding of San Francisco, and his song, "A Song to Hawaii," is dreamy, reminiscent, typically Hawaiian. Redding, a friend of many Hawaiians, had learned much of the islands, and when Kalakaua paid a visit to San Francisco he wrote his song in tribute to him. The words, so appealing to the Hawaiians away from home, and the music, so expressive of island life, were immediately taken up by the king's glee club, who carried them back to Honolulu.

It remained for Kalakaua's sister, Liliuokalani, to write the Hawaiian song which is known around the world. The queen, then a princess, was returning homeward with a group of friends after a day spent in the country, when her attention was attracted to a gallant young American army officer who kissed a pretty Hawaiian girl who placed a farewell lei around his neck. Perhaps the princess also lingered to bid farewell to some companion of the day. As the party rode slowly up the steep pali which separates Honolulu from the windward side of the island, she hummed an old song, "The Lone Rock by the Sea," and sang the words, "One fond embrace, before we now depart, until we meet again." The words and music intrigued her, and the following day she changed the music slightly and wrote words for a verse and a chorus. Capt. Henri Berger, German leader of the Royal Hawaiian Band, later put the song in finished form for an orchestra.

The song, of course, was "Aloha Oe."

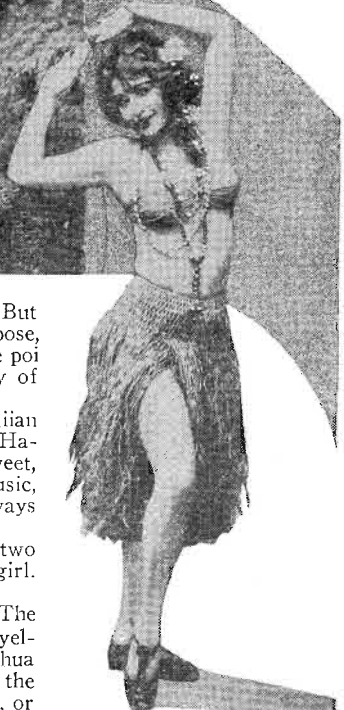
**H**ONOLULU loves "Aloha Oe." It is played on countless occasions, when ships arrive, and when ships depart, at dances and theaters and luncheons and meetings, and at the end of every Hawaiian program. It is a part of Hawaii. Honolulu rises when it is played, the same as they do when they pay respect to the old Hawaiian anthem and to "The Star Spangled Banner."

Of songs written for Queen Liliuokalani, none is more popular than "E Liliu E," a song which describes the beauty of the queen as a young girl. Not only as a song, but as an accompaniment for one of the best known hula dances, "E Liliu E" is widely played.

One of the most haunting melodies written in Hawaii in recent years is King's serenade, "Imi Au I'a Oe." Like King Kalakaua's "Alekokoi," this is a lament for a lost lover. Its plaintive tune suggests an unknown longing, and so well does it express the half-sad, half-happy "steamer day" that it is almost always played on the Honolulu wharfs as the gangplank is lowered from departing steamers. The national hymn of the Hawaiian monarchy, "Hawaii Pono," is not at all Hawaiian, being of the martial type of most national anthems. It was written by Captain Berger of the Royal Hawaiian Band just at the end of the royal regime.



**MIGNON** (above) comes from Wailuku on the Isle of Maui and is a true Hawaiian. She sings of the flowers and the beautiful maiden as originally conceived by native composers. She is one of three Hawaiians at KMA, Shenandoah.



**W**HEN you go rambling around the dials you may chance to draw down on KMOX, St. Louis, and meet this charming lady who will take you for some more rambling. She's Miss Ethel Arnold, chief Rambolier of KMOX Ramblers, hotsy-totsy flapper band.



# Modern Pegasus Flies Ocean

MARYLAND HORSE Wins Heroic Race in England—Hoofbeats Heard over WBAL

**B**ILLY BARTON is a beloved aristocrat. Yes sir, he is one of the bluest of the blue bloods and mighty spry on his legs. He is the pride and joy of all Baltimore, Maryland, and if it hadn't been for bit of slithery mud at the last jump he would have taken first place easily in the great English classic, the Grand National Steeplechase at Aintree.

And that was the time nearly half a million listeners on the big Radio station, WBAL, just about dropped dead in front of their loud speakers. When you have a horse good enough to challenge the whole English turf in a national event like the Grand Steeplechase at Aintree local pride runs close to fever heat.

So when it came out in the papers that Howard Bruce, the owner, was going to send Billy Barton across the

every sector of the globe had arranged their first trip home to be timed for this great occasion. They swarmed through the gates. Colors were flying; tallyhoes and motor coaches with laughing, cheering passengers trundled along hub to hub. Venders shouted their edibles and curios. Old Gypsy ladies promised luck when their palms were crossed with silver. Toy balloons sailed aloft. Airplanes skimmed through the sky. Billy Barton and all the proud and noble steeds of Great Britain snorted and pricked up their ears while waiting for the trumpet call.

**W**HAT was happening in Baltimore? You should know! Mayor Broening ordered out the Municipal Band. They played "Hands Across the Sea," the British and the American anthems. Engineers and operators were on their toes. It was getting about time for the big race. Suddenly there was a click, a Morse code flash from New York, the flick of a small switch, and America had Aintree on the air!

The voice of the English announcer came through clearly and distinctly. He was telling them of what he saw all around—the general view from top of the grandstand—the horses! The horses! They were going to the post!

Baltimore and ten states all around sat forward on the edge of their respective chairs and strained a tense ear toward the loud speaker.

Boom! They were off! A mighty roar! Voices of tens of thousands echoing three thousand miles across the Atlantic! Space and time obliterated!

What was that? Hooray! Hooray! Two leaders were coming out of the pack. They were over the first jump! Tipperary Tim was in the lead—and a foreign horse, a stranger—ah, the American horse Billy Barton was second. What speed! What skill—over the jumps—another and another—the American horse was gaining. Another jump, now Billy Barton was in the lead!

Hooray! Hooray! Billy Barton, 'tis the American horse—going like sin! Beautiful form, taking the jumps magnificently. He must win. He has a good lead. The last jump—he clears it beautifully—Oh! Ah! Shame! A muddy patch, Billy slips, slides, and goes down!

**HENRIETTE KERN**, concert soprano; **Edmund Cooke's elite String Quartette** and all other famous WBAL artists paid homage and surrendered the entire facilities of the station to Billy Barton (center) in sensational British race.

Atlantic, almost everybody along the Atlantic seaboard simply stood up on their hind legs and clapped. On account of the high cost of transportation it was out of the question to figure on getting up a special excursion steamer to take the fans across the pond. And, as always in time of trouble like that, Mayor William F. Broening and other delegations of citizens thought of the possibilities of their favorite station, WBAL. Would it be possible to get the details by radio?

**"T**HAT'S a whale of a big undertaking," declared Director Frederick R. Huber, "but I'll certainly see what can be done about it." Then followed heavy conferences with the big Radio guns, lengthy cablegrams and radiograms, until finally it was announced definitely that WBAL would attempt, for the first time in history, to broadcast a sporting event taking place in England to American listeners through an American broadcasting station.

Billy Barton sailed in state. There was also another American horse going under the Old Glory colors for the same event. The American horses had the best of the boat affords, but Billy Barton was the favorite. One of the ladies upstairs suggested sending down a bouquet of American Beauty roses to make it a little more cheerful, but the trainer objected on the grounds he was afraid Billy would consider the roses rather from a gastronomic than an aesthetic viewpoint and he had plenty to do to steer him clear of mal de mer as it was. All in all, the trip was OK and put Billy Barton in fine fettle for the big steeplechase.

Now Aintree was in one grand hubbub of excitement when the great day came along. Thousands and thousands of people from

The jockey is thrown clear! Twenty listening turf fans in Baltimore fell off their chairs. But listen! Billy is up again. The jockey is unhurt. He jumps to the saddle! They are away! Only Tipperary Tim has caught up to him! You could almost hear the clatter of hoofs. Over the line scampered Tipperary and right behind him came Billy Barton, safe in second place!

**T**HREE CHEERS for the Red, White and Blue! Even as far inland as Kentucky, American patriots and horse lovers heard the hoofbeats of Billy Barton and that speed-mad flock of thoroughbreds pounding down the course and cheered themselves hoarse.

England, famous for its horse racing for hundreds of years, shouted its admiration. The gamest and sportiest horse that had been seen in England for a generation. Three cheerios for the American horse, Billy Barton!

But it was more than Billy Barton's victory. It was a great Radio victory. Three cheers for WBAL! And now we know that we are on the threshold of a great era. Billy Barton's blue blooded hoofs flipped a page in the world's history of scientific achievement.

# Radio Brings Alaska Nearer

SCHOOLS AND INDUSTRY Keep in Contact

Through KGBU and Northwest U. S. Stations

By Mal Amute

**S**OME of these days Alaska will produce wealth from her natural resources that will make the millions in gold from the Klondike look like a piker. Radio is going to help bring that progress about. It has already achieved marvels in uniting and educating the great territory, welding it into a conscious entity which is the first step of organized effort in development.

We, in the milder climate of the Union, are inclined to think of

touch the eastern boundary of the territory at any point.

So it happens that a great many people live in Alaska at extreme corners who never pass each other at all in going back and forth to their daily chores. The railroads are hardly started and many communities do not even have telegraph or mail communication.

But there are many thousands of good loyal American citizens living in Alaska. They are bringing the ends together by one means or another—education, industry and commerce.

The sooner they are able to work cooperatively the sooner they will be able to uncover the prodigious wealth of the country that is only waiting to be delivered for the comfort and happiness of mankind.

For that reason the Radio stations of the Northwest are giving a great deal of attention to our sister of the North. They broadcast special programs and assist the public authorities in promoting good will and informative service to the people scattered far from the more favored communities.

Of inestimable value is the alert and well managed broadcasting station, KGBU, "The Voice of Alaska," located at Ketchikan, Alaska, the "First City." It operates on a wave length of 389.8 meters or 750 kc. It is owned by the Alaska Radio and Service company; Harry G. McCain, manager and John R. Ryno, technician. The station and operating plant is in the Nelson hotel. The main studio is in the KGBU building. Other studios are in Eagles Hall, Coliseum, Christian Science church and Nelson hotel.

**JOHN R. RYNO**, announcer, and members of the Tillicum Entertainers. It is a complete cast for anything from a mouth organ jig to grand opera, and includes the Northern Light Trio.



**CATCH** Ketchikan, Station KGBU, 750 kc, and you are likely to hear this merry Music Hour group broadcasting the "Voice of Alaska."

Alaska as a great barren waste in the Arctic wilderness. Do you know that Sitka, the former capital, has a rainfall varying from 190 to 285 days out of the year? Since 1900 Alaska has furnished more than half of the total salmon product of the United States. If we could get just a little bit more of a fair-and-warmer summer for the interior, Alaska, according to the government experts, would be one of the greatest agricultural countries in the world.

Uncle Sam took Alaska off Russia's hands in 1867 for a paltry \$7,200,000. And at that a great many citizens made uncomplimentary remarks toward Secretary W. H. Seward for negotiating the deal. Long before gold was discovered Uncle got his money back, cold cash, and since then Alaska has had a strong shoulder to the wheel in reducing the national debt.

**T**HE average citizen has as little conception of the broad expanse of Alaska as he has of Texas. He thinks of Pacific coast time as about as far west as the clock goes. But listen to this from KOMO publicity at Seattle, concerning a broadcast for a graduating class near Nome: "The hour used, 12:15 am. (Seattle), corresponds to 9:15 pm. at White Mountain, the village not far from Nome, and the location of the White Mountain Eskimo Industrial School."

Incidentally, 1928 was the first class of Eskimos ever to graduate in Alaska. Johnathan Wagner, head of the Alaska division of the United States Bureau of Education, addressed the graduating class over the KOMO station.

Three changes in time WEST of Seattle to this point—and there are points still much farther west! In fact, if you jumped in a plane and hopped a beeline straight north from Seattle you would hardly



Mr. McCain states: "The Voice of Alaska was first licensed and began operations in July, 1926. It is the most powerful, and the only broadcasting station in Alaska to maintain a staff of artists and a regular daily schedule.

"It reaches all Alaska, western Canada, and the Pacific coast. A totem pole prize recently offered to the listener reporting accurate reception from the point farthest south was awarded to J. W. Bradley, Oatman, Ariz. Many letters are received on every mail from Oregon, California and Washington.

"KGBU is maintained as a civic enterprise, and is dedicated to the

(Continued on page 60)



# Thirteenth Floor Is

## Seven-Eleven Fifth Avenue No Such Thing as Hodoo

By P. H. W.



**GERALD STOPP** (above), director of the National Players, teaches Sunday school by dramatizing the Bible stories. At left he is shown going over scripts with players.



broadcasting.

Up yet another flight—and the zone of actual broadcasting is reached. Radio folk are not superstitious, for on the thirteenth floor of 711 Fifth avenue are located the three biggest and busiest studios.

The lobby of the thirteenth floor isn't small, but it is filled to overflowing with people. Violin cases are stacked against the wall and bass viol players stagger by with their huge instruments in their arms. There is a buzz of conversation—a veritable Babel, for one hears words in English, French, Spanish, German and a half-dozen dialects of Central Europe.

Pages, immaculate in gray serge and silver buttons, dart through the lobby on apparently important missions. Porters are busy moving pianos about or shifting the Radio calliope from one studio to another.

*MR. DIXON gives us in this article direct and sidelight views of the great operative plant of the National Broadcasting Company. Over 400 people are employed in this beehive of Radio.*

AT each end of the lobby are zones of quiet—lounging rooms in modernistic style where artists pause to smoke a cigarette or chat with friends before going on the air.

Opening off the lobby are studios—three huge ones. A peek into studio A and one sees a man with rumpled white hair talking earnestly to a group of musicians seated in front of him. He raises his baton and music flows. He drops it as if in disgust. Somewhere he has detected an off-note in the orchestra and it must be corrected. This is a rehearsal and Harold Sanford, an NBC conductor, is going to be sure his men know the selection before it is presented to the critical Radio audience.

A peek into another studio—studio B this time. It is a huge auditorium and is as quiet as a tomb. Then one hears a crystal clear tenor soaring up and up and up, to be lost among the mammoth lamps hanging from the ceiling. Unaccompanied, the man is singing into a microphone. Two other men watch him from behind a glass window set in a side wall. The two who watch are in a monitoring booth. The voice of the tenor is being tested. They shake their heads. The tenor tries again. They shake their heads and then come forth to explain in kind, low tones that his voice lacks the indefinable "something" necessary to a successful Radio artist. Another audition is over—just one of hundreds that are held every week at 711 Fifth avenue.

There is still another studio—but a watchful page prevents a peek. A program is going on the air and admittance to the studio is forbidden.

THE page explains that one may look into the studio from a small room

**ALINE BERRY** (left) finds her Radio dramatic work helpful in the new art of talking pictures. "Twin Pairs of Harmony" (below), vocal and piano.



SEVEN eleven Fifth avenue. A tall, white building that might house lawyers' offices or the executive personnel of a railroad. Letters carved in stone tell that it is the New York home of the National Broadcasting Company—and therefore the place of origin of hundreds upon hundreds of Radio programs.

The long, ornate lobby at 711 Fifth avenue is a busy street. Men and women, music rolls under their arms or carrying bulky musical instruments, move in and out from dawn until midnight. There are faces of every hue in the lobby parade. Pink Nordic faces, olive latin faces, smiling ebony faces. The microphone calls all artists regardless of race or color.

Up eleven stories in the elevator—up past a bank, past a floor devoted to antiques and art objects, past a wholesale millinery, until the first of five floors devoted to Radio is reached. "Eleventh floor," chants the elevator boy.

One steps out into a large lobby, modernistic in its decorations. There are no microphones here—no sound of music.

HERE on the eleventh floor are offices where artists are booked for Radio appearances and where arrangements are made for future programs. In one big office a dozen girls sit around a big table heaped high with mail. These dozen girls sort and read several thousands of letters each day—the pen-and-ink hand-clasps of the invisible audience.

Up another flight and there are more offices. In one room Radio continuities are written. Men and women are busy at typewriters or are dictating. An open door discloses a room filled with racks—the musical reference library where more than 15,000 pieces of music are available for the program makers. Other offices are occupied by men and women busy at the hundred and one tasks connected with

# OK for NBC Artists

## Nerve Center for Continent Impressions of a Visitor

Dixon

*HERE is the nerve center that carries thought and intelligence to human beings throughout our continent. It serves for pleasure and for constructive growth with world-wide service.*

on the fourteenth floor. He beckons to another page and one is guided up to the fourteenth level and through a maze of corridors to a tiny room, cool and comfortably furnished. A Radio speaker is pouring out dance tunes. There is a heavy glass window in the side of the room and from this window one can look down into studio C.

A jazz orchestra is playing. The leader, busy at a banjo, is Harry Reser. The Clicquot Club Eskimos are on the air.

A saxophone player rolls joyous eyes at another saxophone player. The piano player emphasizes the time with a convulsive movement of his lower jaw. Feet pat, shoulders sway and the studio seems steeped in the pounding, mad melody.

The page suggests that studio H might be worth a visit. Up another story to studio H.

There are many people in studio H. They are clustered around a short, swarthy man. They call him "maestro." He is Cesare Sodero, baton waver extraordinaire and the man who is responsible for opera broadcasts over NBC system.

**EDWARD THORGARSEN** (center), new NBC announcer. Uncle Bob Sherwood, old time circus clown, who runs Dixie Circus program. Below is a quartet from the Pacific Coast NBC called "The Rounders."



SODERO leaves the group, confers hurriedly with an announcer and then mounts a platform. He holds up his hand and there is silence in the studio. A red light blinks in the monitoring booth at the end of the big studio. The maestro's baton goes up.

In the soundless moments, the studio becomes a posed picture. Moss gray smocks of the musicians blend with the moss gray drapes on the walls. There is a flash of scarlet as the soprano throws back her fur coat revealing a vivid evening gown. Every eye is alert to the signal, not even a bit of rustling paper is permitted, while all around



**RAQUEL NIETO**, Mexican soprano, soloist with the Tango orchestra, very popular with NBC audiences. Lowney's Sweethearts (left) toss Cupid's bonbons to the listeners.

the studio walls stand tall gray pylons, decorated in gold. One thinks of mummy cases in an Egyptian tomb.

The announcer speaks briefly. His carefully enunciated words are heard across the continent:

"This program is presented by the National Broadcasting Company and associated Radio stations."

Sodero's baton swings down and music floods the room like sunlight when shades are drawn. Moments of this and then there is singing.

An opera is being broadcast.

Down the swift elevator and again one is in the main lobby of 711 Fifth avenue. It is near midnight and more persons are moving out of the building than are coming in.

Some are laughing. Happy because they intuitively know that their voices "went over" with the invisible audience. Some are silent. Perhaps there was a catch in a voice at the wrong moment and they imagine their

efforts were ruined—even though the slight error may have gone unnoticed.

Men and women, music rolls or instruments under their arms, stroll out into the night.

Another Radio day is over.

And now the Radio Digest reader may be interested in some of the casual personalities identified with the great staff of entertainers employed by the National Broadcasting Company in the studios at "seven eleven Fifth Avenue."

RETIRED veterans of the circus, dozing by their Radio speakers, must have been rudely awakened one evening last summer. The call to battle, known to all circus men, had come from the speaker with this famous challenge:

"Hey, rube!"

They must have rubbed their eyes, these old circus men. The voice was familiar. Where had they heard it before? On the lot with the old P. T. Barnum circus? Thirty years ago when the circus folk battled continuously with the towns people? Thirty years ago when "hey, rube," meant grab a tent stake and fight? Some of them must have heard the identical voice years before on



the P. T. Barnum lot—for it was the voice of Bob Sherwood, last of the clowns who capered under the Barnum banner.

SHERWOOD, more familiarly known as "Uncle Bob," is re-creating the circus of yesterday in a series of Radio programs known as the "Dixie's Circus." The program is broadcast every Friday night from 7:30 to 8 p. m., Eastern standard time, and usually is heard through stations WJZ, New York; WBZ, Springfield, Mass.; WBZA, Boston; KDKA, Pittsburgh; KYW, Chicago; WHAM, Rochester, N. Y.; WBAL, Baltimore, and WJR, Detroit.

"Uncle Bob" is one of the most colorful characters of the hundreds of interesting persons who drift in and out of the NBC studios in New York. He has white hair, but he gives no impression of age. His eyes sparkle and he moves as rapidly as a youngster in his teens. He clowns a bit when he isn't working and his greatest delight is to have a group of youngsters about him, listening to his stories of the circus.

His life history would make a book—in fact it is a book, for he has written his reminiscences. In addition to his career as a circus clown more than two score years ago, he has appeared in vaudeville and in the movies. His intimate knowledge of circus life made him much in demand in the film colonies when motion pictures of the big tops were being made.

His Radio program is his own idea and is a typical example of his greatest interest in life. The "Dixie's Circus" program is built about three characters — Uncle Bob, little Dorothy and Dick. Uncle Bob each week takes the two children through Circus Land, telling them about the animals and artists and taking them behind the scenes of the circus. He also enacts the principal roles in the circus story such as animal trainer, boss of the big top, ring master, barker and elephant boss.

THERE'S a calliope in the program, too, and the melodies played on the calliope are real old-time circus tunes. A clown band of trombones and saxophones also supplies musical atmosphere.

It was during a broadcast which had as its plot a fight between the circus folk and the townspeople that Uncle Bob introduced the famous "Hey, rube" cry. And he did it as it used to be done on the circus lots—a truly terrifying battle cry.

Now that we have begun to both see and hear the movies Radio artists are coming into demand in the moving picture studios. Aline Berry is one of the first to enter this double sphere.

MORE than four years ago a little girl from Washington wandered back stage at the Theatre Guild in New York and timidly asked for a job. Perhaps it was her voice or perhaps it was her eyes or perhaps she was just lucky because instead of being told to "get out," she was taken on as an understudy.

The Theatre Guild at that time was presenting Shaw's "The Devil's Disciple." In the cast were such well known actors as Basil Sydney, Roland Young, Helen Westley and others. Martha Brian Allen, a young ingenue, was playing the role of Essie. The little girl from Washington studied the different parts in the production and watched with eager eyes from the wings as these famous players worked before an audience.

Then came the lucky break that happens more often in fiction than in real life. Miss Allen had to leave the play on a day's notice. The little girl from Washington, with several other understudies, was given a try-out for the part. And the little girl from Washington made good.

Thus did Aline Berry begin a dramatic career that has taken her onto many stages, before motion picture cameras and recently before the microphone.

SHE had an audition in the studios of the National Broadcasting Company in New York and made her Radio debut in a Gold Spot Pals program.

While doing Radio work, a theatrical agency sent for her and offered her a part in a Long Island stock company if she could learn a long role on short notice. She got her part on a Saturday night and on Monday night went on as leading woman in "Tommy."

She stayed with the stock company until it closed and then went back to Radio, playing melodramatic roles in the series of revivals of old-time plays being broadcast through WJZ and stations associated with the National Broadcasting company.

To complete her experience in the show business she went into a "talking movie" studio and her voice was used in an experimental "talkie."

At the present time she is working in Radio productions and in talking motion pictures.

"WHAT qualifications must a man have to become one of our announcers?" Leslie Joy repeated crisply, because this supervisor of the NBC announcers is a very keen man who thinks quickly and accurately. He said:

"First of all he must have experience. I save time by asking a man that at once. The second thing is whether he has had a college degree. If he has, it is a decided asset, because then he will have had two or three languages, and this is a great help in pronouncing musical terms and words and names.

"The third question is whether they are singers. If they are, they will have good speaking voices and will be familiar with music and musicians. It is very important that our announcers understand the artistic temperament, because during the year most of the big artists of the country appear before our microphones.

"When they announce their voices must be understanding. In other words, they must have Radio personality, and Radio personality implies a person with a quick mind, tact and common sense. For instance, a good announcer will often have to decide things for himself, and we must feel safe to leave the situation in his hands. When any one applies to me for a position I can tell in five minutes whether he will do or not. Size has nothing to do with it. You will notice that one of our popular announcers is Paul Dumont, who is only five feet two inches tall, and another announcer with a very pleasing Radio personality is E. B. Ruffner, six feet seven.

"Applicants applying by mail I judge from the character of the letter, the paper and the handwriting. You would be surprised how correct an impression you can get from this.

"I like a man, therefore, who has had a college education, musical training and experience in all sorts of jobs.

# WLS Covers National Fields

## EDGAR BILL Promoted as String of New Stations are Affiliated

A LITTLE over four years ago when new Radio stations were making their bow in rapid succession and when these same stations were still "in a fog," putting on programs of one kind and another, mostly of the entertainment order, hardly knowing what it was all about, a gala program was broadcast that marked the inauguration of broadcasting by one of the largest firms in the country, a firm with a name that is nationally known.

This new station was WLS, its call letters representing the slogan of its parent, Sears, Roebuck and Company, the "World's Largest Store." And there was one big thing that distinguished this new station from the many others coming on the air at that time, when definite ideas as to broadcasting and its place in the scheme of things were few, and

Don Malin (right), new WLS director, succeeding Edgar Bill, who takes charge of national Radio activities.



Harold A. Safford (left) also promoted. Bob Hendry, the Smilin' Scotchman.



ment of farm education, and has proved its dollars and cents value many times over in the transmission of market news, weather forecasts and innumerable items of immediate importance affecting the farmer's products and his markets.

During the four years WLS has enlarged many times on its original idea of service to the farmer and rural community and has made this service of much greater value by reporting fully the action of all markets in which the farmer is interested and bringing

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"Old Folks at Home" (left), Mr. Safford, fiddler; "Mirandy" Ellen Rose Dickey and Glenn Rowell, the farm boy. Old time tunes and farm chatter is their specialty.



this one thing was service—service to the farmer.

The first program broadcast by WLS, Chicago, was on the night of April 12, 1924, and the director of the station for this first program was Edgar L. Bill, who has remained as director since that time. Mr. Bill was one of the first men to see the real opportunities of service to the farmer through Radio and he, with those associated with him in the new enterprise, immediately set about to give this service.

It was rather slow at first, but WLS was firm in its idea that real service to farm listeners through Radio was possible, and that the conviction was well founded is evidenced by the fact that Radio has taken its certain place as an instru-







## Chicago Radio Artists Entertained on Cruises Aboard the Edora

**W**HAT does an announcer do when he isn't announcing? What do other broadcast artists do when they have nothing special to do?

In the Chicago area they go boat riding. At least that is what they have been doing during the past summer. Perhaps some of their eight or ten million listeners would be interested in a composite account of the several cruises of the Edora, which carried personnel of the numerous Chicago stations away from the detail of tuning instruments, auditions, strained silences and the oppressive heat that now and then blanketed the big city.

It was Ed Mattson, better known as "Matty," skipper of the public relations department of Westinghouse KYW, who started the ball rolling with the first expedition.

"We're going on a cruise," he announced suddenly one May morning, some weeks in advance, as he turned from his typewriter and faced the office force, snapping his bright red and blue suspenders and beaming pleasantly.

"Got the Hudson oiled up for a boulevard voyage? someone asked.

"Hudson me eye! We're going on a regular sea-going vessel—a yacht—big powerboat. In fact, it's the Sanitary District's Edora. It's my blowout. We're all going except those who can't and we'll make it a party, my party."

Invitations were in the mail that very day.

There was a torrential rain the night before the sailing date. In the morning the weather was still a bit doubtful as guests dashed up to the Sanitary District headquarters at Western avenue and the canal. The Edora lolled at her dock down a little slope from the parking place. She was a luxurious thing, originally built for a millionaire automobile manufacturer.

Matty and several of the faithful standbys were there with sleeves rolled up. They were stirring up orange juice in two milk cans and it seemed to be a very serious matter.

"In starting out on a cruise one should be well prepared," Matty explained as he swished the paddle back and forth. "Suppose now we should suddenly become becalmed in mid-lake. People dying of thirst in mid-ocean is one of the darkest



**HERE is a typical Radio crowd ready for a summer voyage aboard the gallant Edora of the Sanitary District, Chicago. Below, Ed Mattson presents a cup of Java to Miss Esther Rehberg. Phil Alt is just under the "E" in Edora.**

pages of nautical history. Lack of quaffables under such conditions is one of the greatest terrors of the sea. The Edora will be prepared for such an emergency."

The cans were rolled forward into the tight little cabin. A prodigious punch bowl by some mysterious magic suddenly appeared on the dining table. Then Yank Taylor stuck his head in the door and ordered everybody on deck. Standing on the side of the slope was a funny-looking man with drooping moustache and a gawky camera on a tripod. He was making faces and twisting his ears. His knees were twitching and he seemed on the point of tears. That was all part of his act to set the party into loud and prolonged hee-haws. At the right moment he pressed the bulb and the results are shown above.

The Edora sailed down through the skyscraper canyons with everybody happy. Great bridges broke open, stopping traffic streams. Big excursion boats and freighters loomed along the sides, and then she came to the mouth of the river, and a view of the blue horizon.

"That tall cylindrical house across the pier with flaming red sides is the new crib," said Loren D. Gayton, Chief engineer for the city of Chicago. "In a few days it will be floated three miles out in the lake and sunk in fifty feet of water. It will cover a shaft sunk 200 feet below the lake level and the shaft will connect with a tunnel eighteen feet wide and running back under the lake to the Chicago avenue pumping station and from there twelve miles west to furnish drinking water on the west side. The tunnel is a veritable subway."

Later Mr. Gayton told of this in his program feature, "The Cruise of the Edora," in the KYW studio.

By the time the Edora passed through the harbor gates the golden tide in the punch bowl had subsided to very low ebb and Phil Alt was sitting on top of the lid to the most convenient milk can.

"Lemons would have been better," said Phil.

But there was room for argument on that point and Fred Jeska persuaded Phil to go aft with him and view the misty skyline. Phil Alt is a bachelor who should have been the father of a large family. Not being so endowed by nature he has found time outside of his duties in a clerical capacity in the county treasurer's office to adopt the municipal tuberculosis sanitarium and the entire Radio personnel of Chicago's forty odd broadcasting stations. He found the sanitarium patients first. They had a theater of their own, but were short on entertainment. Then Phil began organizing the Radio stations to furnish entertainment. That led to his adoption of the

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# Palatial Quarters for WMAQ

*Three Studios and Public Auditorium on Three Top Floors of New Chicago Daily News Home*

**T**O BE behind the scenes while the show is going on, to watch the artists come off the stage and to view the progress of the play from the wings form the ambitions of almost every theatergoer who has sat in the audience, removed from the glamorous professional world by the barrier of the footlights.

A similar ambition stirs in the breasts of Radio fans who sit comfortably in their homes and twist the dials a bit. As the program comes in over the loud speaker, the artist's voice is heard and perhaps the personality of the entertainer can be felt.

But in that studio where the least bit of noise or confusion is all seven of the deadlysins, is a similarly glamorous life which appeals to the audience. This desire to see behind the footlights in the machinery of the entertainment itself is one which The Daily News seeks to satisfy in the arrangement of its three studios and elaborate broadcasting equipment to be installed in the three uppermost floors of its building now in construction at Canal, Madison and Washington streets and river.

On the twenty-fifth floor there is the main studio. Two stories in height, the room is thirty-one feet wide and forty-six feet deep. The acoustically perfect chamber with its high vaulted ceiling is arranged to accommodate large groups, such as symphony and concert orchestras.

On the mezzanine floor above is a waiting room, one entire side of which is glass. Through this transparent partition guests may look down one floor into the large studio and thus watch the artists and musicians in action. With the aid of loud speakers the guests will also hear what is produced in the studio, although the glass partition will keep any confusion or noise in the waiting room from affecting the musicians or their renditions. The WMAQ visitors' balcony will be an improvement over the ideas evolved for this purpose in any of the other leading broadcasting stations.

Similar glass partitions are to be installed in the other two studios which will be adjoining the large one on the twenty-fifth floor, although they will not extend up into the mezzanine above. In this case the partitions will be arranged for the operators controlling the

programs and the artists in all three of the studios, so that all may know just when to begin and when to stop, or when to switch from one studio to another.

On the twenty-fourth floor will be the Radio department of The Daily News and the business offices of station WMAQ. Here the Radio editor, station director, program director, technical experts, continuity writers, sales department and engineers will conduct their affairs which eventually become Radio news or else broadcasts over WMAQ.



**Miss Judith Waller, director of WMAQ-WQJ, Chicago Daily News, first newspaper owned station in Chicago**

**A** VARIETY of educational and instructive features has been arranged to be interspersed with music and entertainment on the fall and winter broadcast schedule.

There will be talks and lectures on music, geography, history, art, current events, the states of the union, ethics, French, English, literature, gardens and many other equally varied subjects designed to cover the hobby and the subject in which each of the listeners is interested.

With the cooperation of William J. Bogan, superintendent of schools for Chicago, as well as H. Wallace Caldwell and his fellow members of the board of education, Judith C. Waller, director of WMAQ, has arranged an expanded and improved public school series for the coming school year.

The lectures will be given in the WMAQ studio from 9:05 to 9:30

o'clock each schoolday morning. More than 100 schools within a fifty-mile radius of Chicago are equipped with Radio receivers and plan to receive the broadcasts for the students gathered in assembly halls.

Each Monday the lecture will be on music, with a discussion of pieces and composers, together with the presentation of descriptive music, bringing out the points made in the talks. Then on Tuesday mornings the students will hear geography talks; Wednesdays will be devoted to art and Thursdays to history. On Friday of each week the discussion will cover current events.

The schools will show stereopticon slides illustrative and descriptive of the lectures on art and geography in conjunction with the talks as they come in over the loud speaker. In many instances



students will be required to submit papers in connection with their grammar and English lessons on the topic discussed over the Radio on each particular day. Thus the broadcasts are treated in the manner of actual school lessons.

More mature and adult instruction is embodied in the lectures to be broadcast direct from the University of Chicago studio in Mitchell tower. Beginning the first Tuesday in October and on each Tuesday and Thursday evening thereafter during the college term WMAQ will present addresses by the instructors and professors of the university between 7:10 and 7:30 o'clock.

Another University of Chicago series will occupy part of the early morning broadcasts. From 8 to 8:20 o'clock on four consecutive mornings each week The Daily News station will present lectures direct from the classroom.

The first section of the U. of C. morning classroom lectures to be given during the fall will be devoted to "Ethics." Thomas Vernor Smith, associate dean of the colleges of arts, literature and science, will be the speaker.

Percy H. Boynton, professor of American literature at the University of Chicago, will present the second section during the winter. The final group next spring will be conducted by Prof. Fay Cooper Cole, who will speak on "Anthropology."

Students of the foreign languages will find French lessons, while those who wish to brush up their English will have a series broadcast for their special benefit this season. The French lessons will be given by Jules Duc each Monday and Thursday morning from 8:20 to 8:55 o'clock.

The Prairie Farmer offers rural listeners crop and market information as well as instruction on farm problems. The programs are presented each day except Saturday and Sunday between 12:10 and 12:25 o'clock.

THREE of The Daily News authorities will add variety to the educational and instructive section of the WMAQ broadcasts. Dr. Herman N. Bundesen, former health commissioner of Chicago, now health editor for The Daily News and medical adviser for the Sanitary District, conducts the "Health and How to Keep It" series. Dr. Bundesen speaks each Tuesday morning at 10 o'clock and every Thursday night from 7:30 to 7:45 o'clock.

He has advice for mothers as to the care of children during the change of seasons; what to do for the minor ailments, and what to do for other members of the family to avoid ailments and relieve distress in emergencies. During his regime as health commissioner Chicagoans learned to trust and expect much of Dr. Bundesen. His advice is appreciated.

Robert Ballou, literary editor, is to present book reviews and literary criticisms on Tuesday afternoons, the same afternoons that



Unusual pose of Pat Barnes, director of WHT, Chicago. Martha Linn, who conducts Woman's Ideas Exchange.

### WHT Woman's Exchange

Something new in the way of service always may be expected from WHT, Chicago. Now it is the Woman's Ideas Exchange. It corresponds somewhat to the Vox Pop of publications. Under the direction of Miss Martha Linn, however, this feature at WHT makes a specialty of giving the woman listener the advantage of ideas found practical by other women throughout the wide domain of the WHT family of listeners.

"I believe that the listeners themselves should have some opportunity for expression," said Miss Linn. "In fact, it is obviously more practical to draw from the source of many minds than for any one woman to sit down and dictate her own ideas on everything for everybody. So the women listeners are invited to consider

James Burdette, garden editor, talks on planting and cultivating the gardens.

In addition to these standard events, features on varying subjects will be introduced into the broadcast schedule as the need for them arises.

Aerial navigation come in for special consideration in the planning of the new 5,000-watt transmitter of WMAQ which The Daily News erected recently 17 miles directly west of Chicago's loop, two miles northwest of Elmhurst, Ill.

When Walter R. Lindsay, chief operator of WMAQ, completed his plans for the new station he insisted upon assured safety for aviators of the district. Four years in the United States air mail service as supervisor of Radio installation had taught Mr. Lindsay the dangers which Radio masts present to night-fliers.

Both of the 205-foot towers which support the WMAQ antenna have been fully equipped with danger lights to warn approaching fliers. Atop each of the towers is a red flashing light with a bowl twelve inches in diameter, burning from sunset to sunrise. In addition, each of the towers is equipped with four range lights, two at a height of 75 feet on opposite steel uprights, and two at a height of 150 feet on the other two uprights which are also opposite each other. Thus three of the four side lights on each tower as well as the top lights are visible from every direction.

The powerful 250-watt lamps have a visibility range of sixteen miles in clear weather, a distance which has been carefully tested before being announced. In storms or hazy weather the lights show from three to four miles, while in heavy fogs they may be seen from one mile. The lights are carefully constructed so that no storms may dim them or put them out. They are covered with copper shields and all lines are enclosed in heavy lead cable. So certain and well worked out are they that lightning recently striking one of the towers failed to put out the lights or damage them in any way.

Another feature planned for the special benefit of aviation is to be inaugurated in the near future. Arrangements are now being completed to have the letters WMAQ blocked out on the black roof in heavy white planking. The call letters are to appear sixteen feet high twice on the roof, once on the north wing and reversed on the south, so that they will be easily recognizable from any direction.

THE lights as well as the letters will serve to locate fliers. The top lights on the towers blink alternately at 3-second intervals for an important purpose. With the exception of the Great Lakes naval station, WMAQ is the only transmitter equipped with such lights on its towers in the Chicago area. The naval station top and side lights blink simultaneously and are therefore easily distinguishable from the alternating lights of The Daily News station to the western extreme.

Plans are being made for a big celebration when The Daily News takes possession of its new home. This gala day will be extended to the broadcasting stations where the Radio public will be invited to participate in the festivities.

this Woman's Exchange of Ideas a mutual and co-operative service for one and for all."

Miss Linn is very ambitious for her listeners. She feels that women crave mental stimulation as well as the inevitable receipts of a morning program. Subjects ranging from child study and parent education to the current styles in dress, from character analysis and travel talks to beauty culture make up the weekly cycle that one correspondent from Wisconsin described as the ideal woman's club, "because it gave everything but the gossip of such an organization."

This feature is broadcast every morning with a special program Saturday forenoon for the children, Martha Linn's Minstrels. Pat Barnes, the director, is distinguishing himself in a new feature called "Dramatic Events from the Bible."

# WCSH Claims Oldest Mikeman

## Charles Henry Ross Recalls Early Days Before Telephones Were Known in Portland

By H. C. WING

Program Director of Radio Station WCSH

HERE we are again, WCSH, the Eastland at Portland, Maine. At this time we are introducing Charles Henry Ross, whom we believe to be the oldest announcer in the United States.

Charles Henry Ross, to use his own words, "was born at an early age on his first birthday," which was December 11, 1856, making him a little over seventy-one—and he's on the job day after day.



Charles Henry Ross

Mr. Ross was born here in Portland and his reminiscences are a constant source of interest to the personnel of the station. Of course there was no Radio in those early days, but further—there were no automobiles, no telephones, no street cars, not even horse cars, no electric lights. Only the most wealthy people had bathtubs; in fact, there was no public water-works system. Every house had its own well from which water was drawn and wells were supplemented by cisterns for the accumulation of rain water. Thus the kitchen was supplied with two pumps—one for hard water and one for soft water. In addition, there were corner pumps, "town pumps," to supply water in the event that private wells went dry.

THE main street of Portland when Henry was a boy was a primitive thoroughfare. The picture as he gives it to us is of roughly cobbled streets, lined with board or dirt walks. On either side were lines of hitch rails and feed troughs where horses were tied for their feed while the drivers transacted necessary business. Like a western town in the movies. Up and down the street plodded patient oxen hauling manufactured goods, principally barrel shook from the country districts destined to carry molasses from the Indies. It is interesting to note that the side on which the WCSH studio is now located was the popular side of the street, patronized by the bloods of the day and known as "the dollar side." The "fifty cent side" was shunned consistently.

"The harbor," says Henry, "used to be full of square-riggers in the 'Indy' trade, principally molasses and sugar. The molasses found its way, for the most part, to the two breweries and two distilleries, which turned out rum for home consumption. And Maine has been dry a long, long time.

OTHER industries which are now long forgotten were pogy presses, where "wash bait" was made for fishing mackerel schools and crude oil was extracted from the fish for painting ships, etc. There were shipyards on all parts of the waterfront. There were also grist mills for grinding salt and grain.

We inquired about an example of tattooing which appears on one forearm, wondering if Uncle Henry was holding out any romantic adventures. The story is amusing, if not exciting. It seems that in the old days, when Henry was a boy, it was customary to pay the crews of schooners a little advance money. Then the problem arose of how to keep the crew on board. Henry's father had his crew all below decks the night before the schooner was due to sail and he posted Henry with an old horse pistol to keep them on board. Henry was then about fourteen. He took his commission seriously. One of the crew, knowing that Henry craved to be ornamented, tattooed a bleeding heart on the boy's forearm, hoping thus to bribe him into letting a boat approach to take off some of the crew ashore. Young Henry stood the ordeal nicely, but when the question of letting the boat approach was brought up he stood pat. No, sir! No boat comes alongside! And he waved the horse pistol as added evidence of his determination. He kept his father's crew aboard and, at the same time, achieved his heart's desire. Today the unfaded colors of the heart and knife remind him of that dark and exciting night.

BY TURNS Uncle Henry was train boy or "news agent" on the railroad. "I've handled more than a million cords of wood for those cussed engines," he declares. That was in the days of the wood-burning engines when everybody, even the passengers, helped pile wood onto the flat-car tender. Then he shipped for short coastwise trips in various schooners, worked in a grocery store and finally acquired his own grocery business—was a fireman in Portland when the engines (hand tubs) pumped water from reservoirs at the edge of the road in the days before hydrants were ever heard of. He was always interested in sports and, by the way, was one of the first group to introduce professional baseball in this city. And he is now the sole surviving member of that group.

Looking out of the studio windows the other day, while waiting for our turn to go on the air, Henry suddenly remarked, "You see that corner across the way? I stood there and sold papers telling of Lee's surrender and of the assassination of Lincoln." And it was from that remark that this story grew.

Uncle Henry conducts a household hour from the Lyman B. Chipman market studios five mornings a week and five days a week plays the part of County Agent Robbins in presenting the United States Department of Agriculture talks—so we feel he's a real announcer. Have you any older?



HENRY C. WING and his bride, both of WCSH, Portland, Maine. Mr. Wing, author of the above article, found "Aunt Doris" so sweet and competent in the studio he was happy when she consented to become Mrs. Wing.

### Marcella Missed the Bride

THAT artist was mean to put a rolling pin on this picture. Don't you think so? For one thing, H. C. and Doris haven't been married long enough for anything of that sort, and I ought to know. Here I, the little blond flapper of the Marcella column, had been looking forward to seeing Mr. Wing program director of WCSH. His letters are so interesting. And I arrived at Portland, Maine, just the day before the wedding. Let's see, that was June 22. If I had only arrived June 23 I might have been invited to the wedding. Wouldn't that have been thrilling. I love weddings.

H. C. is tall and blond and has such lovely blue eyes. He told me that his wife was Aunt Doris to all the children of the Radio audience of WCSH. They met a year ago during the winter.

"Eventually," said Mr. Wing, "we met and clicked and the kids lost their Aunt Doris. I am sorry that I can't find a better picture of Doris, but the local papers have cleaned us out pretty well, and I know you won't have time to wait until after the wedding. Here is one I have carried for a year or more—so, if you can return it I will be greatly indebted."

Isn't that romantic? Isn't she cute? No! I am sorry to say I did not see her. She was just swamped getting everything ready for the wedding. Their honeymoon was in the White Mountains.



# Joe Green Prefers Hammers

## FIRST in New School of Percussionists This NBC

### Star Never Would Exchange His for Horn

By Dorothy Brister Stafford

WHILE dwelling upon the varied activities of an almost unsung Radio celebrity who recently appeared upon our horizon, it was interesting to devise circus or vaudeville billing for him in the phrase "He Makes Music for Millions—Yet Few Have Seen Him," and in this case the ballyhoo is literally true. Borrowing from the euphonious Mr. McNamee, his audience extends "from coast to coast and border to border," and yet you won't find him along the hectic stretch of Mazda Lane, or holding forth upon the concert platform.

The scene of his entertaining activities is in the quieter purlieus of what we used to call upper Fifth avenue, where, after the shutters have gone up on the fashionable shops at twilight, an almost unbelievable quiet descends upon the district—the only night time liveliness being in the vicinity of the NBC at Fifty-fifth street.

There is no place around New York just now that holds for us the same fascination as the home of this great enterprise, organized and designed solely to furnish entertainment for a nation. An evening spent in its hospitable quarters also furnishes us with more novel entertainment than we can find within the portals of a theatre.

One likes to sit in one of the modernistic reception rooms, where from hidden receivers comes a constant murmur of music going out on the two great chains, and try to visualize a few of the widely scattered listeners in environments so strangely removed from the source of the programs.

There would be the woman in the dilapidated farmhouse up in the stump country, who told us she hadn't been ten miles from home in twenty years; the family of musical youngsters who live in a battered filling-station and garage on a lonely sand road in northern Michigan; the nightly crowd in a slovenly tourist-camp, where the portable radio set is the only entertainment; and the guests in the music-room of a great country house who glance languidly up from the bridge tables as a famous name issues from the hidden console.

All these flash past in swift panorama until one is diverted by the flesh and blood personalities coming and going under one's nose, in this strange world twelve stories above the street. Orchestras and singers perform apparently in pantomime, since now no sound comes through the studio windows, and there is an almost fantastic atmosphere about the place, heightened by the variety of individuals who appear and disappear like actors upon a stage.

TWO announcers in evening clothes listen respectfully to two suits of Red Bird overalls, the latter apparently being the orthodox evening habiliments of important engineers. A rotund tenor in a tail coat is receiving some final instructions from an excited little Italian in a blue smock, who punctuates his remarks with waves of his violin. A beautiful woman in a backless gown, whom one has seen on the Metropolitan stage, is talking to a touseled young man in a wrinkled business suit, who could belong nowhere but in the press department.

There is a continuous stream of arriving musicians for this is a busy night, with a variety of half-hour programs on each hookup. They disappear into their own rooms, and emerge, many of them clad, in of all things—smocks! Heretofore we had regarded this artistic garment as the exclusive prerogative of French hair-dressers, and were unable to gather any authentic data as to why it should be adopted as a uniform by broadcast musicians.

Now that the studio temperatures are always the same, there is no need for the undress prevalent in the old days when performers sweltered in air-tight rooms, but many of them still remove their coats and the smock evidently represents the maximum of comfort.

Only the singers, who seem to have to visualize an audience to produce their best efforts, cling to formal dress. Here and there a performer who is going on to a theater orchestra or cafe band wears the conventional black and white, but as many of them appear upon more than one broadcast program in an evening, they assume their working clothes on arrival.

In an otherwise unoccupied studio was a young man arrayed in the most colorful smock we had yet seen. He was busily unpacking saxophones.

"Are you a Troubadour?" we asked with an eye on the garment.

"I don't know if I am an Eskimo or a Gipsy," he replied, with a grin. "And I may be an Anglo-Persian. I've substituted so much this

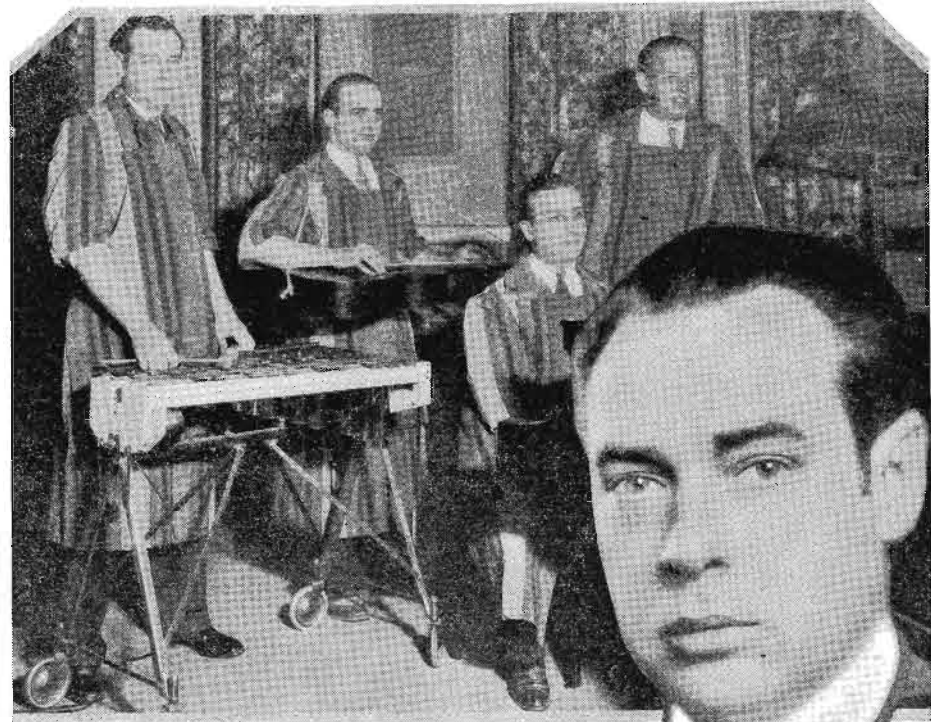
week I've lost all track of the nights." We observed him later, tooting a tricky saxophone, and he wasn't any of these things.

"Variety" said the other day that the NBC was the largest buyer of entertainment in the world, and it is apparent that once a performer has proven his ability as a broadcast artist with this company, he need have no further worry about employment if he is willing to forego the evanescent fame that comes from public appearances, and doesn't lose his inspiration through playing to four unresponsive walls.

IT WAS in the control of a studio, where our courteous guide was attempting what we could have told him was the impossible task of explaining to us the workings of all the dials and machinery surrounding the young man at the switchboard, that we made our discovery. We were peeping through the window by the operator's chair at the orchestra performing in the studio, when our vagrant attention was attracted and held by the performance of a young man upon that instrument so necessary to the modern syncopated orchestra, the xylophone.

With the wealth of new things that were to be seen and heard about this interesting place, it was perfectly in accord with our erratic mental processes that we should become wildly curious about that xylophone-player. We think our guide was rather irritated. We gathered from his manner that he wanted to tell us about the washed air, or something equally important. But we

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Joe Greene (at his xylophone and a "close-up") whom Dorothy Stafford maintains is the greatest "hammer thrower" in America. He developed the vibraphone and is in constant demand at the NBC studios, where he may be seen one night as an Eskimo and the next as a Persian.

# WPTF Solves Upkeep Problem

## DIRECTOR of Raleigh Station Answers

### Queries for Independent Broadcasters

By George L. Sutherland, Jr.  
Managing Director of WPTF

"WHY don't you broadcast chain programs? How does your station meet its costs? Where do you secure all your talent from?"

Perhaps not these exact words, but for sure the same thought is expressed in the query put with almost consistent regularity to the manager of every independent broadcasting station many times during the course of each day.

Strange as it may seem, an answer to these three problems of the layman fan is also being diligently sought in the majority of cases by the station manager who sees these questions before him day and night.

They represent three paramount problems. As Radio continues its march of progress in perfection of technical transmission, perfection of studio presentation and offerings, and also the perfection of its own financing ability, these problems must be solved by the manager of every independent station or else he and his station faces the fate of

Perhaps, however, a safe estimate in answering the question most generally would be to assume that seventy-five per cent of the stations not enjoying a chain connection at the present time cannot secure one. They have tried and failed. Theirs is a problem they must now meet and solve alone. Thus in finding the correct solution to the other two questions lies the success or failure of the independent station for the future. And because the solution must be worked out by the station alone the task is all the harder.

Admittedly a chain connection would solve completely the talent problem and more than half solve the operating cost problem. Standing alone the independent station faces the greatest of tasks—that of competing with chain organizations for a place in the Radio world's approval and its own existence.

The programs must be comparative in their presentation and merit.



Miss Mary Crocker (above) hostess and assistant director; G. L. Sutherland, Jr., right; director of WPTF.



Richard Mason (above), announcer and baritone at WPTF. He's new, but popular with the listener

being passed over without so much as a thought or comment from the country's Radio populace.

That this is the age of specialization brings to the independent broadcaster's mind all the more forcibly two of his three major problems. How can he make his station meet its costs, and where is he going to secure his capable and qualified talent? These two problems are harder for the independent station to solve because of the first—"Why don't you broadcast chain programs?"

While the path of the station connected with a national chain is not rosy, it is more advantageous and easier than that of the independent station in view of the revenue that is derived from national advertising features and high quality program offerings.

Then, too, such a station is oftentimes considered more favorably by advertisers because of its prominence and assured audience through its chain connection. Yet, all stations cannot be chain stations.

The geographical location of a station, line facilities available, close proximity of other chain stations, lack of a demand for a chain program outlet through some stations and even the outright refusal of chain managers to include a station in its network are but a few of many reasons; while in fairness to some stations it may be noted that they themselves are not desirous of forming a chain connection.

Any one of these reasons or hundreds of others will answer the question, "Why don't you have chain programs?"

The transmission must be equal in its efficiency and quality, and the advertiser that uses the independent station must have the knowledge and assurance that he is using one accepted by the Radio public in as kindly a way as a chain station.

If this prestige can be established, then the independent station may live, and not be completely eclipsed by the specialization of the more powerful and so-called national stations. Fire can be best fought with fire and the independent station and its manager, to retain their place and solve the answer to those all important questions, must also use an equal amount of specialization.

LOCATED in the heart of one of the most popular Southern States, North Carolina, will be found a station rather new to the Radio audience, yet old in its years. Licensed in 1923 and operated for a time as a fifty-watt station, it finally took on some life when in 1924 it changed its numerical call letters to WRCO and became a 250-watt broadcaster. Then came the first age of national specialization.

Large companies saw in the exploitation of this word a greater success for the future. Radio fans the country over are familiar with WTIC of the Travelers Insurance Company at Hartford, WLAC of the Life and Casualty Company at Nashville, and WSM of the National Life and Accident Insurance Company, also at Nashville, these three great stations representing the progress of three great insurance companies in the world of specialization.



The Durham Life Insurance Company of Raleigh, North Carolina, many years younger than these organizations, but recognizing the wisdom of their actions, completed the quartette of the country's great insurance companies to adopt Radio by purchasing in 1927 Station WRCO and securing for it a license for 500 watts power.

**T**HIS was followed within three months by an application for 1000 watts power which was also secured, while at the present time an application is before the federal radio commission for another increase to super-power wattage.

Thus an old station under the guidance of the Durham Life Insurance Company has found rejuvenation and the age of specialization in this line has entered the South. Changing the call letters to WPTF to fit the slogan of the company, "We Protect the Family," the station opened its first regular broadcasting schedule with 1000 watts on April the 8th.

Since the inception of Radio, this section of the South has been one that is unable to receive any consistent outside Radio reception during nine months of the year, and so it is not surprising that in the time that it has taken some stations years, WPTF has been able in a few months by a plan of specialization to climb to the front. Still, this station is confronted by the problem of those two serious questions, for unlike its brother insurance stations, WPTF is not connected with any chain. It must fight its way alone.

To fight its way alone today, as may be seen, is a far different proposition than it was a few years ago when Radio was new and big capital had not taken a hand to effect giant combines to control all the fundamental phases of Radio.

Station operating costs have risen. Where once a few hundred dollars a month met the station costs, now thousands of dollars are necessary to maintain a station that competes with the standards of the large national or chain stations.

Large staffs have to be maintained to give service to the listeners, advertisers and to properly operate the station.

Talent that is comparable with that of the national stations has to be secured, while from some source a revenue has to be derived to offset the cost of all this.

Sufficient revenue can only come from advertising or so-called commercial programs. However, there will be no demand for the stations' facilities by the advertiser unless the station has established a high standard of efficiency, capable presentation and a good grade of entertainers.

In recognizing these facts WPTF first concentrated its efforts to perfect its technical transmission and actual broadcasting facilities to the point of highest efficiency. Following the installation of a new 1000-watt transmitter with exceptional modulation qualities every possible piece of accessory equipment was duplicated to anticipate any emergency that might arise. Weeks were spent perfecting technical efficiency. Finally the engineering department pronounced its part as near perfect as it could be. WPTF was ready to establish a record for first class transmission.

**N**EXT, consideration was given to the studios and staff. All that is accepted as modern was embodied in these departments to complete another important phase of a specialization program. In its studios WPTF surpassed many of the older southern stations by the installation of two complete broadcasting studios connected with high level switching which permits the changing of programs from one studio to another without a moment's delay.

Another smaller studio serves a speaker's or announcer's purpose and also offers a refuge for the artists awaiting their turn at the microphone. A reception room where guests may see the actual broadcasting through a large plate glass, business offices and the director's office complete the studio headquarters.

All rooms are equipped with several microphone outlets, mixing facilities, and the walls are celotex covered, thus making it all acoustically perfect.

With this phase well taken care of but one more feature needed

attention—the station staff. In this department WPTF followed a policy of gradual but intelligent advancement until at the present time the personnel capably fills the duties of station director, three announcers, publicity director, program director, commercial advertising man and continuity writer, studio pianist and accompanist, station hostess, and business office force.

By specialized distribution of work these various duties are easily taken care of by six people, this group not including the engineering department. Additional personnel will gradually be employed and with the picture this well drawn WPTF found itself ready to treat with two great problems of the independent broadcaster.

The next important question was talent. Where could we get talent to compete with the great musical centers available to the chain stations? At the outset this is the most serious problem of all for many of the independent stations.

**F**ORTUNE smiled on the Raleigh station as perhaps it has not on any other station in the country, for within its own city limits will be found six nationally known colleges. Within a few miles of the city are such well known institutions as Duke University, University of North Carolina, Wake Forest College and Campbell.

The North Carolina State College is close by the city limits, while Meredith, Peace and St. Marys and several other smaller girls' schools are also close at hand. As one may readily surmise, during nine months of the year, and these are the most important months, much high grade talent and many skilled and accomplished musicians are available.

The city of Raleigh itself boasts of more than the average amount of good talent, Raleigh being the state capital and having this seemingly natural advantage. Then, too, within less than an hour's

ride in any direction one comes to ten representative American cities. Wilson, Rocky Mount, Durham, Greensboro, Goldsboro, Smithfield, Fayetteville, Dunn and Henderson are all as large as the average city that in itself supports a broadcasting station. Within its hundred mile area more than 2,200,000 people are ready to offer their best. "Where do you obtain your talent?" The answer is obvious.

And now let us take up the remaining question, and after all the solution to the independent broadcasters' problem. "How does your station meet its costs?" The answer should by now be seen. Specialization first in its equipment and standards of operation, and a high grade standard of presentation not only technical but also from the studio has drawn to WPTF a large number of both local and national firms that are seeking this logical means of gaining the support of more than 2,200,000 people

throughout that 100-mile area. Then, too, the many millions more to be found through the remainder of North Carolina, South Carolina and Virginia are served best by this one station located in the heart of the Carolinas and bringing to these people the only consistent and dependable Radio reception for the greater portion of the year.

But all these facts and figures, true of Raleigh as they undoubtedly are of other centers of population, do not offset the problem of the WHY, HOW and WHERE for the independent broadcaster. They still remain the same three simple questions that confront, and always will, the station that has to make its way alone. Their solution as met by WPTF and as seen by its station manager remains only a concentrated effort at specialization on the best standards of presentation, both from the studio and from the transmitting room.

Program schedules of consistent regularity spiced with variety and a most general all around service must be presented in as good form as the national chain to insure permanent independence.

# Abdullah Bey Takes the Air

**M**YSTERIOUS visitor from the Orient adds one more thrill to long record of unique and outstanding features broadcast from KYW, pioneer station of the mid-continent.



Zola Haynes, staff pianist (top) and Ed Boroff, program manager of KYW.

**A**LL the old timers among listeners throughout the middle section of the continent will ever cherish a tender spot in their dials for old KYW—the first and the immortal of the midwest.

For millions it was the first Radio broadcasting station ever to come out of the air. It gave them their first and their greatest thrill. Uncle Bob pioneered the way into the affections of the children. Scores and possibly hundreds of his listeners are alive and happy today only because of him. His example of drilling caution into the minds of the children before crossing the street has been adopted by similar personalities in other stations and so the good work has multiplied a million fold throughout the nation and indirectly even thousands saved.

This general spirit of friendliness and kindness has given the station a character that has been reflected not only to the unseen and unseeing listener but to all those who have had occasion to



Maurice Wetzel, chief announcer and genius for unique features. Al Bernstein, with the fiddle.

visit the KYW studios. There is always a cheery greeting, a cordial smile and a simple welcome to all visitors.

Early this summer Ed Boroff, the director, called a conference of staff members and a few invited guests to consider some new proposal for a novel and thrilling stunt.

"Many people tie up the idea of Radio with the supernatural," suggested one, "why not have a medium up here and summon some well known departed soul for a broadcast?"

And thus started the famous Abdullah Bey broadcast. It happened there was a spiritualists' convention on the West Side that very day. Maurice Wetzel, chief an-

Below are members of the Little Theatre Club assembled around Director W. H. Miller as he explains points for broadcast drama. They all understand the Radio technique. Avis McDonald, vibraphone artist.



**O**LD Timers entertain a tender regard for this first station to come to them from the clouds. Uncle Bob credited with saving hundreds of lives through his bed-time advice to children.

nouncer, hopped in a cab and journeyed out to the convention hall. He obtained an interview with some of the leaders and discovered there was a great deal of friction in the organization. It seemed impractical to deal with them, although a score of mediums afterward called at the studio and offered their services.

There was one who called who made no pretense of religious affiliation—that one was Abdullah Bey, a mystic from the Orient. He disappeared, but later a letter came from him on a strange parchment in which he specified certain conditions upon which he would enter office and studio through locked doors, and demonstrate his powers before the microphone.

Mr. Boroff decided to accept the challenge on behalf of the station and the listeners. A committee of thirty was chosen from a list of two hundred or more who asked to be permitted to serve in that capacity.

At the appointed hour they were assembled in a circle about the microphone. They joined hands as the lights were turned out and began to sing "There's a Long, Long Trail." A policeman had been stationed at the only entrance to the studio from the outside. The committee had inspected the whole

(Continued on page 63)



Stanley Houston, Announcer.



# WENR Nests Atop Civic Opera

## Great Lakes Broadcasting Stations to Have Eerie

### Home in Chicago Castle of Musical Arts

**N**EAR the heart of the city of Chicago two magnificent new buildings, each costing into the millions, are rearing themselves on opposite banks of the Chicago river at Madison street.

On the west bank will be the home of the Daily News—a massive structure of steel and stone extending for the full block over a plaza looking down on the lazy waters of the river.

On the east bank will be the great Civic Opera building. Red steel beams are already streaking into the sky and soon they too will be clothed with massive stone and ornate facades, facing into the extension of Chicago's marvel boulevard, the double decked Wacker Drive, on one side and the same sluggish river to the west.

Crowning these two great structures will be two prominent Radio broadcast stations. Atop of the Daily News will be found WMAQ-WQJ (see page 41) and above the Chicago Civic Opera building will be found the studio headquarters of the Great Lakes Broadcasting company, WENR-WBCN, "The Voice of Service."

**O**NLY recently did these two stations celebrate their first birthday anniversary as sister stations. Handicapped by a comparatively low wave they have been broadcasting some of the finest independent programs in Chicago from their present studios in the Straus building on Michigan avenue.

These stations are owned by Samuel Insull interests, and Mr. Insull, besides being a powerful utilities magnate, is also the business mainspring of Chicago's Civic opera. Opera and music represent the hobby interests of his life. He has made the new Civic Opera building possible just as he has made electric lines, facing bankruptcy courts, develop into dividend paying business institutions.

Chicago's wealthy citizens who have been subscribing to the opera year after year with the inevitable deficit at the end will now see their contributions turn into investments, according to the sponsors of the new building. Rents for offices and auditoriums in the opera building will probably pay all the opera deficits above box office receipts, and allow for good returns to those who are paying the building costs.

All of this is background for the picture in which the twin stations WENR-WBCN have their part. Already they have a transmission station at Downers Grove, Ill., with 50,000 watts of power. During the summer they have been sending out post-midnight experimental programs, using this great power by special permission of the federal Radio commission. The returns from distant points have been amazing. Will they be able to use this power when they get under way in their permanent home in the Civic Opera building? That is one of several questions pending at the moment. Another

serious question pertains to the future wave of these twin stations, now operating on 288.3 meters.

"The owners are willing and able to give these stations the very best that money can buy in the way of talent and service," said one of the officials of the Great Lakes Broadcasting company to a representative of Radio Digest, "but they do not want to waste their efforts. We are trying to get a more favorable wave. If we are permitted to use power and a good channel, WENR-WBCN will be able to broadcast programs unsurpassed by any organization now on the air."

It was admitted that hostile business interests were active in an effort to block attempts of the Great Lakes Broadcasting company from improving its facilities. Chicago and all the country within range would doubtless be able to hear not only broadcasts of the opera, but special concerts by members of the opera during the season. Morgan L. Eastman, director of the Edison Symphony orchestra, is in charge of the programs and is the veteran broadcaster of Chicago. He began with the Westinghouse station, KYW, the first to go on the air in the Middle West.

Entertainment of every sort is provided by WENR-WBCN. Housewives have the advantage of daily chats by Mrs. Anna J. Peterson, one of the most famous experts in household economics and dietetics in America. There are numerous comic features among the most popular of which are "Mike and Herman" with Arthur Wellington as "Mike" and Jimmy Murray as "Herman".

Everett Mitchell, chief announcer, was formerly with WENR when it belonged to the All-American company. He has a large following of Radio fans who not only admire his manner of announcing, but also enjoy his mellow baritone voice in the ballads that he sings now and then.

There are four regular and two relief announcers, two regular and one relief organist, one 12-piece symphony orchestra, two regular mixed quartets, two male quartets, two comedy teams, string trio, two accompanists, four harmony teams and four soloists on the WENR-WBCN present staff. The two mixed quartets present two light operas every week. The entire popular staff takes part in a comedy feature each Friday. Mr. Morgan intends to introduce another orchestra from the Standard Oil company of Indiana before the winter season opens.

This outline of the present organization would seem to bear out the promise of the powers behind WENR-WBCN that with half a break in the way of favorable wave length and the permission to use its power a great deal may be expected from these broadcasters to be located on the new Civic Opera house. It probably would be developed into one of the most important of independent stations, as it has shunned outside affiliations.



Everett Mitchell, chief announcer WENR-WBCN. Above, Arthur Wellington, "Mike," and Jimmy Murray as "Herman" in comedy team.

# KSTP Champion Independent

**M**EETING the best the world has to offer in Radio entertainment, this powerful independent station employs sixty-three full-time artists and maintains 110-hour schedule.

**K**STP, the Northwest's newest Radio station will, on October 29th, celebrate its "six month" birthday, being on the air for one-half year at that time. It was on March 29th that President Calvin Coolidge in his studio at the White House in Washington, pressed a button which started the 10,000-watt transmitter of the National Battery station and officially opened this new station to the Northwest. This is the first station opened by the President and was the only station to broadcast his speech during his recent visit to Minnesota.

Since that time KSTP has been serving the public, and unlike most Radio stations which lessen the hours of broadcast during the summer, KSTP increased its program and was operating at full-winter time schedule during the summer months. This was in accordance with the policy adopted by President Lytton J. Shields of the National Battery Broadcasting Company when the station was opened.

At 7 a. m. the transmitter goes on the air with stock market quotations and the shopper's guide and continues throughout the day, running the gamut from commercial announcements through the farm hour, the children's hour, the baseball games, dinner concerts, special musical entertainments and through the DX journeys of the KSTP Limited and the Midnight Club until 1:00 a. m., or later, every week day. The Sunday schedule is from 3 p. m. until 11 p. m.

The musical feature of the station is the National Battery Symphony orchestra, comprising twenty-one men, selected from among the symphony orchestras of New



**W**ITH its 10,000 watts of power KSTP has been heard to the antipodes and is now generally recognized as the largest independent broadcaster in America, just six months old.

York, Boston, Philadelphia, Chicago and Minneapolis, and led by Henry C. Woempner, nationally known as the first flutist in the Minneapolis Symphony orchestra under the direction of the noted Henri Verbrughen. This group serves the KSTP listeners during the afternoon and evening programs.

In opening the station, Mr. Shields combed the entire country for men and women experienced in their own respective field and gathered them together in making up the KSTP staff. They came from every section of the country with many years of service in various Radio stations to serve KSTP listeners. The station now has an international audience because of the distance obtained through the power and quality of transmission. KSTP operates on 220 meters wave length. Radio listeners have sent telegrams, letters, and even telephone messages from every state in the Union, throughout Canada, as far north as Hudson Bay, and from Australia, Hawaii, Porto Rico and Alaska. It has also been heard in Central and South America.

KSTP has studios in two cities, the principal ones being in the St. Paul Hotel in St. Paul, and in the Radisson Hotel in Minneapolis. The Robert-Morton organ, the largest studio or-



Happy Harry Geise (left) and Everett George Opie; conductor and Sam, the porter, on KSTP limited.



Thomas Been, Jr., manager - announcer at the KSTP studio in Radisson hotel, Minneapolis. Below, a delegation of Blackfeet Indians come to broadcast. Top, Alice Lillgren.



Rev. Doctor Sainsbury, known to KSTP listeners as the "Democrat of the Dinner Table."

gan in the Northwest, is housed in the Minneapolis studio.

The daily programs being broadcast are not only for entertainment, but to give essential information. Particular stress is given service features, such as livestock markets, road conditions and weather reports and the United States Department of Agriculture bulletins for the benefit of rural listeners.



# Radio Reclaims Fallen Men

*RECEIVING SET Privileges in Ohio Prison Improves  
Morale and Stimulates Latent Ambitions*

By James Gibson

**M**ANY eminent sociologists maintain that the person who deliberately violates the criminal code has a mental twist inborn of which the law-abiding world has no conception. For some there is no hope. But for others who have drifted into that condition from a borderland of bad environment there is hope—even after they have fallen into the current that leads to prison walls.

**G**IVE state prisoners Radio and Radio will give the state men. If you lock a bad man up alone with himself the association is likely to make him worse. Give him something worth while to occupy his mind, to admire, and he will improve his habits.

Whether this be philosophy or mere wisecracking, I submit it for what it is, worth to thoughtful people. I have a little time now for reflection. Radio is the trick to keep a prisoner thinking healthy and excite his admiration for better things.

Anyway it works here in the Ohio state penitentiary where I have a steady job along with a lot of other regular workers who wear the same brand of gray uniforms. It works here and I think it probably would work in any other prison. We have from 800 to 1,000 Radio receivers in this place. The receivers are the best little reformers in the world. A man has to be on his good behavior to have one, and once

he's got to using one it's a habit. He would about as soon give it up as he would his right eye.

So every prisoner with a Radio set steps along on the up and up. He is Radio minded, as they say nowadays. He has no time to think up any deviltry. And that is what I suppose you call morale. Isn't it worth while? I believe Warden P. E. Thomas figures it that way. He has been keen about Radio in his Big House from the beginning and has encouraged the men to build their own sets. There are all kinds of books about Radio in the prison library. Chaplain T. O. Reed has also been strong for Radio. It's all over the place that the warden and the chaplain are working hard to get a broadcasting station for us. I suppose it would be hard to get a government permit with so many stations on the air, but we are hoping they do. If we ever get a station here I don't think anybody would be sorry, because there is plenty of talent to furnish swell programs—plenty of musicians and good talkers.

**S**OME of these birds were Radio bugs before they got here. Now they are worse than ever. It certainly gives you a thrill to tinker around with bits of wire and screws and plates just following the dope on a hook-up from one of the library books, and then clamp on a pair of headphones and catch a big line of chatter from outside the walls, especially when you have been in here for quite a while, like some of them have, and got to thinking of the Outside as some sort of an unreal dream.

It sure gives some of these old timers a kick. And the contraptions they make from their ideas out of the books—you should see! I doubt if there are any two sets out of the thousand that are alike. Some of them would make good freaks for a museum. You would wonder what they started out to be. But don't worry, every set

James Gibson, the author of this article, is a convict in a penitentiary which once confined one of America's greatest authors. He seems to be one of the kind who is finding himself—also by writing. He is 26 years old and was sentenced January 26, 1926, from Cleveland to the Ohio penitentiary for not less than twenty-three years for highway robbery.—EDITOR.

means a lot to its owner. No matter how homely and goofy it looks it is still his baby—like the child that only a mother could love. Probably nobody else could love it for the simple reason that it wouldn't work for anybody else.

You would soon realize what they think of Radios in the Ohio prison if you could see the aerials strung around. There's no such thing as an outside aerial except outside a cell. Long aerials and short aerials are strung up and down the main corridors. The windows are all draped with loop aerials. Other aerials hang from the ceilings of the cells like clotheslines and again you will find wires hooked to the bedsprings, which serve as more aerials. The aerials and the sets make those want them that aren't entitled, so they try for the privilege, and that's another boost for the morale.

**T**HE set owner works at his prison job all day, and he is thinking of what he is going to do to improve his set, or what he is going to get on the air, and pictures to himself the things he heard the night before. He gets a lot more satisfaction out of that than trying to scheme some dizzy way of trying to

escape, or what he is going to do to make somebody pay for getting him into this jam.

What do we like to hear? About the same kind of stuff most able-bodied red-blooded he-men like. I think a snappy, fast and furious ring fight goes over the best. I think the Dempsey-Tunney and Tunney-Heeney fights were the most exciting things that ever happened here. And you will always find that when a big fight is in the offing there is a lot of preparation so nobody will miss a word of it. Every set is tuned down to the last cat's whisker—we do have some crystal sets. If the station is too far away for the weaker sets to pick it up we are permitted to string a line from one of the stronger sets along from cell to cell so that sometimes as many as twenty are listening to one set.

Once a week we get the American Legion boxing shows from Indianapolis with Ralph Elvin at the ringside giving a snappy description of all the action blow by blow. But there is another kind of fighting we like. That Mr. Fighting Henderson KWKH, Shreveport, La., makes a hit here. He certainly talks with forked lightning. Besides that his station puts on very interesting programs.

**W**HEN it comes to music every man for himself. Some of these bimboes have their ears high on their brows and others have them down on their necks when it comes to picking classy and sassy music. There was a census one night not long ago and they found that fifty different broadcasting stations were coming into the Big House at the same time. Of course, there are a lot of prisoners who go heavy for DX stuff and then there are some who set their dials on a local and stick to it through thick and thin, hoping if one number is not so good, the

(Continued on page 63)



Warden P. E. Thomas (above), James Gibson (center) and Chaplain T. O. Reed, Ohio State Prison.

# Radio Invites Women Workers

**N**EW YORK Girl wins prompt success arranging service programs and says opportunities are many for those who intelligently apply themselves.

By A. H. Eskin

**T**HE shot that echoed round the world" had nothing on Radio. Tied together through a series of stations, its message could easily not only echo, but reproduce perfectly in homes in every country. Countless men, women and children are now influenced daily by the advertising, advice and entertainment pouring forth from the great broadcasting stations.

Women play their part in directing this new industry. Probably

Natalie Arnoux, assistant director, KTHS, Hot Springs, Ark., valuable aid to her director husband.



Miss Vella Cook (left) WCFL, typical of many talented women employed in Radio.

Ruth Shirley (right), coloratura at WSUN.

the largest Radio program under the control of any one woman in the United States, excepting only those employed by a Radio station, is handled by Miss Anne McCartney for the New York City Y. M. C. A. Tucked away in a little office high in one of up-town New York's magnificent skyscrapers this modest young director acts as health promoter, educator, economic adviser, entertainer, spiritual inspirer to a vast unseen and unseeing throng.

"Gymnastic exercises are broadcast twice a day," Miss McCartney tells me.

At 10:45 a. m. busy housewives put aside sweeping and sewing tasks, prepare for their private instruction in gymnasium work. "Good morning, class!" loud speakers greet as these women turn on the Radio. "Stretch arms overhead, touch hands to toes!" come the crisp commands.

"Housework seems like play along with this keeping-fit stimulus," wrote in one industrious matron.

The class is co-educational. Men and women belong on equal terms. For instance, visit a doctor's office. He has been seeing a long line of patients, but the last one is gone before the clock strikes the Radio group's hour. Stretching himself wearily, he opens wide the window, turns on the loud speaker. "Breathe in deeply," a cheerful voice orders. "Now

out! Hands on hips, feet apart, bend right! Left! Forward! Back!" The blood is soon tingling through the doctor's body, new energy flows into his nerves. The same thing is happening in a college professor's room; a lawyer's private office.

An educational course in popular science has been put on the ether, states Miss McCartney. The chemistry professor gave a test by Radio. To the amazement of the station officials, eighty returns came pouring in. Intelligent answers, eager requests for more lectures showed the interest of the people. Thus encouraged, courses in public speaking, automobile mechanics, digestive chemistry and cooking have been arranged by this energetic young woman. For high school or employed boys a unique



course in "Job Opportunities" was broadcast, surveying chances in various industrial and financial fields.

National Thrift Week rolled around this year with a record of forty outstanding business men cajoled by Miss McCartney into worrying over talks to be given before the microphone. One speaker received as enthusiastic "applause" requests from 102 for budget books. Some housewives went into pathetic details over their financial troubles, making the invisible counsellor their confessor of extravagance and mismanagement, heartrending skimming and worry. This response (Continued on page 62)



# WLW-WSAI Improve Efficiency

*SISTER Stations Broadcast Simultaneously With Distinct Identities—Same Management*

By Natalie Giddings

**M**OULDING the staffs of two rival 5000 watt Radio stations into one production staff that serves both, while still maintaining the individual identity of each, is the interesting broadcasting experiment being successfully conducted by the Crosley Radio Corporation in Cincinnati.

For seven years the Crosley name has been known in the broadcasting picture as the owner of WLW, one of the best known and most popular Radio stations in the country. On May 12 last, in ceremonies broadcast by both stations, Powel Crosley, Jr., president, accepted the control of Station WSAI, the 5000 watt Cincinnati station owned for the past five years by the United States Playing Card Company.

"We realize that each of the two stations has an individual identity that endears it to vast numbers of its listeners. This identity we shall keep even though we operate both stations with an organization made up from the staffs of both," Mr. Crosley said.

When WSAI was moved over to the main plant of the Crosley Radio Corporation where the studios and control room of WLW are located, the executive, musical, operating, and program planning staffs of the two stations were combined to form a single staff working for both stations under the direction of Ford Billings, who became the director of WLW on May 1. Only the announcers are identified with a single station. As the new owner pointed out, "the listener often comes to locate a favorite station by the voice of an announcer."

Each station has its own program manager who sees that there are programs for every minute of the broadcasting schedule. A newly organized traffic department routes the programs of the two stations to appropriate locations in the four studios of the organiza-

tion so that there are no conflicts when the programs are produced. Continuity writers prepare for both stations the type of material for which they are best fitted.

There is no duplication in the program material of the stations. Program features for the two stations show no duplication. Entertainers and vocalists do not appear on both stations. In this way, the listener associates a favorite entertainer with only one station. A staff orchestra, however, serves both stations, but a different type of music is reserved for each.

Four days after the announcement that WSAI had been taken over by the Crosley Radio Corporation, a fourth studio had been added to those already used by WLW and the control room had been moved from Norwood, Ohio, to its new location next to the WLW controls. There was not a break in the service furnished by either transmitter. The four studios are used interchangeably under the direction of the traffic department.

When WLW's new 50,000 watt transmitter is installed in September, the programs of both stations will be broadcast from Mason, Ohio, the present location only of WSAI. The Harrison, Ohio, site of the present WLW transmitter, and of 8XAL, the Crosley short-wave set, will be given up when the WLW equipment is installed in the new fireproof building constructed for it 40 feet from the WSAI building.

Where many such mergers as that accomplished by WLW and WSAI have resulted in a division of time on the air, the two Cincinnati stations operate with augmented schedules. WLW regularly is on the air more than 86 hours a week. WSAI averages more than 80 hours.

There has been little change in the WSAI programs since the change in the station's control except that listeners note them as "vastly improved." Favorite features all were retained in addition to the new ones that have been added.

Plans for adding new members in every department of its staff of thirty now are being made. The Crosley stations are looking forward to an era of broadcasting which promises to be spectacular in every detail.

Considered among the assets of WSAI which were taken over by the Crosley Radio Corporation were the Four K Safety Club with its Two Clowns and Ferdinand, and Grace Claude Raine, musical directress of the station. Mrs. Raine was made director of vocal music for both the Crosley stations. The Two Clowns continue to entertain daily at 6:00 P. M. with their songs, stories, and talks on safety for children. They count among their members 160,000 children who have received Four K Safety buttons because they know the five rules for safety. Ferdinand, whose bedtime stories are rivaling Hans Andersen in popularity, could not have his picture taken because the lawnmower had just cut off his beautiful golden curls.



**WHEN** Powel Crosley, Jr., took WSAI, the rival Cincinnati station, under his own roof he was careful not to disturb the ties created by that station. The Two Clowns and Ferdinand, a children's feature, toddled over to WLW house with their toys and their stories to perform just as always. Mrs. Grace Claude Raine will prepare the same type of musical programs.



# Call Travel Planes by Radio

*PRACTICAL Experiments on National Air Tour Prove Wireless Annunciators Valuable Service*

By O. N. Taylor

**"P**LANE NUMBER 45, The Chicago-Omaha Night Air Express, reporting. We are now 25 miles northeast of Omaha airport. Will land at 8:03 a. m."

Messages similar to the above will be picked up from the air and broadcast to the people waiting in airport depots for the arrival of friends via airplane in the near future just as telegraphic reports of the progress of railroad trains are now received and posted on bulletin boards in railway stations today, if the results of the experiments conducted the past summer during the Fourth National Air Tour by the Crosley Radio Corporation are a criterion.

Entry Number 19, which finished fourth in the aviation classic of the year, was a Waco plane entered by the Advance Aircraft company of Troy, Ohio, and the Crosley Radio Corporation of Cincinnati. It was equipped with a short wave transmitter especially licensed by the federal radio commission to broadcast on 71.7 meters under the experimental call letters 8XAA. As the Crosley-Waco ship went into fourth place at the very start of the race and held this position until the end of the tour, it was always well up among the first planes to land at the control points and accordingly its broadcasts were of great assistance to the welcoming committees and crews awaiting the contestants.

**WILLIAM B. BALDWIN**, Crosley representative, who had his first taste of practical aviation during the world war handling a machine gun with a Canadian punitive air squadron, operated the transmitter and informed the waiting crowds and officials of the approach of the tour planes to the various landing fields. The information, due to the 25-mile range of the transmitter, oftentimes reached the field long before the planes themselves hove into view. Through the co-operation of the various local Crosley representatives, arrangements were made in many cities to pick up the plane broadcasts and rebroadcast them on waves in the broadcast spectrum by local stations. Crosley Showbox receivers, equipped with the powerful Dynacone speakers, were provided at each field and the messages from the Radio plane were heard by those gathered at the field. In some cases, where local stations did not exist or did not possess the equipment necessary to do the rebroadcasting, low wave adapters were used with the regular sets and excellent results obtained.

During the last few days of the tour, the procedure was reversed and instead of having the planes send messages, a receiver was installed in place of the transmitter and local stations broadcast greetings to the aerial fleet and weather reports, wind velocity and direction at surface and other valuable information to the onrushing planes.

The National Air Tour of 1928 started at Detroit on June 30 and after traveling over 6,000 miles across the country, up the Pacific coast and back, the planes ended the race in the same city on July 28. Charles W. Meyers, winner of last year's air derby from New York to Seattle, and who was also in the prize money in

the 1927 National Air Tour, was at the stick on the Crosley-Waco plane.

In addition to the big help given to aviation by radio in the tour, it being the first time that broadcasting was used in

the race and the first time that voice has been used in a transcontinental flight, the talks given by Mr. Baldwin over stations along the line of flight created good-will for air transportation. Mr. Baldwin, at one time Radio reporter for the Manitoba Free Press broadcasting station, gave a resume of the high lights of the flight from stations in cities where the planes stopped over night. At others he spoke via remote control from special luncheons arranged at the airports where the noonday stop was made.

The 1928 tour was not the first one in which Radio played a part. In the 1927 National Air Tour, Powel Crosley, Jr., entered his plane and carried a new model receiver for display at the various fields. The success of the experiment was so satisfactory that Mr. Crosley decided to go a step further this year and equipped the plane with the transmitter. Besides the regular broadcast listeners who were able to keep up with progress of the tour in the vicinity of their homes by means of the rebroadcasts of 8XAA announcements, amateur operators tuning to the 71.7 meter band were able to follow the plane over a large part of its route.

Mr. Crosley has been conducting experiments with airplane broadcasting in association with the United States Army Air Forces for several years, especially with those at Dayton, Ohio, fields. It was through WLW that the first broadcasting from an airplane was rebroadcast through a regular BCL channel. Many years ago Powel Crosley, Jr., had a receiver and an amplifier in an airplane which flew over Cincinnati picking up band music from the station, being heard by residents all over the city and at one time over the line of march of a parade.

Every day traffic over the air lanes becomes heavier. New lines are being formed, more ships launched. Every town of any size is at work planning or laying out airports. As the schedules become more complex, methods of checking departures and arrivals will have to be perfected. Thus it seems that the experiments conducted during the recent National Air Tour can be studied to good advantage when every plane will be equipped with receiving and sending Radio apparatus. Radio will be the dispatching system.

**This is the plane that flew in the van during the recent National Air Tour, keeping reception committees advised 25 miles in advance of fleet. Left to right: Wm. B. Baldwin, operator of 8XAA; Powel Crosley, Jr., and Pilot Charles W. Meyers.**





### WLS Affiliations Cover National Field

(Continued from page 39)

to him valuable information on all phases of agriculture through the many talks broadcast by the leaders in agriculture.

But this service has not been confined to farm information and the like. WLS started out to give genuine service in the way of entertainment, too, and the success of the entertainment programs is evidenced by the fact that WLS has long ranked as one of the leading and most popular stations in the country. And Variety with a capital V is the rule at WLS—something for everybody, whether he be interested in the weather reports, a humorous bit of cross-talk, or religious services and hymns.

The station broadcasts everything from church services to the old-time barn dance; symphony orchestra and opera. WLS has always endeavored to build unique programs originally and has encouraged personality and spontaneity.

The WLS Little Brown Church in the Vale, services of which are conducted right in the studio by members of the regular staff, is known as the most unusual church in the world because of the fact that twenty-one nationalities and twenty different religious creeds are represented among its membership, which numbers many thousands.

And then on the National Barn Dance programs, which are held every Saturday night, and which have become a national institution, the fiddlers play the old-time barn dance tunes. There are quartets, harmony teams and soloists who sing the old and new songs; there are various instrumental combinations, such as Walter Peterson, known as "The Kentucky Wonderbean, with His Double Barrelled Shotgun"—harmonica and guitar in combination—and Hawaiian music by Cecil and Esther Ward, who have been popular favorites at the station for three years.

There is a wide variety of songs, such as the old Kentucky and Tennessee mountain ballads, sung by Bradley Kincaid, "The Mountain Boy," who was born and raised in the mountain districts, and old Scotch songs and character sketches by Bob Hendry, known to thousands in the Radio audience as "The Smilin' Scotchman." And the variety continues on through the other entertainment programs.

There are Radio musical plays, there are symphony concerts by such well known organizations as the Little Symphony Orchestra of Chicago, there are classical male and mixed quartet programs, string ensemble broadcasts, programs by famous instrumental and vocal concert stars.

And WLS, too, has set a new standard in the broadcasting of choral music. During the period from October 1, 1927, to July 1, 1928, 42 different choral organizations with a personnel of 2,100 people were heard in programs over WLS, and these choruses included such well known groups as the Apollo Club of 100 voices, the Chicago Bach Chorus of 225 voices, the Chicago Welsh Male Choir of 60 voices, the Haydn Choral Society of 60 people, the Chicago Madrigal Club, the Lutheran Teachers Chorus and many famous church choirs.

And still another touch of the variety in WLS programs

comes in the original WLS showboat, which takes its mythical trip on the air each Friday night at 10 o'clock and brings to the Radio audience a replica of the famous old showboat that steamed up and down the rivers years ago bringing their boatloads of entertainment to the populace of the river cities and towns. All the atmosphere of these river entertainment palaces is brought to the Radio audience through the WLS Showboat—the steamboat whistles, the swish-swash of the paddle wheels, the trials and tribulations of the captain and his crew, the docking of the boat and the entertainment "on the top deck." Years of practice have made it possible to perfect the illusion until one can fancy the scene and all the personalities aboard, how they are dressed and what they are doing as they are heard in the various characters represented.

So popular has this type of farm and home service and entertainment Radio program idea developed at WLS that Sears, Roebuck and Co. has gradually been extending it to other sections of the country over other stations. From that definite idea of service four years ago has come the Sears-Roebuck Radio Service, and now these farm and home programs are broadcast regularly over the following stations:

WSB at Atlanta, Ga.; WMC at Memphis, Tenn.; WFAA at Dallas, Texas, and KMBC at Kansas City, Mo. Radio men trained in the WLS school of service are in charge of the Sears-Roebuck Radio Service programs at these Stations: George C. Biggar, identified with WLS since the first program, is in charge at KMBC, Marquis Smith is director at WMC; William Wilkerson is in charge at WSB; and Bob Poole directs at WFAA, Dallas, Texas.

The growth of this service has been so important and has such a big place in the Radio field, and plans for expansion are developing so rapidly, a centralized organization has become necessary. The Sears-Roebuck Radio Service is the result, and Edgar L. Bill, who has guided the destinies of WLS for so long a time as director, and who is the man who has been largely responsible for bringing WLS to its high rank as well as developing this Radio service to its present high plane was recently named director of all Radio for Sears, Roebuck and Co. Don Malin, who has been with WLS since January, 1926, as musical director, and who has played a big part in the

growth and development of affairs at the station is the new director of WLS. A thorough student of music, a capable pianist, and well in touch with things agricultural, Mr. Malin came to WLS from the farm journal field. Harold A. Safford, who came to WLS a year ago from the newspaper field where he was managing editor of the Daily Argus-Leader at Sioux Falls, S. D., has been named assistant director. He is also violinist and announcer.

Mr. Malin and Mr. Safford, in addition to their many duties connected with the planning of programs and handling of affairs at WLS, also divide the announcing of the evening programs. Fred L. Petty is in charge of the farm and market programs at WLS. Mr. Petty came to WLS three years ago and is thoroughly in touch with the farm situation, having been a practical farmer and seen much service as editor of leading farm journals.

Ellen Rose Dickey is home adviser at WLS and, under her direction, the service idea in Radio is carried to the home. Well known as a director of home economics, Mrs. Dickey came to WLS from her farm home in Southern Illinois.



**Tiny Renier, the Singing Cowboy, who rounds up the listeners with his Western songs at WDAF, Kansas City. He's a real cowboy from the open spaces.**

# WSM to Get Birthday Present

## NEW STUDIO Promised Solemn Old Judge for Anniversary

IN THE heart of the Tennessee hills, within shooting distance of New York, Chicago, New Orleans, and Jacksonville, to say nothing of the Fiji Islands and Alaska, stands WSM, "We Shield Millions," owned and operated by The National Life and Accident Insurance Company, whose Home Office is Nashville, Tennessee. WSM will swing into its fourth year on the air this fall and to commemorate this event, a large studio, built first to incorporate the latest ideas in acoustical treatment, is being erected.

While WSM is known from coast to coast and from border to border for its Saturday night "Grand Old Op'ry," often referred to by critics as the music of the hills and the streams, it by no means restricts its service to a barn dance program. Plans have been carefully laid to extend the schedule of the station beginning September 1st, when several large programs will be added each week which will command the services of the best artists in the South.

While the "Shield" station is a member of the National Broadcasting Company's family, and handles many of its outstanding programs each week, a realization is always kept in mind that the Radio audience of America expects an individuality from each of its favorite Radio stations.

WSM put its back to the wall and fought for the sufferers in the recent Mississippi flood; it has served Tennessee through two major elections, staying on the air for a period of fourteen hours in one case and nine in the other, until a decision was reached by the voters; it offered help to the Red Cross in the Florida disaster and maintains a daily service sponsored by the various departments in the State Government of Tennessee. It is a member of the family of the United States Department of Agriculture, so classed by handling bulletins that will help the farmers of the Mid-South.

Edwin W. Craig, Vice President of The National Life and Accident Insurance Company, has been a Radio fan for seven or eight years. He realized the possibility of this great science as an instrument of good will, and caused the station to be erected in the summer of 1925 and put on the air for its opening program October 5th of that year. A month later he engaged George D. Hay, "The Solemn Old Judge," winner of the Radio Digest's first announcer's Gold Cup, to be the Director. The "Judge" has been on the job for about three years.

During that time many unusual and novel features have been introduced to give WSM a distinctive character consistent with its surroundings. Typical personalities have helped to develop the atmosphere of the mountains and the countryside.

Where many stations have shown retrogression away from the more populous areas WSM has shown decided growth. It has been of special service to the farmer and now that it has proved its real value to the community the new studio has been deemed in order.

"And you may tell your readers that we are all very happy over the appreciation that has been shown for our efforts at this station," said the Solemn Old Judge, famous in and out of Dixie.

**Tom, Joe and Jack, WSM Minstrels, lower left. Jack Keefe, associate director, at piano. Above is Wm. S. Perry, Jr., state contest winner for tenors last year.**



**George D. Hay, director of WSM, at right. Just below is Mrs. G. R. Cline and her dulcimer, oldest of musical instruments.**



**The Tennessee lark is Miss Christine Lamb (right) who won the Atwater Kent Radio singing contest. Harry Stone, pioneer Radio man, lower right. Miss Lillian Watt, Soprano, in the circle below one of the WSM features.**

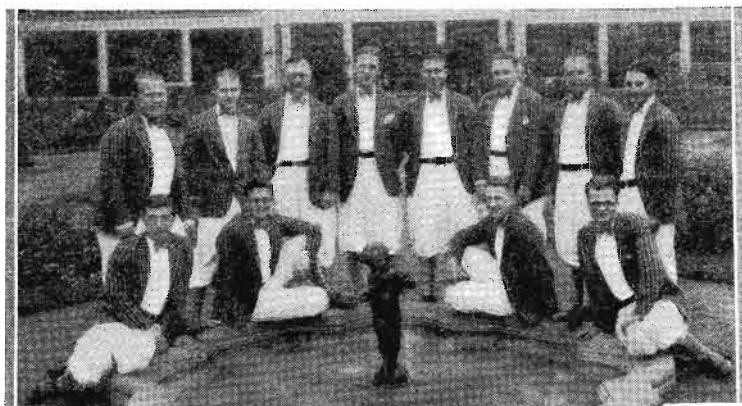




# Award Plaques

## Gurney WNAX Orchestra Silver Prizes Go

By Trom



Century Orchestra, WMAK, Buffalo, Winner of Silver Plaque for East.



Guy Watkins (above) CFQC, Saskatoon. Seven Aces (left) WBAP, Ft. Worth.



Gurney's WNAX orchestra (below) winner of the Gold Plaque and title of "World's Most Popular Orchestra." Located at Yankton, South Dakota.



### WORLD'S MOST POPULAR RADIO ORCHESTRAS

#### Gold Plaque Champions

Gurney's Radio WNAX Orchestra, Yankton, S. D. . . . 411,692

#### By Districts

- No. 4 West, Seven Aces, WBAP, Ft. Worth . . . . . 237,080
- No. 5 Far West, Walter Krausgrill's Balconades Ballroom Orchestra, KFRC, San Francisco . . . . . 94,669
- No. 6 Canada, Guy Watkins, CFQC, Saskatoon . . . . . 43,342
- No. 3 Midwest, Paul Christensen, WHO, Des Moines 32,854
- No. 2 South, Dixola Novelty Orchestra, WSMB, New Orleans . . . . . 32,341
- No. 1 East, Century Orchestra, WMAK, Buffalo . . . . . 7,094

AMERICA'S first great international orchestra contest comes to a happy conclusion with the presentation this September of the seven plaques to the seven winners.

Of all the great contests Radio Digest has sponsored for the Radio fans this first international contest for the world's most popular orchestra has proved the most satisfactory. It has stirred up the greatest amount of enthusiasm on the part of the listeners, and loyalty for the entertainers who devote themselves to the task of presenting the best possible music to their respective Radio audiences.

Gurney's Radio WNAX Orchestra wins the Radio Digest Gold Plaque and the title of "The World's Most Popular Orchestra." John Chandler Gurney, studio director at

# to Winners

## Voted Most Popular to Districts

Bowen

WNAX, Yankton, South Dakota, is the man who put the zeal and the pep into the campaign. He has not only made the Gurney orchestra popular, but has stimulated an intense feeling of loyal support for his station on the part of all of his listeners. This was proven indisputably by the total vote cast, 411,692—a clean victory.

In answer to a request for information about his station and his organization, Mr. Gurney wrote as follows:

"Station WNAX went on the air February 28th, 1927, ten days after our company had decided to put in a Radio Station. This broadcasting license was purchased from the Dakota Radio apparatus company of Yankton, which had been operating Station WNAX for about six years.

"The station when it was first put into operation, February 28, 1927, was 100-watt power, formerly called a 'Hay-Wire Station.' Mechanically it looked like an awful job. The way we found out whether it would work or not was to put a canary bird in the center of the machine, and if it could fly out there was something wrong, but if the canary bird stayed in, why then everything should work all right.

"But I want to tell you that it certainly got results in the way of listeners. Many, many letters were written in to us, stating that the 100-watt station was coming in very clear; compared favorably with the reception from some of the larger stations. However, knowing the requirements of the federal radio commission and desiring also to reach a larger territory, we contracted, during the month of April, 1927, for a 1,000-watt, Western Electric transmitter, and this was installed in our new studio on August 22nd, 1927.

"Our Crystal studio is 20x30 feet, and has accommodated, quite a few times, a band of thirty and thirty-five pieces, and due to the fact that our broadcasting station is located in a city of only 6,000 people, it has been necessary for us, in order to secure good musicians and entertainers, to give them a regular salary and keep them on as full time paid musicians and entertainers. Due to this fact, many of our entertainers that are with us today have been with us since starting the Radio more than a year ago.

"We feel that it is the variety of programs and the quality of each group



Above is wax model of gold plaque prepared by Ralph M. Groppi. Ralph Bennet (top), director of the Seven Aces, WBAP, Ft. Worth. Just below him is Walter Krausgrill, KFRC, San Francisco, and Narvel G. Makofsky, Dixola, WSMB, New Orleans.



Chas. G. Seelbach (extreme left), director Century, WMAK, Buffalo; Paul Christensen (left), WHO, Des Moines.

Ernest Lower, director of the Gold Plaque winning WNAX orchestra, Yankton, S. D.; Guy Watkins, CFQC, Canadian winner (circle).



of entertainers or entertainer on our program that keeps our listeners with us. Each separate group of entertainers is given a different time on the air each day. For instance, today they may be on the air at eight o'clock in the morning and tomorrow they may start at nine, and that way all during the day. Each group of entertainers is given four to five times on the air each day, of from fifteen to thirty minutes.

"Gurney's Concert WNAX Orchestra is of course the feature of our program.

"While they may not receive as many letters from fans as some of the individual artists, it is the background of our station. Something that all of the other entertainers tie to, and gain their listeners from.

"We were fortunate to secure, on about the first of January, Ernest H. Lower, who for five years has been drum-major of the American Legion Monohan Post band of Sioux City, Iowa. This Monohan Post band has taken five World Championship prizes, at the legion annual convention, having won first place at Paris last year, and they will take in the legion convention this year at San Antonio, with Ernest Lower at the head. Ernest Lower is program director and director of the Radio orchestra at this time.

"Our station is equipped with an auditorium and there has not been a Sunday, since starting our station, that we have not had three thousand visitors or more. Our largest attendance was on one day about six weeks ago, on Sunday, at which time we had a wedding in the studio, music furnished by our orchestra. This wedding in conjunction with our regular spring, or June Peony Day, brought in twenty-seven thousand visitors.

"I want to say in conclusion that our company is now starting off on its sixty-third business year. Our company was established in 1866 by Colonel C. W. Gurney, my grandfather, and was continued by D. B. Gurney, my father, who is still at the head of the management of the business.

"In regard to our Radio transmitter, will say that we are keeping up to date on all new improvements in Radio and have just purchased the new Piezo oscillator and modulator control put out by the Western Electric company. This to be added to our present 1,000 watt Western Electric transmitter, which was installed August 22, 1927,

"We have also ordered a new condenser type microphone which is put out by the Western Electric company and this will be installed within the next few weeks. Our station is the only station in the two Dakotas that operates on a regular schedule full time from six o'clock in the morning until eight o'clock at night, and we expect and hope that we will receive permission from the Radio commission to broadcast until a later hour each evening."

AFTER the adherents of the South Dakota station had registered their deluge of votes the Seven Aces, "All eleven of them," ran the next highest score. Texas is just as loyal, but the people are scattered over a much broader area. It is more difficult for them to get together in an organized way to put over such a project as an orchestra contest. But the fact that they rolled up 237,080 votes indicates a sincere and powerful drive to bring the Gold Plaque to Dixieland. They are regular Columbia recording artists and have a tremendous following all through the South.

Walter C. Krausgrill, chief of the Balconades Ballroom orchestra, broadcasting over KFRC, San Francisco, ran third in popularity in the international vote. This orchestra entered the contest a little late, but once it got started it rolled up a heavy vote, amounting to 94,669. The Krausgrill orchestra is also a record maker, having produced several selections for the Okeh company.

Fourth in the number of votes cast was the Canadian orchestra, Guy Watkins and his Art Harmony Seven, Saskatoon, Saskatchewan. With the facilities of CFQC this snappy organization has during the past eight years built up a reputation among the Radio listeners that extends even beyond the boundaries into the western section of the United States. In fact, letters of commendation have come from every section of Canada and every state in the Union. Mr. Watkins is careful to diversify his programs so as to include classical and standard musical numbers as well as dance selections.

It is not always the performing artist who achieves the greatest success for a musical organization. In New Orleans a great deal

of credit is given Clyde Randall, director-announcer for WSBM, for the success of the Dixola orchestra in winning the Silver Plaque for the southern district. Mr. Randall says of this orchestra:

"THE Dixolas for 117 weeks, playing very Monday night for two hours with professional singers. Our mythical train, 'The WSMB,' featured them especially, and we have received as many as 400 telegrams and 2,000 letters for a single program. The members are not professional musicians, but youngsters who work in clerical positions. Narvel Makofsky, the director, is a finished violinist, saxophone player, cellist, pianist and is a good drummer, besides being a wild cat with the fair sex. When the plaque arrives we shall have pictures taken in the studio—stills and movies."

Richard Christensen, manager for the Paul Christensen orchestra, WHO, Des Moines, winner of the silver plaque for the midwest district, writes as follows:

"The Paul Christensen orchestra was organized two years ago this fall especially for the Fort Des Moines hotel at Des Moines, Iowa. After our first 'mike' test we were put on the air on an

average of five hours weekly from Station WHO, the Bankers Life station at Des Moines. What small measure of success we have had we attribute mainly to three factors; first, the kindness and cooperation of the Bankers Life company and its Radio staff, the staff including the expert technical work of the Whitney Bros., the inimitable announcing of Dean Cole and the level headed management of director W. H. Heinz. Second, the liberties allowed us by the management of Hotel Ft. Des Moines, and thirdly to the loyalty of our boys.

"During our first season we were 'picked out of the air' by the manager of Hiawatha Gardens at Manitou, Colo. He liked us well enough to come a thousand miles to give us a personal hearing. After the hearing we signed contracts for the summer season at Manitou and since that time we have followed a program of nine months at the Ft. Des Moines hotel followed by three months at Manitou, making a full year-around job for us with just time enough off to jump

from one location to the other. We still have another year left in our contracts for this program.

"The past winter season our Radio friends joined in a request for some records by our band. A request that was granted by the Brunswick company, for whom we recorded 'Smile' and 'Just Across the Street From Heaven,' two records which sold so well that we are booked for more recordings in September.

"Following the release of our first record we played a group of five engagements out of Des Moines. On every one of the five we broke all previous attendance records for the halls. Proof of which I should be glad to furnish on request. Credit can be given only to the Radio for our success on those engagements.

"Our boys are all under thirty years of age and seem to have only one goal in mind, which is to make our band the best and cleanest in our locality if not in the whole country.

"Paul and I have worked side by side for ten years and now as partners we have held the same bunch of boys together for two years and expect to hold them for some time to come. A fact of which we are perhaps a shade more proud than we are of the progress of the band since its conception."

Apparently the effete East does not take its Radio orchestra so seriously. Perhaps it is because there are so many orchestras the general population is more broadly divided in its affections. The returns showed a great many candidates in the East, but no one station achieving the united following accorded Gurney and Krausgrill.

The highest total in the eastern district was received by the Century orchestra, playing at WMAK, Buffalo.

# WBBM Attains Dual Ambition

## PRODUCES Quality to Win Listeners And Makes Station Pay Profit

GOOD evening, ladies and gentlemen—Radio Station WBBM of Chicago greets you and trusts that you are in a receptive mood. We shall be with you in a continuous program of selected features until 11 o'clock. The WBBM Air Theatre offers unusual facilities for your entertainment.

Thus, the voice of Hugh Aspinwall, Chief Announcer of WBBM, comes on the air each evening at 7 o'clock, introducing to the Radio audience such celebrities of the ether as Guy Lombardo and His Royal Canadians, who in the past year have become a household word among the listeners of the Middle West.

Remember "way back when" Coon-Sanders Original Nighthawks Orchestra first entertained you from WDAF at Kansas City? This novel orchestra is also featured over this station and just for good measure you may listen to the scintillating dance music of Fred Hamm and His Collegians, by letting your dials rest in the same place.

From its Kimball Hall Studio WBBM offers Vi Bradley, Studio Accompanist, and the Little Symphony Orchestra known as the Studio Ensemble, consisting of ten pieces which is under the direction of Beulah Rosine.

For laughing purposes only, the pioneer Radio comedian, Art Linick, has been chosen to appear before the microphone of WBBM at 8:20 each evening, presenting his original creation, "Mr. Schlagenhauer," in the form of a comic strip. Art also comes on the air later in the evening with comedy songs and patter. A young man very well known to the folks of Radio-land also entertains over this station.

He is none other than Lee Simms, who has made a very sensational success by his individual style of playing the piano.

On Saturday night at midnight we hear the happy-go-lucky entertainment of the "Old Gray Mare Club" and on Sunday at midnight and until the early hours of Monday morning WBBM entertains its listeners by presenting "The Nutty Club." Both of these organizations are in charge of the inimitable Charlie Garland, who is also the jovial director of this station.

During the past twelve months WBBM has advanced to a most enviable position among the independent broadcasting stations, for it has not only mounted to notable success as an artistic entertainer but it has been conspicuously successful as a commercial station.

The station is owned by Leslie and Ralph Atlas, brothers, who came into Chicago with a small amateur station which they soon built up into a leading position. For a year they were with the Stewart-Warner company in Chicago, when their programs became nationally famous.

With a new wave in a favorable range



Beulah Rosine (top), conductor of WBBM Concert Ensemble. Art Linick (right) comic strip artist, "Mrs. Schlagenhauer."



and increased power they moved from the North Side down to the loop, taking over the studio first established by the late Charlie Erbstein and later occupied by WENR, when that station belonged to the All-American Radio Corporation.

In the tie-up with Guy Lombardo and His Royal Canadians both WBBM and orchestra profited enormously in prestige for station and orchestra.



Guy Lombardo (left), famous for his Royal Canadians Orchestra. Bob Hastings (right), announcer.



Charlie Garland (below), director and "Col. Nut" of Nutty Club, one of WBBM popular features.



Another famous dance organization (below)—Carlton Coon (left) and Joe Sanders, celebrated leaders of the Coon-Sanders orchestra, help to make WBBM favored for its music.



## Mrs. McNamee Real Helper

(Continued from page 27)

As we strolled into the music room to look at several scrapbooks on the table, Mrs. McNamee pointed out the Radio Digest Gold Cup.

"Graham and I were so happy when he won the Gold Cup. Wasn't it lovely of all those fans to vote for him?"

"Oh, that little silver cup is mine and I am very proud to have it. I put it next to the Gold Cup so that everyone will know that I have it," she said when I pointed out a little silver cup which stood on the table next to the Gold Cup. Mr. Atwater Kent gave me that for being the Original Radio Widow. See, it has my name on it."

I thought that I would see how the wife of a great announcer reacts to admiring letters from other women. "Doesn't Mr. McNamee get a lot of fan mail?"

"He gets some of the dearest letters," said Mrs. McNamee. "And they send him so many things. One sweet old lady with whom I have corresponded sends us lovely flowers from her garden. We have had the most beautiful roses all spring."

"But doesn't he get any mash notes," I persisted.

"Yes, we do get some pathetic letters from women who imagine they are in love with him. But don't you think they must lead very empty lives to fancy they are in love with a voice. I feel so sorry for them. It is my job to answer their letters because Graham would never have time. He is so busy with his broadcasting and his concert work. He has always kept his singing and his broadcasting separate. The Radio audience know him as an announcer and the musical audience as a singer. He has given over 150 concerts."

"How does he have time to plan his concerts?" I asked amazed.

"I help him all I can," she confessed. "I was a musician before I was married and I often do research work for him on his programs and plan his selections. I am working on his next concert now."

I looked around the little apartment, the comfortable living rooms designed in soft tones that would be restful to a busy man as highly strung as Graham McNamee is most of the time. It takes a lot of tact, quick thinking and discretion to be where he is today. Intuition is really something every announcer should have, and that means you have to be very sensitive. I could see Mr. McNamee coming home to rest. After all, isn't that the most important gift a wife can have; the gift of being a restful person? The bedroom is carried out in lavender tones. You can see the lavender silk covers and curtains.

Before I left I felt I should find out how an announcer feels toward his announcing.

"Graham feels as if he were a mirror. He tries to give his Radio audience the picture he sees as vividly as possible. After all, he is the eyes of millions of listeners. Isn't it a big responsibility? I call him a sieve which isn't, perhaps, poetic, but expresses what a good announcer should be better than a mirror does."

And with that, my dears, I came away, leaving her listening to Graham McNamee's voice. Isn't she sweet?

## Radio Brings Alaska Nearer

(Continued from page 35)

cause of securing local self government for the people of Alaska, and eventual statehood. Thousands of our people live in remote or isolated areas without newspapers, telegraph, and only infrequent mails. We serve these inland folk and the great number of seafaring people in the fishing industries who are abroad upon the Territorial and North Pacific waters.

"Besides a daily service of news and information of general interest each day we broadcast weather and market reports,

movements of boats, fish prices, and general music and feature entertainment. Practically all the boats of the fishing fleet are now equipped with radio receiving sets."

Mr. McCain says it is the purpose of KGBU to furnish fully and adequately the service and entertainment needed by the various Alaskan communities.

All during the past winter the school teachers throughout the territory have tuned in KOMO at an appointed hour to listen to a teachers' institute program. There are approximately 250 teachers, many of them several months' travel from the Seattle headquarters. They go into the interior to bury themselves for two or three years from other contact with the world. For them the radio has been a Godsend. Their reports to Superintendent Wagner state that radio has entirely changed their daily life. Instead of being limited to the companionship of only the native Eskimos and hearing the strange jargon of the Eskimo



Sam Guard (center), who conducts the farmers' round table at the Union Stock Yards, Chicago, for Westinghouse KFKX with callers who take part in Radio chats.

language they have been able to hear the voices from the homeland and find a great deal of entertainment to while away the long winter evenings.

And thus radio bridges the enormous gaps between the great mountain chains and impassable snows. Nerve centers are kept alive. Civilization proceeds along the natural channel of communication and Alaska awakens to an inter-speaking entity. It hears the things we all hear—the national conventions, the voices of the nation's chosen leaders, the great entertainments and it speaks within itself, and to its countrymen across the continent.

One of these days Alaska will find a way to unfold itself and deliver the treasures of its mighty storehouse to the world. Radio is helping mightily.

## Chicago Radio Stars Cruise

(Continued from page 40)

entertainers. Now Phil has become an indispensable member of every Radio party—and he plays no favorites.

The old crib was the first stop. It was the first crib built for Chicago and has been in service since the time of the civil war.

"But they used good timber in those days," said Mr. Gayton, "and we are still able to utilize much of it that has been submerged during that time."

Like swarming pirates the Radio folk took possession of the old castle, scaling the walls and climbing dizzy ladders to the lighthouse tower. Then back on the Edora with Captain Mullen at the wheel and nosing the Edora toward the smoke line of the Gary steel mills.

Mrs. Plummer, Mrs. Taylor, the Rehberg girls and at times others ventured to the bridge and chatted with the captain, a

big, kindly man who patiently answered innumerable questions pertaining to navigation. He told of ocean voyages and mysterious mirages of lake and sea. He pointed out a channel that will lead from Lake Michigan to the Gulf of Mexico.

Lillian Rehberg, one the best cellists in America, delighted in tolling the hour on the ship's bell. Her sister, Esther, remained alone on the bridge when the others went below for sandwiches and coffee. Then it was that Matty spied her with coat fastened tight around her neck and brought her a steaming hot cup of coffee—a gallant lad is the KYW skipper.

There's a step down from the main deck to the stern with built-in seats at either side of the gangway. Darrel L. Gross, New York lawyer, taking a special post graduate course at the University of Chicago and announcing between times at KYW, found one of these seats at the same time as did Miss Sally Menkes of WENR.

They occupied the seat together for the most of the trip around the end of the lake. On the other side Everett Mitchel, announcer at WENR sat with Mrs. Mitchell and Herman's frau and one or two other WENR celebrities.

Cards took the place of the punch bowl on the way back with Mike and Herman, Fred Jeske, Yank Taylor, Evans Plummer, Steve Trumbull and Bill Fosberg sitting in and out and all together in deuces wild. (Mike and Herman, you know, are Arthur Wellington and Jimmy Murray, respectively, of WENR).

"Never play deuces wild," cautioned Matty, refusing to be drawn into this game. But give him a pinochle hand and he's happy. Yes, he plays for money too.

THE sun was low in the west as the Edora headed up the river again. Marcella, who had conserved two hard boiled eggs against the contingency of short rations and being shipwrecked on a desert isle, divided with her fellow staff member. At the Michigan avenue bridge she disembarked with Maurice Wetzel who was due at the studio. The Edora sailed back through the channel and the skyscraper canyons, under and through the bridges. There was still the part of a can of orange juice as the crowd waved good-bye to Captain Mullen at the Edora's dock and roared away for a beefsteak snack at the Taylors.

Yesterday, from the time these lines were written, the Edora took a WLS party to Waukegan and crashed through a squall that tossed chairs into the lake. But it was all good fun, that is what has helped to make Chicago broadcasting cheery and worth while during the summer of 1928.

Mention also should be made of the side trips arranged by Mr. Alt to the old crib near the mouth of the river for the fish dinners. Here the hungry Radio entertainers were enabled to toss their own lines into the water where there always are plenty of sizable perch and a few whitefish waiting for the opportunity to seize a hook. The fish were prepared in the kitchen of the crib keepers and served within a few feet of where they were caught—delicious and appetizing.

Three cheers for Phil Alt—may his tribe increase, if he can keep the pace!

—H. P. B.

## Joe Green Prefers Hammers to Horns

(Continued from page 44)

refused to be torn from the fascinating, flashing hammers. We had seen and heard xylophone players before, and had taken them largely for granted, like the languid gentlemen who stand off in the rear of an orchestra with detached expressions and occasionally bend careless bows over bass-voils. But this was different. The performer was doing things to the instrument and, though we heard but faintly, getting harmonies out of it such as we had never before associated with the xylophone. The guide went on.

"You observe the room is practically soundproof, and yet—'Whoever is that?' we interrupted, pointing a rude finger at the young man with the hammers.

"Oh, that's Joe Green playing on the Sunlight Hour," was the reply.

The name stirred up some misty memory, but perceiving that our companion's mind was running in other channels, we somewhat reluctantly permitted him to lead us on to new pastures. What we really wanted to do was to stay and see more of that performance.

Quite some time later, in the custody of another host, we peered into a second studio. The sweet rhythmic throbbing of a marimba (that Central American cousin of the xylophone) from the loud speaker outside drew us like the fabled pipe of Hamelin. Finding our eyes not quick enough to follow the performer's hands, we looked at his face. It was flushed with exertion and somehow familiar.

"This is Joe Green and his Marimba Band playing on the Moonlight Hour," said our mentor.

"Ah, indeed," we returned. The plot was thickening.

So a little later, on approaching yet another of the apparently endless suite of broadcasting rooms, which range from small, intimate chambers to huge concert studios, capable of seating the large symphonies and such big organizations as the Goldman Band, we forestalled our guide.

"No, don't tell us. We know. It will be Joe Green broadcasting on the Starlight Hour."

He laughed. "No, I believe Mr. Green is through for tonight. I don't wonder you were expecting him, however. He usually is broadcasting somewhere." And then he began enumerating the Radio hours in which the xylophonist is featured, either as a leader of one of his orchestral units or as a soloist.

"But, my word," we remonstrated. "Is he the only man in New York who can play these things they beat upon with hammers?"

"He is the only one who can play them like Joe Green," was the reply.

The xylophone, the pronunciation of which seems to cause so much uncertainty among announcers (though why one wonders, for Phyfe says it is zi—long i—like in Fido), is to many of us the musical instrument upon which we made our initial attempt at producing harmony. Ours seems to have appeared upon the horizon of consciousness about the time when, like Christopher

Robin, we were six. It was a gorgeous shining thing about half a yard long, and the aunt who was responsible for it, laboring under the inborn conviction that the infantile mind should be cultivated at every opportunity, informed us seriously that it was not just a toy, but that one could learn to play a tune upon it. When scratched gently with a hammer it made a delicious, shivery noise, and after its resonant qualities had been exhausted, it proved to be a wonderful train trestle when placed from chair-rung to chair-rung. It is quite obvious that Joe Green did not put his first xylophone to such original uses.

And after witnessing his performance, we left the studio that night determined to learn more of this virtuoso of the agile hammers. The alert young gentlemen of the press department of the National Broadcasting Company, however, apparently knew little of Joe Green's history, musical or personal.

"But don't you know he is absolutely unique?" we protested. "Do you know of any other orchestra leader who plays the xylophone? They usually play the violin or piano."

But when one is accustomed to brushing shoulders and exchanging hats daily with all the great and near-great in the musical world of New York, one orchestra leader more or less is not likely to cause one to become overly excited. However, with their usual courtesy, they promised to do their best.

For some time running Joe Green to earth took on all the ear-marks of chasing a chimera, and when he was finally produced in the flesh—one hundred and seventy pounds of him—one readily understood why he wasn't to be found standing around in studio corners waiting to be interviewed.

Like everyone else in New York who is getting anywhere, he seems to be busy. Despite the prevailing delusion in the minds of the Radio public that orchestras function automatically, and after an hour's broadcasting—also considered light, easy diversion—they scatter to other pursuits until the next Radio hour; there are such things as rehearsals, arrangements and more rehearsals, all of which leave a leader appearing on as many features as Mr.

Green little time for what was his principal activity for years before becoming a Radio star—the making of phonograph records. Yet Joe Green has made over three thousand phonograph records! So it is safe to assume that he was a success in his particular line before Radio discovered him.

Some one said the other day that most of the present generation of young men take college courses in engineering and become bond salesmen. Mr. Green attended Creighton University—he was born in Omaha—and eventually became a drummer with Sousa's Band. It was at this time that he began to experiment with other things that are beaten upon. One may learn from him and from Doctor Damosch's morning lessons to children that it is proper to speak of such devices as "percussion instruments," and he became so expert that in 1917 Mr. Sousa made him xylophone soloist with his great organization, a position he held for three years. Constant striving for new effects eventually brought Joe Green the fame he now enjoys.



Dot Ryker (left) and Ruth Mack, the Singing Banjo Girls of WJZ, are versatile. When fingers are tired they use trumpets for a change. Soon they will be as famous as Joe Green.



## Radio Occupations Invite Women Workers

(Continued from page 51)

came not only from New York, but from surrounding states and cities far to the north, showing the widening reach of Miss McCartney's programs and the great interest manifested in far distant centers. "In regard to entertainment," explains Miss McCartney behind her big desk piled with schedules and correspondence, "the great invisible audience is becoming more and more discriminating. After a recent musical program, for which I myself had vague qualms, an irate listener-in wrote suggesting in no mild terms that we were a bunch of bums and needed to drown ourselves in a bucket of water! It is strange how many there are who lose sight of virtues to find faults."

"There was a time not so long ago when it was very difficult to persuade artists in the musical and dramatic fields to break through their reticent fear and distrust of the microphone. Today, however, the best talent in these fields is eager to be heard, due to the high standards raised by the Radio industry.

"A constant survey of the Radio situation is necessary," she continued, as she thumbed over the pages of statistical reports. "Changes are likely to take place overnight. Features popular with the listeners of yesterday may be turned down completely today. The whims and fancies of this unwieldy audience are matters of vital concern to us behind the firing line. The direction of each straw in the wind is anxiously noted as we peruse the daily baskets of letters, commentary and otherwise."

MISS McCartney has averaged sixty-four programs a month since she has been on this unique job, which she undertook with no previous Radio experience. She has succeeded in enlisting the cordial cooperation of volunteer speakers, artists, physical directors, stage celebrities, sports stars and others to the number of 1,160 during nine months of last year.

This enterprising young executive believes that the Radio field offers vast opportunity of new endeavor for women. Organizing ability, genius for detail, coupled with the persuasive power of feminine charm, make women especially successful in this work.

Miss McCartney's experience as a business woman in her home town, Pittsburgh, before her graduation from Columbia University, and as industrial secretary of the Brooklyn Y. W. C. A. both proved valuable background for the excellent and interesting work she is doing in the Radio field.

"There are many hectic aspects to this pioneer work," she confesses. "Humor and pathos, too, are often present. There is fascination in manipulating a power so extensive. There is a great chance for service here; immense possibility for future development."

It is a field not only for the woman with musical talent but for teachers, students, women with special knowledge on subjects of special interest to women. Experts in dietetics, home economics are in demand to conduct lectures over the air for women listeners. And that is what Miss McCartney thinks of Radio.

Just as journalism has in recent years been recognized by universities and colleges as a profession requiring special training, so, it is believed, Radio entertainment direction will be considered a special calling for which one may be fitted by special courses of study in the higher institutions of learning. It will combine technique in music, public speaking, folk lore, practical economics, business ethics, electrical engineering and administration.

"This is the age for women to show their mettle," concluded Miss McCartney. "New opportunities are developing right along. Radio is just one big field where women can follow different lines to win success."



Miss Anne McCartney, who has found inspiring work preparing helpful Radio programs for New York Y. M. C. A. She sees many opportunities for women in the many phases of Radio where women's interests are concerned. Lecturers are needed as well as artists.

## Science Brings Radio Close to Talkies

(Continued from page 21)

"This revolutionary method of controlling equipment," concludes the Westinghouse statement, "indicates in a measure the extent to which science must go to perfect—say, television or Radio movies.

"Westinghouse officials state that the regular transmission of motion pictures from KDKA, Pittsburgh, will begin in a few weeks. They also state that the apparatus, when produced commercially, will be sold through the Radio Corporation of America."

One may well imagine the sort of feeling of triumph on the part of old KDKA, which is credited with having been the first station in the world to broadcast regular programs, now that it is to be the first to broadcast regular moving pictures.

AFTER all, nothing has been said as to the movietone possibilities. But if the gap has been bridged in the picture houses, we have every reason to expect that Doctor Conrad or some other genius will find a way to send both picture and sound over the air.

Does all this mean a cataclysm in the field of entertaining?

Moving pictures did not diminish the number of actors. They probably increased the sum total; certainly the sum total of outstanding stars. There probably will be bigger and better theatres, because they will have to meet the higher competition that is coming out of the magic cornucopia.

The artists of one group will find occupation with the other. This interchange has already begun. There are a number of cases where it is reported that broadcast artists have used their voices for screen stars in the sound pictures. Not all voices are suitable for the microphone, nor have all the Radio artists the physical requisites and histrionic abilities of the screen star. One may double for the other while lips move in synchronism.

Future announcements may read something like this:

"In the audio picture this afternoon, ladies and gentlemen, we present the latest production of the Oratorionic Conservatories, called 'The Fighting Flutterbudget.' The leading part, Gabriel Bluebottle, will be represented in the audio by the distinguished opera star, Caesar Bassolo Profundo, while the eminent Alphonse Thistleblow will be seen in the picture. Miss Adeline Sweet will sing the part of Carol Devine, pictured by Phyllis Darling. Thematic score by Watterson Duck. Production sponsored by Landreau's famous Tanglelip Face Creams, known the world over by the slogan, 'The Lips You Love to Kiss.'"

Passing on we come to another growing habit among a great many broadcasters—the horrific disgrace of broadcasting phonograph records. The lowly phonograph record was the most reliable source of genuinely good music in the early days. But as studios grew apace the phonograph record slipped into an ever deepening disfavor as a Radio musical source. Everything was done to discourage its use. The federal authorities made it obligatory for the announcer to state beforehand that he was about to commit a record to the air so the outraged citizen would know that he was not being fooled into thinking he was listening to the real thing. To be hoodwinked in such a manner would be outrageous fraud.

That rule is still in effect, but many first class stations are now using records just the same. Opinion is changing. It is now quite possible to hear a production from a phonograph record superior to that available in the studio. Only artists of proven ability and popularity are ever registered on a phonograph record.



Danny Yates, formerly with the Vincent Lopez orchestra, and often heard over the NBC nets, is now starring over CKAC from the Cascades at Montreal. He is 27 years old, but in spite of his youth has traveled far and held responsible leadership of important musical organizations. While conducting the Windsor Hotel dance orchestra he is now studying a ver' wee bit Francais.

The method of making and reproducing a record probably has much to do with the possibilities of phonograph records today. There is no friction. The stylus is a point of light. The record may be on celluloid or on wax. It may be conveyed electrically direct to the transmitter without the use of a microphone, and therefore without the odd miscellaneous noises bound to creep into a studio. This process makes it possible for the original sound vibration to go out electrically controlled, wave for wave, precisely as it is received, wave for wave. The quality of reception is governed by the efficiency of the receiving set with even better chances of superior reception than that afforded by the ordinary method through the studio.

Testifying to this effect Clinton R. White, president of the Independent Broadcasters, made the following statement to the members of the federal Radio commission:

"An artist sings through the studio microphone and he sings only once," said Mr. White. "If there are any errors in it, the listener gets it just as it is. When a phonograph record is made an artist sings, not once but a dozen times, if necessary, until it is absolutely perfect. In other words, it is the very best that that artist can do. Therefore, the electrically produced programs (the broadcasting of phonograph records) are better for that reason. The artist gets a chance that he does not get over the microphone to correct any errors or any break in the music."

"Is it your opinion that electrical reproduction is a very important contribution to broadcasting?" asked Louis G. Caldwell, chief counsel for the commission. "Absolutely," replied Mr. White. "Station WENR, Chicago, is using electrical reproduction for two solid hours each

morning, 300 other stations all over the country are turning to it."

Mr. White declared that he used these records in connection with direct advertising, and that they are announced as being phonograph records, in accordance with the commission's ruling.

He explained to the commission a plan whereby an advertiser who desired coverage in several cities of the country could have records made and distributed to broadcasters in these cities and arrange to have them played for transmission to the Radio audience at a certain hour on a certain evening. This would constitute a sort of chain, but would be used by only one station in one community, leaving the listener's dial free. These advertising records could be distributed to 100 or more stations electrically equipped to reproduce them throughout the country.

## Abdullah Bey Broadcasts

(Continued from page 47)

place previously. Suddenly the door to this room banged open. A shadow appeared on the threshold and a voice announced, "I, Adullah Bey, am here."

By some means he got into the circle and soon was doing his stuff—ringing bells, tooting horns, mind reading and telling intimate details of the lives of those present on the committee. It was most startling and amazing.

Suddenly there flashed a pocket spotlight on him, revealing a tallish figure in turban and flowing robes. The face was dark as of a Hindoo. But there was no time to see more. With a horrible shriek the figure melted into the floor (which is wood covered concrete).

Wetzel and Boroff and D. L. Gross, assistant announcer, called for lights and

although the room was almost instantly flooded with light no sign of the mysterious visitor was evident. After a careful search, however, the turban was found under the piano or possibly behind a curtain. A message was in the depths of its folds. It said; "I go, but I shall return—and with a vengeance," or something like that.

This discovery brought fresh confusion. Members of the committee regarded each other suspiciously as they came face to face behind curtains or under shadowy furniture. They invaded the sacred precincts of the control room, risking sudden death from high voltages. Still no Abdullah Bey. Reaction began from other sources.

In a few minutes the entire switchboard of the Congress hotel was tied up with incoming calls from all parts of the country—many claiming that the mystic's message to listeners in the Radio audience had been intended for them.

To this writing nothing further has been heard from Abdullah Bey. But the true mystic waits long and patiently for his opportunity—and who can tell?

## Radio Rescues Fallen Men

(Continued from page 50)

next one will be just the berries. Some of the more powerful receivers stay close by while the little fellows roam afar. I know one chap with a two-tube set who has a neatly printed log of more than 100 stations. In fact, there are several two-tube sets that have close to a century logged.

A sneer titters around outside once in awhile and somebody makes a crack that prisoners are coddled nowadays. That's not true. It may be a fact that they have thrown out the old torture systems and come to realize that after all a prisoner is a human being and not always altogether God forsaken. He thinks and he feels. It is better for all concerned to have him think and feel in a healthy, constructive way than in a vicious, destructive way. Give him something worth while to think about, something to admire and when he comes out he will be a decent, useful citizen to the state.

And, as I said before, Radio is the trick for that. I think the most of us realize there is something more than sentiment back of the Radio privilege. I am not wise to all this psychology stuff—I have my own troubles. But I can see a point to it and you can't miss the fact that if good service and good conduct produce the best results on the inside they ought to work the same on the outside when you are on your own. There has been many a man who found himself here and afterward gone out to find fame and high regard from all the world.

SO I, like the others, come to my cell at night with a different feeling. I do not wince when the steel bolt clamps the door. My headset is already on and Polly, my little pal receiver, is perched in front of me.

"Good evening, ladies and gentlemen of the Radio audience," says the announcer. Convict No. 55540 fades out of the picture. James Gibson, gentleman, is at his receiver with the rest of the ladies and gentlemen of the Radio audience. I turn the dials here and there for a moment and Polly says:

"My Dear Mr. Gibson: I think we have about 1,000 smart entertainers at your service this evening. What would you suggest? How about a jaunt down Broadway for a few of the latest song hits, or possibly you would like to sit in at a banquet at the Statler in St. Louis? Some of the best wits of the nation are there and—ah, I believe we are going to have a complete show broadcast from a theatre in Chicago. There's an operatic program in Cincinnati and a fight in Detroit—all at your service."

Such a pleasant world after all! Why should I ever take a chance with my freedom again? Why should anybody?



# Song Hits That Are and Were

## Radio Revives Popular Melodies of Other Days to Create Atmosphere for Program Features

RADIO continuities going back in time to past events have been responsible for the revival of song hits in both this century and the last. When sounds must conjure up a background of ten, twenty, thirty or more years ago, nothing expresses the spirit of the time better than the popular ditty of that day. Instead of reproducing the Gibson Girl, the Radio producer makes use of the bicycle love songs. Here is a handy reference you may like to use when old time songs you hear over the air baffle you. This list has been revised by Maurice Wetzel, KYW announcer.

- After the Ball, Chas. K. Harris; Chas. K. Harris Co., 1893.
- After the Honeymoon, Irving Berlin and Ted Snyder; Ted Snyder, 1911.
- After the Storm, Jack Nelson; Jack Nelson Music Co., 1923.
- After You're Gone, Creamer and Layton; Broadway Music Corp., 1918.
- Aggravatin' Papa, Roy Turk and J. Rossel Robinson; Waterson, Berlin & Snyder, 1922.
- Ain't She Sweet? Jack Yellen and Milton Ager; Ager, Yellen & Bernstein, Inc., 1927.
- Alcoholic Blues, Edw. Lasky and Al Von Tilzer; Broadway Music Corp., 1918.
- Alexander's Ragtime Band, Irving Berlin; Ted Snyder, 1911.
- Alice, I'm in Wonderland, Arthur Fields and Theo. Morse; Leo Feist, Inc., 1918.
- A Little Bit of Heaven, Sure They Called It Ireland, E. R. Ball and J. K. Brennan; M. Witmark & Sons, 1914.
- All Alone, Irving Berlin; Irving Berlin, Inc., 1924.
- All By Myself, Irving Berlin; Irving Berlin, Inc., 1921.
- All the World Will Be Jealous of Me, Al. Dubin and E. R. Ball; M. Witmark & Sons, 1917.
- Alma, Geo. V. Hobart; Jerome H. Remick Co., 1910.
- Along the Way to Waikiki, Gus Kahn and R. Whiting; Jerome H. Remick Co., 1917.
- Always, Irving Berlin; Irving Berlin, Inc., 1927.
- America, I Love You, A. Grotter and E. Leslie; Kalmor & Puck Pub. Co., 1915.
- And I'm All Alone, P. G. Wodehouse and J. V. Horn; T. B. Harms & Co., 1916.
- Any Old Time at All, Gene Buck and Louise Herick; M. Witmark & Sons, 1918.
- Anywhere the Wind Blows, Henry Creamer and James F. Honley; Shapiro, Bernstein & Co., 1924.
- April Showers, DeSylva and Silvers; Harms, 1921.
- Araby, Irving Berlin; Wat. Ber. Snyder, 1915.
- At Half Past Nine, S. Lewis and A. Grotter; Waterson, Berlin & Snyder, 1918.
- At Peace With the World, Irving Berlin; Irving Berlin, Inc., 1927.
- A Word That Means the World to Me, Theo. Morse and H. Johnson; Leo Feist, Inc., 1915.
- Avalon, Vincent Rose and Al Jolson; Jerome H. Remick Co., 1920.
- Bam Bam Bunny Shore, M. Dixon and R. Henderson; J. H. Remick & Co., 1925.
- Barcelona, Kahn and Evans; Feist, 1926.
- Barney Google, Con Conrad and Billy Rose; J. H. Remick & Co., 1923.
- Beale Street Mamma, Roy Turk and J. Russel Robinson; Wat. Ber. Snyder, 1923.
- Beautiful Ohio, Mary Earl and McDonald; Shapiro, Bernstein & Co., 1918.
- Beautiful Queen of the Nile, R. Hubbel and J. L. Golden; Golden, Hubbel and Burnside, 1917.
- Because I Love You, Irving Berlin; Irving Berlin, Inc., 1926.
- Bells (Ziegfeld Follies, 1920), Irving Berlin; Irving Berlin, Inc., 1920.
- Beside a Babbling Brook, Gus Kahn and W. Donaldson; J. H. Remick & Co., 1923.
- Beside a Garden Wall, Kahn, Short and Delbridge; Leo Feist, 1926.
- Big Show Selection, R. Hubbell; T. B. Harms & Co., 1916.
- Blue, Leslie, Clarke and Handman; Stark & Cowan, 1922.
- Blue Goose, R. Birch; Forster Music Pub. Co., 1916.
- Blue Skies, Irving Berlin; Irving Berlin, Inc., 1927.
- Bo-La-Bo, Geo. Fairman; M. Witmark & Sons, 1919.

- Bye Bye Blackbird, Mort Dixon and Ray Henderson; J. H. Remick & Co., 1926.
- Bye-Lo, Ray Perkins; Wat. Ber. Snyder, 1919.
- By the Shalimar, Magine, Delbridge and Koehler; Irving Berlin, Inc., 1924.
- California, Friend and Conrad; Jerome Remick, 1922.
- California, Here I Come, Al Jolson, Bud de Sylva and Joe Meyer; Witmark & Sons, 1925.
- Call Me Back, Old Pal o' Mine, Dixon and Lane; Harold Dixon and L. Ferricone.
- Carolina Mamma, Billy James; Leo Feist, 1922.
- Cecelia, D. Bryon and H. Ruby; Irving Berlin, Inc., 1926.
- Cecil Waltz, F. W. McKee; G. Ricordi & Co., 1914.
- Chansonette, R. Fried; Harms, Inc., 1923.
- Charleston, W. C. Mack; J. Johnson Harms, Inc., 1923.
- Charley My Boy, Gus. Kahn and T. Florito; Irving Berlin, Inc., 1924.
- Chimes of Normandy, A. Bryon and J. Wells; T. B. Harms & Co., 1917.
- Chin Chin Chinaman, J. Goodwin and J. Hanley; Shapiro, Bernstein & Co., 1917.
- "Chloe," Bud de Sylva and Al Jolson; T. B. Barnes.
- Clap Hands, Here Comes Charley, Rose, McDonald and Meyer; Ager, Yullen and Bornstein, 1925.
- Collegiate, Lew Brown, Moe Joffe and Nat Bronx; Shapiro, Bernstein & Co., 1925.
- Come on, Papa, Edgar Leslie and Harry Ruby; Waterson, Berlin & Snyder, 1918.
- Cover Me Up With the Sunshine of Virginia, Lewis and Meyer; Irving Berlin, Inc., 1923.
- Cow Bells, Mitchell, Klein and Plantodosi; Broadway Music Corp., 1922.
- Crazy Words, Crazy Tune, Milt Ager and Jack Yellen; Ager, Yellen & Bernstein, Inc., 1927.
- Down Where the Swanee River Flows, Chas. McCarron and Al Von Tilzer; Broadway Music Corp., 1916.
- Do You Ever Think of Me? Kerr, Cooper and Burtnett; Sherman Clay, 1920.
- Dreams, Zeph Fitz-Gerald; Fitz-Gerald Pub. Co., 1923.
- Dreams, Just Dreams, Irving Berlin and Ted Snyder; Ted Snyder, 1910.
- Dreamy Melody, Koehler, Magine and Naset; Jerome Remick, 1922.
- Driftwood, Gus Kahn and Lew Gold; Irving Berlin, Inc., 1924.

- Dancing Fool, Harry Smith, Francis Wheeler and Ted Snyder; Wat. Ber. Snyder, 1922.
- Dear Little Baby of Mine, J. K. Brennan and E. R. Ball; M. Witmark & Son, 1918.
- Dear Little Boy of Mine, Ernest R. Ball; Witmark, 1918.
- Dear Old Pal of Mine, H. Robe and Lieutenant Getz Rice; G. Ricordi & Co., 1918.
- Dixie Highway, Gus Kahn and Walter Donaldson; Jerome Remick, 1922.
- Dolly, Eugene West and Martin Fried; J. H. Remick & Co., 1924.
- Don't Be Cross With Me, Gillespie and Van-Alstyn; Van-Alstyn and Curtis, 1920.
- Don't Bite the Hand That's Feeding You, Jimmy Morgan; Leo Feist, 1915.
- Don't Blame It All on Me, Dorothy Terriss, Leo Wood and Ted Morse; Leo Feist, 1924.
- Don't Bring Lulu, Billy Rose, Lew Brown and R. Henderson; J. H. Remick & Co., 1925.
- Don't Bring Me Posies When It's Shoesies That I Need, McCabe, Jennings and Fred Rose; Irving Berlin, Inc., 1921.
- Don't Cry Little Girl Don't Cry, Maceo Pinkard; Shapiro, Bernstein & Co., 1918.
- Don't Leave Me, Daddy, Joe Verges; Triangle Muc. Pub., 1915.
- Don't Leave Me, Mamma, Davis, DeSylva, Santly and Conrad; Remick, 1922.
- Don't Wake Me Up, I Am Dreaming, Herbert Ingraham; Maurice Shapiro, 1910.
- Doodle-Do-Do, Art Kassel and Mel Stitzel; Leo Feist, 1924.
- Down Home Blues, Berk and Herscher; Irving Berlin, Inc., 1924.
- Down in Maryland, Kalmor and Ruby; Wat. Ber. Snyder, 1922.
- Down the Trail to Home, Sweet Home, Ernest R. Ball; Witmark, 1920.
- Down Where the Swanee River Flows, Chas. McCarron and Al Von Tilzer; Broadway Music Corp., 1916.
- Do You Ever Think of Me? Kerr, Cooper and Burtnett; Sherman Clay, 1920.
- Dreams, Zeph Fitz-Gerald; Fitz-Gerald Pub. Co., 1923.
- Dreams, Just Dreams, Irving Berlin and Ted Snyder; Ted Snyder, 1910.
- Dreamy Melody, Koehler, Magine and Naset; Jerome Remick, 1922.
- Driftwood, Gus Kahn and Lew Gold; Irving Berlin, Inc., 1924.

Elmer Kaiser (below) appreciates the old songs reference in Radio Digest and as director of WCFL uses old songs often to get the effect he is after. He is an accomplished pianist.



Kenneth Fayer is a youngster with a voice of great promise. Heard from WCFL, Brunswick studios.

- Drowsy Head, Irving Berlin and Vaughn deLeath; Irving Berlin, Inc., 1924.
- Eliza, Gus Kahn and Ted Fiorito; Leo Feist, 1924.
- Everybody Ought to Know How to Do the Tickle Toe, O. Hauerbach and L. Hirsh; M. Witmark & Sons, 1917.
- Everybody's Doin' It Now, Irving Berlin; Ted Snyder, 1911.
- Everything Is Peaches Down in Georgia, Milt Ager, Geo. Meyer and Grant Clark; Leo Feist, Inc., 1918.
- Eve Wasn't Modest Till She Ate the Apple, Al Von Tilzer and Chas. McCarron; Broadway Music Corp., 1917.
- Falling, Collins, Cameron and Fields; Jerome Remick, 1922.
- Feeling the Way I do, Donaldson and deSylva; Irving Berlin, Inc., 1924.
- Flapper Walk, The, Keyes and Westphal; Leo Feist, 1922.
- Florida Moon, Wm. Haegney; M. Witmark & Sons, 1918.
- Follies of 1918 Selection, L. Hirsch and D. Stamper; T. B. Harms & Co., 1918.
- Foolish Child, Jack Nelson, Lindsay McPhail and Roy Barry; L. E. Curtis, 1923.
- For Me and My Gal, E. Leslie, E. R. Goetz and G. Meyer; Waterson, Berlin & Snyder, 1917.
- For Old Times Sake, C. Keithley; Maurice Abrams, Inc., 1923.
- For the Two of Us, E. Leslie and H. Ruby; Waterson, Berlin & Snyder, 1918.
- Freckles, Cliff Hess, H. Johnson and Milt Ager; Leo Feist, Inc., 1919.
- From Here to Shanghai, Irving Berlin; Waterson, Berlin & Snyder, 1917.
- Futurist Girl, Gene Buck and Dave Stamper, T. B. Harms & Co., 1914.
- Garden of My Dreams, D. Stamper and G. Buck; T. B. Harms & Co., 1918.
- Garden of Roses, The, J. E. Dempsey and Johann Schmid; Remick, 1909.
- Garland of Old Fashioned Roses, Chas. Musgrave and E. Clinton Keithley; Forster Mus. Pub., 1911.
- Ge! But I Hate to Go Home Alone, Goodwin and Hanley; Shapiro-Bernstein, 1922.
- Georgette, Brown and Henderson; Shapiro-Bernstein, 1922.
- Girl I Left at Home, The, Leon St. Clair; Wat. Ber. Snyder, 1912.
- Give Me All of You, L. O. Smith, Milt Schwarzwald and Earl Carroll; Leo Feist, Inc., 1918.
- Give Me a Little Kiss Willa Huh? Irving Berlin, 1927.
- Give Me the Moonlight, Al Von Tilzer and Lew Brown; Broadway Music Corp., 1917.
- Going Up, O. Hauerbach; M. Witmark & Sons, 1917.
- Good-bye, Alexander, Good-bye, Honey Boy, Creamer and Layton; Broadway Music Corporation, 1919.
- Good-bye, Broadway, Hello, France, C. Reissner B. Davis and M. B. Baskette; Leo Feist, Inc., 1917.
- Goodbye, Good Luck, God Bless You, J. K. Brennan and Ernest Ball; Witmark, 1916.
- Goodbye, My Love, Goodbye, Geo. Graff and E. R. Ball; Witmark, 1911.
- Goolash Fox Trot, Victor Hyde and Jack Egan; Broadway Music Corp., 1917.
- Got No Time, Gus Kahn and Richard Whiting; Jerome Remick, 1925.
- Gypsy Love Song, Victor Herbert and H. B. Smith; M. Witmark & Sons, 1898.
- Hard Hearted Hannah, Jack Yellen, Bob Bigelow and Chas. Bates; Ager, Yellen & Bernstein, Inc., 1924.
- Have a Smile for Everyone You Meet, J. K. Brennan and P. Cunningham; M. Witmark & Sons, 1918.
- Havonola (Have Another), Hugo Frey; G. Ricordi & Co., 1916.
- Hawaiian Butterfly, Geo. Little, Billie Baskette and Joe. Santly; Leo Feist, Inc., 1917.
- Hawaiian Smiles, Mary Earl; Shapiro, Bernstein & Co., 1919.
- Head Over Heels, E. A. Woolf and J. Kern; T. B. Harms & Co., 1918.
- Hello, Aloha, Gilbert and Baer; Leo Feist, 1926.
- Hello Central, Give Me No Man's Land, S. Lewis, J. Young and J. Schwartz; Waterson, Berlin & Snyder, 1918.
- Hello, I've Been Looking For You, J. Golden and R. Hubbell; T. B. Harms & Co., 1916.
- He's a Devil in His Own Home Town, Irving Berlin; Wat. Ber. Snyder, 1914.
- He's the Hottest Man in Town, Owen Murphy and Jay Gornly; Robbins, Engel, Inc., 1924.
- Hiawatha's Melody of Love, G. Meuer, Al Bryan and Artie Mehlingly; Jerome H. Remick Co., 1920.
- High Brown Blues, Jack Yellen and Milton Ager; Harry VonTilzer, 1922.
- Home Again Blues, Irving Berlin and Harry Akst; Irving Berlin, Inc., 1921.
- Homesick, Irving Berlin; Irving Berlin, Inc., 1922.
- Homeward Bound, Geo. Meyer, H. Johnson and C. Goetz; Leo Feist, Inc., 1917.
- Honest and Truly, Fred Rose; Leo Feist, 1924.
- Honky Tonky, Chas. McCarron and Chris Smith; Broadway Music Corp., 1916.
- Honolulu, America Loves You, Grant Clark and Jimmie Monaco, Leo Feist, 1918.
- Honolulu Eyes, M. Vlodinsky and H. Johnson; Leo Feist, Inc., 1920.

- The Honolulu Hickie Boo! Boo, Al Von Tilzer, Chas. McCarron and Lew Brown; Broadway Music Corp., 1916.
- How Can I Forget When There's So Much to Remember, Irving Berlin; Waterson, Berlin & Snyder, 1917.
- How Come You Do Me Like You Do, Gene Austin; Ray Bergere, 1924.
- How'd You Like to Be My Daddy, J. Young, S. Lewis and T. Snyder; Waterson, Berlin & Snyder, 1918.
- How's Every Little Thing in Dixie, Albert Gumble and Jack Yellen; Jerome H. Remick Co., 1916.
- How Many Times, Irving Berlin; Irving Berlin, Inc., 1926.
- How You Gonna Keep 'Em Down on the Farm, S. Lewis and W. Donaldson; Waterson, Berlin & Snyder, 1919.
- Huckleberry Finn, C. Hess, S. M. Lewis and J. Young; Waterson, Berlin & Snyder, 1917.
- Humming Fox Trot, L. Breaux and R. Henderson; T. B. Harms & Co., 1921.
- Hush-a-Bye, Ma Baby, J. P. Eppel and J. R. Shannon; Forster Music Pub. Co., 1916.
- I Called You My Sweetheart, J. Monaco, Grant Clark and H. Johnson; Leo Feist, Inc., 1917.
- I Can't Not Bear to Say Good-bye, Anita Owen; Waterson, Berlin & Snyder, 1918.
- I Can't Get the One I Want, Billy Rose and Lou Henderson; Irving Berlin, Inc., 1924.
- I'd Climb the Highest Mountain, St. Claire and L. Brown; Irving Berlin, Inc., 1926.
- I'd Love to Fall Asleep and Wake Up in My Mamma's Arms, Lewis, Young and Ahlert; Wat. Ber. Snyder, 1920.
- I Don't Want to Get Well, Howard Johnson, H. Pease and H. Jentes; Leo Feist, Inc., 1917.
- If He Can Fight Like He Can Love, Grant Clark, H. E. Rogers and Geo. Meyer; Leo Feist, Inc., 1918.
- I Gave You Up Just Before You Threw Me Down, Kalmor, Ruby and Ahlert; Wat. Ber. Snyder, 1922.
- I Hate to Lose You, I'm So Used to You Now, Archie Grotter and Grant Clark, Waterson, Berlin & Snyder, 1918.
- I Know I Got More Than My Share, Grant Clark and H. Johnson; Leo Feist, Inc., 1916.
- I'll See You in My Dreams, Gus Kahn and Isham Jones; Leo Feist, 1924.
- I Love My Baby (My Baby Loves Me), Bud Green and Harry Warren; Shapiro, Bernstein & Co., 1925.
- I Love You, H. Thompson and Harry Archer; Leo Feist, 1923.
- I'm Always Fallin' in Love With the Other Fellow's Girl, Ceasear and Meyer; Jerome H. Remick Co., 1920.
- I'm Down in Honolulu Looking Them Over, Irving Berlin; Wat. Ber. Snyder, 1916.
- I'm Forever Blowing Bubbles, Jean Kenbrovin and J. W. Hellette; Kendis, Brockman Music Co., 1919.
- I'm Going to Follow the Boys, H. Rogers and J. V. Manaco; M. Witmark & Sons, 1917.
- I'm Knee Deep in Daisies and Head Over Heels in Love, Joe Goodwin, Geo. Little and Jack Stanley; Larry Shay and Paul Ash, 1925.
- I May Be Gone for a Long, Long Time, Al. Von Tilzer and Lew Brown; Broadway Music Corp., 1917.
- I Miss My Swiss, L. Gilbert and A. Baer; Leo Feist; 1925.
- I Miss That Mississippi Miss That Misses Me, S. Lewis, J. Young and P. Wendling; Waterson, Berlin & Snyder, 1918.
- I Must Have Company, Geo. W. Meyer and Gus Kahn; Irving Berlin, Inc., 1924.
- I'm Proud to Be the Sweetheart of a Soldier, Mary Earl; Shapiro, Bernstein & Co., 1918.
- I'm So Glad My Mamma Don't Know Where I'm At, W. Toosweet; Leo Feist, Inc., 1918.
- I'm Sorry I Made You Cry, N. J. Clesi; Leo Feist, Inc., 1918.
- I'm Worried About You, Gus Kahn and Vincent Rose; Leo Feist, 1924.
- In a Corner of the World All Our Own, Keyes and Crawford; Leo Feist, 1922.
- In Bluebird Land, W. R. Williams and Albert E. Short; Will Rossiter, 1921.
- Indiana, B. McDonald and J. Hanley; Shapiro, Bernstein & Co., 1917.
- Indiana Moon, B. Davis and I. Jones; Irving Berlin, Inc., 1923.
- Indianola, Warren, Henry and Onivas; Stern, 1918.
- I Never Knew, Gus Kahn; Irving Berlin, Inc., 1925.
- I Never Knew I Could Love Anybody, Tom Pitts, Ray Egan and R. K. Marsh; Leo Feist, 1920.
- International Rag, The, Irving Berlin; Wat. Ber. Snyder, 1913.
- In Florida Among the Palms, Irving Berlin; Wat. Ber. Snyder, 1916.
- In My Harem, Irving Berlin; Wat. Ber. Snyder, 1913.
- In the Candle Light, Coates, Radford and Bennett; Irving Berlin, Inc., 1924.
- In the Land of Beginning Again, Grant Clark and Geo. Meyer; Leo Feist, Inc., 1918.
- In the Land of Wedding Bells, H. Johnson and Geo. Meyer; Leo Feist, Inc., 1917.
- In the Shade of a Sheltering Tree, Irving Berlin; Irving Berlin, Inc., 1924.

- Ireland Is Ireland to Me, Brennan, O'Hara and Ball; Witmark, 1915.
- Irresistible Waltz, F. W. McKee; G. Ricordi & Co., 1916.
- It Ain't Gonna Rain No Mo', W. W. Hall; Maurice Abrams, Inc., 1924.
- It Had to Be You, Isham Jones and Gus Kahn; J. H. Remick & Co., 1924.
- It's a Long Way to Berlin But We'll Get There, Leon Flatow and Artie Fields; Leo Feist, Inc., 1917.
- It's a Long Way to Tipperary, Jack Judge and Harry Williams; Chappell, 1912.
- I Used to Call You Ma Baby, H. Johnson, Murry Roth and Cliff Hess; Leo Feist, Inc., 1919.
- It's You, Benny Davis and Con Conrad; Harms-Sunshine, 1921.
- I've Got a Song for Sale, Jack Nelson; Wat. Ber. Snyder, 1923.
- I've Got My Captain Working for Me Now, Irving Berlin; Berlin, Inc., 1919.
- I Wanna Go Where You Go, St. Claire and L. Brown; Irving Berlin, Inc., 1925.
- I Want a Daddy, Who Will Rock Me to Sleep, P. Bartholomae and J. M. Anderson; M. Witmark & Sons, 1919.
- I Want to Be Happy, Irving Caesar and Vincent Youmans; Harms, Inc., 1924.
- I Want to Go Back to Michigan, Irving Berlin; Wat. Ber. Snyder, 1914.
- I Wish I was in Peoria, B. Rose Dixon; Irving Berlin, Inc., 1926.
- I Wonder What's Become of Sally, Jack Yellen and Milt Ager; Harms, Inc., 1924.
- I Wonder Where My Baby Is Tonight, W. Donaldson and G. Kahn; Irving Berlin, Inc., 1927.
- I Wonder Who's Dancing With You Tonight, M. Dixon, Billy Rose and R. Henderson; J. H. Remick & Co., 1924.
- Ja Da, Bob Carlton; Leo Feist, Inc., 1918.
- Jazzin' Around, Carl Fuller; Leo Feist, Inc., 1917.
- Jerry, Danny O'Neill and Billy Baskette; Leo Feist, Inc., 1919.
- Joan of Arc, Willie Weston, Jack Wells and Alfred Bryan; Waterson, Berlin & Snyder, 1917.
- Just a Baby's Prayer at Twilight, S. Lewis, J. Young and M. K. Jerome; Waterson, Berlin & Snyder, 1918.
- Just Because You're You, Turk and Robinson; Wat. Ber. Snyder, 1922.
- Just Give Me a Night in June, Cliff Friend and Abel Baer; Leo Feist, 1925.
- Just Like a Butterfly That's Caught in the Rain, M. Dixon and Harry Wells; J. H. Remick & Co., 1927.
- Just Like a Gypsy, Seymour B. Simons and Nora Bayes; Jerome H. Remick Co., 1919.
- Just Like Washington Crossed the Delaware, We'll Cross the Rhine, Geo. Meyer and H. Johnson; Leo Feist, Inc., 1918.
- Just One Rose, Cado and Sanders; J. H. Remick & Co., 1924.
- Keep the Home Fires Burning, Lena Ford and Ivan Novello; Chappell, 1915.
- Keep Your Head Down Fritzie Boy, Lieut. G. Rice; Leo Feist, Inc., 1918.
- Kiss Me Again, Henry Blossom and Victor Herbert; M. Witmark & Sons, 1915.
- K-K-K-Katy, Geoffrey O'Hara; Leo Feist, Inc., 1918.
- Last Night on the Back Porch, Lew Brown; Carl Schraubstader, 1923.
- Last Night Was the End of the World, A. Sterling and Harry VonTilzer; VonTilzer, 1912.
- Lazy, Irving Berlin; Irving Berlin, Inc., 1924.
- Leave It to Jane, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1917.
- Let's All Be American Now, Irving Berlin, E. Leslie and G. Meyer; Waterson, Berlin & Snyder, 1917.
- Let It Rain, Let It Pour, I'll Be in Virginia in the Morning, Cliff Friend and Walt Donaldson; Leo Feist, 1925.
- Let the Rest of the World Go By, J. K. Brennan and E. R. Ball; M. Witmark & Sons, 1919.
- Liberty Bell, It's Time to Ring Again, J. Goodwin and Halsey K. Mohr; Shapiro, Bernstein & Co., 1917.
- Linger A-while, Harry Owen and Vincent Rose; Leo Feist, 1923.
- Little Bit of Sunshine, McDonald, Joe Goodwin and James Hanley; Shapiro, Bernstein & Co., 1918.
- Lonesome Mamma Blues, Brown, Nickel and Brown; J. W. Jenkins, 1922.
- Lost, a Wonderful Girl, Shapiro-Bernstein, 1922.
- Love, Here Is My Heart, Adrian Ross and Lao Silesu; Leo Feist, 1915.
- Lovely Lucerne, Fred W. Leigh and Felix Godin; Leo Feist, 1922.
- Lovin' Sam, the Sheik of Alabama, Jack Yellen and Milt Ager; Ager, Yellen and Bornstein, 1922.
- Lucky Kentucky, M. Dixon, Billy Rose and R. Henderson; J. H. Remick & Co., 1925.
- Madame Sherry, Karl Hoschna and J. Andino; M. Witmark & Sons, 1910.
- Make Believe, Benny Davis and Jack Shilkret; Wat. Ber. Snyder, 1921.
- Mamie, Harry Cost, Geo. Stoddard and J. J. Scholl; Shapiro, Bernstein & Co., 1919.
- Mammie's Chocolate Soldier, S. Mitchell and A. Grotter; Waterson, Berlin & Snyder, 1918.



**Mamma Loves Papa**, Cliff Friend and Abel Baer; Leo Feist, 1923.

**Mammy o' Mine**, Wm. Tracey and Maceo Pinkard; Shapiro, Bernstein & Co., 1919.

**Mandalay**, C. Burnett, A. Lyman and G. Arnheim; J. H. Remick & Co., 1924.

**Marie**, Egbert VanAlstyne; VanAlstyne and Curtis, 1920.

**Martha, Just a Plain Old Fashioned Name**, Joe Sanders; J. W. Jenkins, 1922.

**Mary**, Geo. E. Stoddard and Hugo Frey; G. Ricordi & Co., 1918.

**Melody Land**, Hubbel and J. L. Golden; Golden, Hubbel and Burnside, 1917.

**Memories**, Gus Kahn and Egbert VanAlstyne; Jerome Remick, 1915.

**Memory Lane**, Mrs. Larry Speer and Con Conrad; Harms, Inc., 1924.

**Me Too (Ho Ho, Ha Ha)**, Shapiro-Bernstein, 1926.

**Mickey**, H. Williams and Neil Moret; Waterson, Berlin & Snyder, 1918.

**Mindin' My Business**, Walter Donaldson and Gus Kahn; Irving Berlin, Inc., 1924.

**M-i-s-s-i-s-s-i-p-p-i**, Bert Hanlan and Benny Ryan; Wm. Jerome Pub. Co., 1916.

**Mister Gallagher and Mister Shean**, E. Gallagher and A. Shean; Harms, Inc., 1922.

**M-o-t-h-e-r**, Howard Johnson and Theodore Morse; Leo Feist, 1915.

**Mother Dixie and You**, H. Young and Joe Santly; Leo Feist, Inc., 1917.

**Mother Machree**, Rida J. Young, Chauncey Alcott and Ernest Ball; M. Witmark & Sons, 1910.

**Mr. Rationman (Tell My Mammy to Come Back Home)**, Ira Schuster, J. White and Cliff Friend; Leo Feist, 1924.

**My Baby's Arms**, M. H. Tierney and Lee Olean Smith; Leo Feist, Inc., 1919.

**My Baby Knows How**, H. Davis and H. Richmond; Irving Berlin, Inc., 1926.

**My Belgian Rose**, R. Leveson, F. Garton and G. Benoit; Garton Bros., 1918.

**My Best Girl**, W. Donaldson; J. H. Remick & Co., 1924.

**My Bird of Paradise**, Irving Berlin; Wat. Ber. Snyder, 1915.

**My Buddy**, Gus Kahn and Walter Donaldson; Jerome Remick, 1922.

**My Isle of Golden Dreams**, Gus Kahn and W. Blaufuss; Jerome H. Remick Co., 1919.

**My Little Girl**, Lewis, Dillon and Al Von Tiltzer; Broadway Mus. Corp., 1915.

**My Little Gypsy Wanda**, Robt. Levenson and Ted Garton; Shapiro, Bernstein & Co., 1918.

**My Papa Doesn't Two Time No Time**, Walter Donaldson; Irving Berlin, Inc., 1924.

**My Rain Bow Girl**, L. A. Hirsch and Renold Wolf; M. Witmark & Sons, 1917.

**My Sally Just the Same**, A. W. "Sen" Kaney; Milton Weil, 1924.

**My Sunday Girl**, H. Ruby and B. Cooper; Irving Berlin, Inc., 1927.

**My Sunny Tennessee**, Kalmarr, Ruby and Ruby; Wat. Ber. Snyder, 1921.

**My Sweetheart**, Kahn, Conley and Rodemich; Milton Weil, 1924.

**My Sweetie**, Irving Berlin; Waterson, Berlin & Snyder, 1917.

**My Wild Irish Rose**, Chauncey Oleott; Wetmark & Sons, 1899.

**Naughty, Naughty, Naughty**, Nat. Vincent, J. Goodwin and Wm. Tracey; Shapiro, Bernstein & Co., 1916.

**Never Again**, Gus Kahn and Isham Jones; Milton Weil, 1924.

**Nightingale**, R. Coburn and V. Rose; J. H. Remick and Co., 1920.

**Night Wind**, The Brennan and Ball; Witmark.

**Nobody Lied**, Norman Berry and Weber; Jerome Remick, 1922.

**No One Knows What It's All About**, H. Wood and Billy Rose; Irving Berlin, Inc., 1924.

**Nothing Seems the Same**, Benny Davis and Jesse Greer; E. B. Burke Music Pub. Co., 1926.

**No Wonder**, Benny Davis and Joe Rushe; Leo Feist, 1924.

**"O"**, by B. Gay and A. Johnson; Leo Feist, Inc., 1919.

**Oh, Baby**, B. De Sylva and W. Donaldson; Irving Berlin, Inc., 1924.

**Oh, Boy**, J. Kern; T. B. Harms & Co., 1917.

**O'Brien Is Trying to Learn to Talk Hawaiian**, Al Dubin and R. Cornack; M. Witmark & Sons, 1916.

**Oh, Frenchy**, Sam Urich and Con. Conrad; Broadway Music Corp., 1918.

**Oh, How I Hate to Get up in the Morning**, Irving Berlin; Waterson, Berlin & Snyder, 1918.

**Oh, How I Miss You Tonight**, Benny Davis and J. Burke; Irving Berlin, Inc., 1925.

**Ohio**, Jack Yellen and Abe Olman; Forster Mus. Pub., 1920.

**Oh, How I Hate to Get up in the Morning**, Irving Berlin; Berlin, Inc., 1918.

**Oh, I Wish I Could Sleep 'Till My Daddy Comes Home**, S. Lewis, Joe Young and Fete Wendling; Waterson, Berlin & Snyder, 1918.

**Oh, Mabel**, Gus Kahn and T. Florito; Irving Berlin, Inc., 1924.

**Oh, Mother, I'm Wild**, Howard Johnson, H. Please and E. Nelson; Leo Feist, Inc., 1920.

**Oh, Sister, Ain't That Hot**, Harry White and Will Donaldson; Stark & Cowan, Inc., 1922.

**Old Familiar Faces**, Gus Edwards and Billy Rose; Irving Berlin, Inc., 1924.

**Old Fashioned Girl**, Al Jolson; Richmond Robbins, 1922.

**Old Man Jazz**, Gene Onaw; Jos. W. Stern & Co., 1919.

**One Day in June**, Joe Goodman and J. J. Hanley; Shapiro, Bernstein & Co., 1917.

**One Kiss**, Wood, Burnett and Arnheim; Leo Feist, 1921.

**One More Day**, Brennan and Ball; Witmark. On the "Glimpy Shore"; Shapiro-Bernstein, 1922.

**On the Level You're a Devil**, Joe Young and Jean Schwartz; Waterson, Berlin & Snyder, 1918.

**Oogie Oogie WaWa**, Clark, Leslie and Gottler; Stark & Cowan, 1922.

**Orange Grove in California**, Irving Berlin; Irving Berlin, 1922.

**Oh, Say, Can I See You Tonight?** Creamer, Schuster and Flatow; Remick, 1923.

**Over There**, George M. Cohen; W. Jerome Pub. Co., 1917.

**O What a Pal Was Mary**, Leslie, Kalmarr and Wendling; Wat. Ber. Snyder, 1919.

**Pansy Mine**, Leo Wood and Evans Lloyd; Windsor Mus. Pub., 1905.

**Patsy**, Dick Coburn, Earl Burnett and Dick Winfree; Harms, Inc., 1924.

**Peggy**, Nell Moret and Harry Williams; Leo Feist, Inc., 1919.

**Persian Pearl**, Mort. Nathan and J. Coper; M. Witmark & Sons, 1918.

**Pick Me Up and Lay Me Down in Dear Old Dixie Land**, Bert Kalmarr and Harry Ruby; Wat. Ber. Snyder, 1921.

**Poor Butterfly**, J. L. Golden and Ray Hubbard; T. B. Harms & Co., 1910.

**Poor Papa**, Billy Rose and H. Woods, Irving Berlin, Inc., 1925.

**Poor Pauline**, Chas. McCarron and Raymond Walker; Broadway Mus. Corp., 1914.

**Pretty Cinderella**, Will Harris; Irving Berlin, Inc., 1926.

**Princess Pat**, Victor Herbert and Harold Sanford; M. Witmark & Sons, 1915.

**Put Your Arms Where They Belong**, H. Santly and H. Ackerman; Irving Berlin.

**Ragtime Soldier Man**, Irving Berlin; Wat. Ber. Snyder, 1912.

**Ragtime Violin**, The, Irving Berlin; Ted Snyder, 1911.

**Rambler Rose**, V. Jacobi and H. P. Smith; T. B. Harms & Co., 1917.

**Razze Dazzle**, Julius Lenzberg; Jerome H. Remick Co., 1919.

**Red Hot Mamma**, Gilbert Wells, Bud Cooper and Fred Rose; Irving Berlin, Inc., 1924.

**Remember**, Irving Berlin, Irving Berlin, Inc., 1927.

**Rock-a-Bye My Baby Blues**, Larry Yoell and Billy Hill; Maurice Abrams, Inc., 1923.

**Rock a Bye Your Baby With a Dixie Melody**, J. Young, S. Lewis and J. Schwartz; Waterson, Berlin & Snyder, 1918.

**Roll Along Missouri**, Kalmarr, Ruby and Jerome; Wat. Ber. Snyder, 1923.

**Rose Marie**, Otto Harbach and Oscar Hammerstein; Harms, Inc., 1925.

**Rose of No Man's Land**, The, Jack Caddigan and James Brennan; Leo Feist, 1918.

**Run Home and Tell Your Mother**, Irving Berlin; Ted Snyder, 1911.

**Runnin' Wild**, Grey, Wood and Gibbs; Leo Feist, 1922.

**Russian Lullaby**, Irving Berlin; Irving Berlin, Inc., 1927.

**Russian Rag**, Will Rossiter; Geo. L. Cobb, 1918.

**Sally Lou**, Holly Field, Jack Meskill and A. Hugo Fry; Richmond-Robbins, Inc., 1924.

**San**, Lindsay McPhail and Walter Michaels; VanAlstyne & Curtis, 1920.

**Say It Again**, R. Richmond and A. Silver; Irving Berlin, Inc., 1926.

**Save Your Sorrow (For Tomorrow)**, B. G. Sylva and Al. Sherman; Shapiro, Bernstein & Co., 1925.

**Seven or Eleven, My Pair of Dixie Dice**, Brown and Donaldson; Shapiro, 1923.

**Shades of Night**, A. Friedland and M. Franklin; Jos. W. Stern & Co., 1916.

**Shadowland**, Lawrence Gilbert; Leo Feist, 1915.

**Shanghai Lullaby**, Isham Jones and Gus Kahn; Irving Berlin, Inc., 1924.

**Sheik, The**, Harry Smith, Francis Wheeler and Ted Snyder; Waterson, Berlin and Snyder, 1921.

**Sue's Everybody's Sweetheart**, Con Conrad and Billy Rose; Irving Berlin, Inc., 1924.

**She's Mine, All Mine**, Kalmarr and Ruby; Wat. Ber. Snyder, 1921.

**Shine**, Cecil Mack, L. Brown and Mrs. Ford Dabney; Shapiro, Bernstein & Co., 1924.

**Sinbad Was in Bad All the Time**, Stanly Murphy and H. Carroll; Jerome H. Remick Co., 1917.

**Sing Me Love's Lullaby**, Dorothy Terris and Theo. Morse; Leo Feist, Inc., 1917.

**Sioux City Sue**, Signorelli and Donaldson; Irving Berlin, Inc., 1924.

**Sister Kate, I Wish I Could Shimmie Like**, A. J. Piron; Clarence Williams Pub. Co., 1922.

**Sittin' in a Corner**, G. Kahn and G. W. Meyer; Irving Berlin, Inc., 1923.

**Smiles**, Lee S. Roberts; Jerome Remick, 1918.

**Somebody's Coming to My House**, Irving Berlin; Wat. Ber. Snyder, 1913.

**Some Night**, W. J. Norris, Joe Goodwin and Nat. Vincent; Shapiro, Bernstein & Co., 1917.

**Some Sunny Day**, Irving Berlin; Irving Berlin, Inc., 1922.

**Sometime You'll Remember**, R. Wallace and M. L. Head; Francis, Day and Hunter, 1915.

**Song of the Wanderer**, Neil Moret; Villa Moret, 1926.

**Sonya**, Bob Schaefer and Mack Fisher; Irving Berlin, Inc., 1925.

**Some One Else May Be There While I'm Gone**, Irving Berlin; Waterson, Berlin & Snyder, 1917.

**Some Sunday Morning**, Gus. Kahn, R. Egan and R. Whiting; Jerome H. Remick Co., 1917.

**Sometime**, Ted Florito and Gus Kahn; J. H. Remick & Co., 1925.

**Somewhere in France Is a Lily**, P. Johnson and J. E. Howard; M. Witmark & Sons, 1917.

**Somewhere in Ireland**, J. K. Brennan and E. R. Ball; M. Witmark & Sons, 1917.

**Somewhere on Broadway**, Stanly Murphy and H. Carroll; Jerome H. Remick Co., 1917.

**Spain**, Isham Jones and Gus Kahn; Milton Weil, 1924.

**Starlight**, D. Stamper and G. Buck; T. E. Harms & Co., 1918.

**Starlight Love**, Geo. Tinhaus and L. Denni; M. Witmark & Sons, 1919.

**Steppin' Out**, J. S. Howard and Con Conrad; J. H. Remick & Co., 1923.

**Stumbling**, Zee Confrey; Leo Feist, 1922.

**Suppose I Had Never Met You**, Harlan Thompson and Harry Ascher; Leo Feist, 1923.

**Suki San**, J. K. Brennan and W. Donaldson; M. Witmark & Sons, 1917.

**Sunshine of Your Smile**, L. Cook and Lillian Day; Francis, Day & Hunter, 1915.

**Swanee Cradle**, Parrish, Young and Squires; Joe Morris, 1922.

**Swanee River Moon**, H. Pitman Clarke; Leo Feist, 1920.

**Sweet Emilia My Gal**, Creamer and Layton; Broadway Music Corp., 1917.

**Sweet Georgia Brown**, Ben Bernice and K. Casey and Marco; J. H. Remick & Co., 1925.

**Sweet Indiana Home**, Walter Donaldson; Jerome Remick, 1922.

**Sweetheart**, Benny Davis and Arnold Johnson; Leo Feist, 1921.

**Sweet Little You**, I. M. Bibo; Maurice Abrams, Inc., 1924.

**Sweet Peaches**, C. Gaskill and W. Donaldson; M. Witmark & Sons, 1918.

**Sweet Siamese**, Ed Madden and Mary Earl; Shapiro, Bernstein & Co., 1919.

**Sweet Southern Breeze**, Ted Florito and Gus Kahn; J. H. Remick & Co., 1926.

**Take a Little Tip From Father**, Irving Berlin and Ted Snyder; Ted Snyder, 1912.

**Take This Rose**, G. Kahn; Irving Berlin, Inc., 1925.

**Teach Me That Beautiful Love**, Van and Schenck; Will Rossiter, 1912.

**Tea for Two**, Irving Caesar and Vincent Youmans; Harms, Inc., 1924.

**Teasin'**, Carleton, Walsh and Biese; Broadway Mus. Corp., 1922.

**Tell All the Folks in Kentucky**, Irving Berlin; Irving Berlin, Inc., 1924.

**Tell Me**, Max Kortlander; Jerome H. Remick Co., 1919.

**Tell Me Little Gypsy**, Irving Berlin; Irving Berlin, Inc., 1920.

**Tell Them You're From Virginia**, Hager, Bashaw and Sullivan; Milton Weil, 1924.

**Thanks for the Buggy Ride**, Jules Buffano; Ager, Yellen & Bernstein, Inc., 1925.

**That Mesmerizing Mendelssohn Tune**, Irving Berlin; Ted Snyder, 1909.

**That Mysterious Rag**, Irving Berlin and Ted Snyder; Ted Snyder, 1911.

**That Old Girl of Mine**, Earle C. Jones and Egbert Van Alstyne; Jerome Remick, 1912.

**That Old Irish Mother of Mine**, Wm. Jerome and Harry Von Tiltzer; Harry Von Tiltzer, 1920.

**That's Why I Love You**, Paul Ash and Walter Donaldson; Leo Feist, 1926.

**That Certain Party**, Walter Donaldson, Irving Berlin, Inc., 1925.

**That's the Kind of a Baby for Me**, H. J. C. Egan, Art Music Co., 1917.

**That Naughty Waltz**, Sol P. Levy and Edwin Stanley; Forster Music Pub. Co., 1920.

**That Old Gang of Mine**, Billy Rose, Ray Henderson and M. Dixon; Irving Berlin, Inc., 1923.

**That Red Headed Gal**, W. Van and Schenck; Henry Lodge, Rudolph Friml; Fred Fisher, Inc., 1923.

**That Soothing Serenade**, Harry De Costa; M. Witmark & Sons, 1918.

**The Dark Town Strutter's Ball**, Shelton Brooks; Will Rossiter, 1917.

**The Daughter of Rosy O'Grady**, M. C. Brice and Donaldson; M. Witmark & Sons, 1918.

**The Dixie Volunteers**, E. Leslie and H. Ruby; Waterson, Berlin & Snyder, 1917.

**The Hoo Doo Man**, Marco Brown; Sherman Clay & Co., 1924.

**The Midnight Waltz**, W. Donaldson and Gus Kahn; Leo Feist, 1925.

**The Missouri Waltz**, J. V. Eppel; F. K. Logan, 1914.

**The Navy Took Them Over and Will Bring them Back**, Ira Schuster and H. Johnson; Leo Feist, Inc., 1918.

**The Ragtime Volunteers Are Off to War**, B. McDonald and J. Hanley; Shapiro, Bernstein & Co., 1917.

# Modern Housekeeping Schools

## Teach Thousands of Homekeepers Latest Methods Of Preparing Tempting, Healthful Meals



Mrs. Olive Sharman of WJR.

### How to Vary the Omelet

"MORE tempting and healthful meals with less work," is the slogan adopted by Mrs. Olive Sharman, the director of the WJR Modern Housekeeping and Cooking School. What she tries to do is to teach her Radio audience to spend a little more time and thought on the simple and tasteful preparation of fresh fruits and vegetables and less on making elaborate desserts. She considers the making of nourishing stews and the use of inexpensive cuts of meat in simple but satisfying and substantial dishes very important to the young housewife.

"Teach the young cook first the making of a good soup or a fine omelet in preference to a layer cake or a lemon pie," said Mrs. Sharman, smiling.

Here are a few of the omelet recipes Mrs. Sharman gave her listeners recently.

#### Plain Omelet

Separate the yolks of four eggs from the whites and to the yolks add 1/2 teaspoon salt, few grains pepper and four tablespoons hot water. Beat until yolks are thick and lemon colored. The longer you beat this mixture the more tender your omelet will be. Beat the whites until stiff and fold into the yolks until the whites have been all taken up by the yolks. Fold in, do not beat or stir. Heat an omelet pan and butter the sides and bottom. Turn in the mixture and spread evenly with a knife—place on range where omelet will cook slowly, being sure to turn the pan occasionally so the omelet will brown underneath, place in a warm oven to finish cooking. The omelet is cooked when you can touch it lightly with your

finger and when it is firm to the touch and does not cling. Remove it from the oven. Fold and turn on a platter and pour around it one and one-half cups of white sauce.

An omelet will not stay up indefinitely and you must not expect it to. The omelet mixture is so light and delicate that it must be served immediately. No matter how well made, an omelet will always shrink when cooling, so the thing to do is to serve it quickly and eat it while it is still at its best.

#### To Fold and Turn an Omelet

Hold an omelet pan or frying pan by the handle, with the case knife make two one-half inch creases opposite each other and at right angles to the handle. Place the knife under the part of the omelet nearest the handle, tip the pan to nearly a vertical position, carefully folding one part over the other. It will hold without cracking or breaking if you are careful.

#### Mushroom Omelet

Peeled mushrooms,  
1/2 saltspoonful white pepper,  
4 eggs.

Mix the well-beaten eggs and seasoning and pour over the mushrooms, just encircling the mushrooms with egg. Melt a tablespoon of butter in a frying pan, lift the mushrooms into it carefully and fry brown. Each omelet should be two inches in diameter. If one likes them well done, cover the frying pan and do not turn the omelets, as this will spoil the delicacy of the egg mixture.

#### Orange Omelet

3 eggs,  
2 tablespoons powdered sugar,  
Salt,  
1 tablespoon lemon juice,  
2 oranges,  
1/2 tablespoon butter,  
2 1/2 tablespoons orange juice.

Follow the directions for making a plain omelet. Remove the skin from the oranges and cut in slices, sprinkle well with powdered sugar; put remaining slices around omelet and sprinkle with powdered sugar.

#### Jelly Omelet

Make a plain omelet and spread any desired flavor of jelly on the omelet just before folding it. Fold and sprinkle with powdered sugar.

#### Ham Omelet

Beat the whites and yolks of four eggs separately. To the yolks add two teaspoons butter, a pinch of salt and one cup cooked ham finely chopped. Make a smooth paste of one teaspoon flour and one-fourth cup of milk and gradually add one-half cup of milk and the well beaten whites of eggs. Combine the two mixtures, pour into a hot, greased frying pan and bake about fifteen minutes in a moderate oven.

#### Spanish Omelet

Follow the directions for plain omelet and serve with the following Spanish sauce.

#### Spanish Sauce

Cook two tablespoons butter with one tablespoon finely chopped onion until yellow. Add one and three-fourth cups tomato and cook until moisture is nearly all evaporated. Add one tablespoon sliced mushrooms, one tablespoon capers and one-fourth teaspoon salt and a few grains of cayenne.

### When Company Comes

"WHAT to serve when company comes," remarked Mrs. Mary Work of WHK, Cleveland, "is the question the listeners of the WHK Cooking School ask me most often. It is a problem, and at least once a week we talk about what to serve and how to serve it just a bit more carefully than when the family eats alone.

"This dinner menu is one which can be prepared any time of the year and will be a convenient one to keep in the cook book."

Mrs. Work is well prepared for her task of directing the Cleveland Cooking School of the Air. Her love of both cooking and teaching and her training in both makes her a favorite with the homekeepers who tune in this station each morning.

#### MENU

Shrimp Cocktail  
Fillet of Beef  
Rice Ring filled with Green Peas  
Harvard Beets  
Orange and Grapefruit Salad  
Pineapple Pie

#### Shrimp Cocktail

Shrimps,  
2 teaspoons horseradish,  
3 tablespoons tomato catsup,  
1/2 teaspoon salt,  
2 tablespoons vinegar,  
4 tablespoons lemon juice,  
1/2 teaspoon tobasco sauce,  
1 teaspoon prepared mustard.

Mix horseradish, catsup, salt, vinegar, lemon juice, mustard and tobasco sauce thoroughly. Pour over shrimp and serve in cocktail glasses.

#### Fillet of Beef

1 fillet of beef.  
Bacon.  
Mushroom sauce or brown sauce.



WHK's Mrs. Mary Work.



The fillet is the tenderloin of beef under the loin and is really the solid tender part sold with porterhouse steak. It corresponds to the tenderloin of pork in the pig. Being very lean it must either be larded or rolled in a thin slice of beef fat or thin strips of bacon; it is then either roasted or broiled and served with a rich brown sauce or with mushroom sauce.

Season the fillet with salt and pepper and place in an open pan. Have the oven very hot so that it will sear over at once. A four-pound fillet requires about 40 minutes to roast. After roasting about 20 minutes, add a little hot water.

#### Rice Ring Filled With Green Peas

Cook the rice, using two quarts of water to a cup of rice. When tender, let cold water run through it and drain. Season with butter, salt and pepper and pack in a buttered ring mold. Bake with the mold set in a pan of hot water. When ready to serve, unmold on a large plate and fill the center with buttered green peas. The green peas are very nice buttered, but if you prefer them in cream they may also be served in the rice ring.

To unmold the ring, run a knife around the edge then invert over the plate and shake gently, or tap lightly on the mold.

A ring mold makes a very pretty shape for many vegetables, such as spinach or scalloped tomatoes.

#### Harvard Beets

Wash twelve small beets, cook in boiling water until soft, remove skins and cut beets in thin slices, small cubes, or fancy shapes, using vegetable cutter. Mix one-half cup sugar and one-half tablespoon cornstarch. Add one-half cup vinegar and let boil five minutes. Add beets and let stand on back of range one-half hour. Just before serving add two tablespoons butter.

The beets may be chopped very fine and seasoned in this same way. Be sure to boil the vinegar, cornstarch and sugar mixture until it is clear. If cornstarch is not properly cooked it will make a cloudy sauce.

#### Orange-Grapefruit Salad

Remove the skin carefully from your orange and grapefruit sections and arrange your fruit in fan shape, alternating a piece of orange with a piece of grapefruit and garnish with sweet pepper rings. A mayonnaise dressing is good with this salad.

#### Pineapple Pie

1 can grated pineapple.  
4 tablespoons cornstarch.  
½ teaspoon salt.  
1 cup sugar.  
¼ cup water.  
2 tablespoons shortening.  
1 egg yolk.  
½ lemon, juice and grated rind.  
Heat pineapple in sauce pan. Mix cornstarch, salt and sugar with one-quarter cup water. Add to pineapple and cook until mixture thickens, stirring constantly. Then add lightly beaten egg yolk, shortening and lemon. Cook for two minutes. Remove from fire and use as filling for a baked shell. Cover with meringue.

Here is a little helpful hint in regard to cooking your pie filling. Always add the hot mixture gradually to beaten egg yolks and never add the egg yolks to the hot liquid. If a small amount of egg is added to a larger amount of hot mixture, it often cooks the egg too fast and causes it to curdle. If the hot mixture is added slowly to the egg, it will heat the egg slowly and cook it gently.

This is a good thing to remember in regard to all egg cookery.

#### Pastry for Pie

1½ cups flour.  
½ cup lard.  
¼ cup water.  
¼ teaspoon baking powder.  
⅛ teaspoon salt.

This makes two single crusts.

Sift together the flour, baking powder and salt. Cut in the fat with two knives. When fine, add a small quantity of cold water and fold in what flour it will take. Add more water in small quantities until only a little dry flour remains in the bowl. Press the mixture together with the fingers. Enough water may be added to take all flour into the mixture. Roll to the required thickness.



Mrs. Sally Work of WMAK.

#### For the Cooky Jar

MRS. SALLY WORK, whose pleasant voice is heard directing the cooking school of WMAK, Buffalo, each morning, not only advises other women on how to feed their families in less time and with better food, but she tries to give them the idea that home-keeping is a real job and one which requires as much skill as any other job.

"Cooking after all is not a task but an interesting game. What you give your family to eat makes them what they are. The dinner table should be a place of rendezvous for the family, where they can discuss the problems of the day and enjoy themselves. So that not only is the mother the cook, she is the hostess. The daintier and more appetizing she makes the table look, the better will the food agree with every one.

"It requires careful management to plan menus and shopping lists a week ahead so that there can be no slip-up on the day's routine, and it means just as careful an allotment of time to do the actual work of preparing meals each day and still have some leisure time to relax. Salads may be made in the morning, or at least started, ice-box cakes and desserts can be made sometimes the day before, roasts cooked on Saturday may be finished on Sunday, and these will supply tasty cold meats for several days."

As Autumn means the beginning of school, Sally Work's favorite cooky recipes will be appreciated by the mother who keeps a cooky jar.

#### Sugar Cookies

2 cups sugar.  
1 cup shortening.  
3 eggs  
3 tablespoons water or milk.  
3 level teaspoons baking powder.  
1 teaspoon nutmeg.  
½ teaspoon cloves.  
3 cups flour.

Cream the shortening and sugar, beat in whipped eggs, add sifted baking powder with one cup flour, then water and spices; add remaining flour gradually, working in more flour until dough is stiff enough to roll. Sprinkle flour over pastry board. Make a ball of dough and lay it on the board. Rub rolling pin with flour and roll out dough into a sheet one-quarter inch thick. Cut in round cakes, sift granulated sugar over each and bake quickly at 400° to 450° F. in a hot oven. These cookies will be easier to handle if you chill them in the refrigerator before you roll them. You can roll a chilled cooky mixture much thinner than one which has not been chilled, and the chilled mixture will not be so likely to stick to your board.

Here are some simple ways to vary these sugar cookies:

#### Chocolate Cooky

Add two squares of melted chocolate to cooky dough.

#### Spice Cooky

Add one teaspoon of cinnamon, one-quarter teaspoon each of nutmeg, allspice and ginger to dry ingredients.

#### Nut Cooky

Add ½ cup of chopped nuts for top of cookies before baking.

#### Cocoanut

Either one cup cocoanut on top of cookies before baking or add to the dough.

#### Filled

Roll about one inch in thickness. Cut into rounds and spread half with fillings. Cover with a second round and press down the edges. For the fillings use one cup dates, one cup sugar, one-half cup water, cooked until thick.

#### Peanut Butter

Add three tablespoons of peanut butter to the shortening and proceed as for sugar cookies.

#### Fruit Roll

Grind and mix together one cup prunes, one-half cup dates, one-half cup figs, one-half cup sugar. Roll dough to about one-quarter inch in thickness. Spread fruit mixture over cooky dough; then proceed as for jelly roll. With a sharp knife cut into one-inch slices and bake.

#### Decorated

Cut the plain cooky dough in various shapes and before baking decorate with candied fruits, cherries, citron, orange peel, raisins or currants. Also make designs by the use of almonds, pecans or walnut halves. A very fancy cooky can be made with an almond daisy on top. Place four or five almonds in a circle in the center of the cooky with the pointed ends of the almond together.

#### Soft Molasses Cookies

1 cup shortening.  
1 cup sugar.  
1 cup molasses.  
1 egg.  
1 tablespoon vinegar.  
½ cup cold coffee or  
½ teaspoon cloves or allspice.  
½ level teaspoon baking powder.  
3 cups flour.  
1 level teaspoonful salt.  
1 teaspoon soda.  
1 teaspoon cinnamon.  
1 teaspoon ginger.

Work the shortening until very soft and creamy. Add the sugar gradually and when well blended beat in the egg. Then add the molasses, vinegar and coffee. Mix and sift all the dry ingredients and add to the liquid, using more flour if necessary to make a very soft dough. Drop from a teaspoon on to a greased pan and bake in a moderate oven about fifteen minutes.

# Who's Who In Broadcasting

Barnes, Edith F., Secretary to Superintendent, WEEI.

Barnes, Pat, Announcer of WHT, Gold Cup Winner of 1927. Mr. Barnes was interested in motion picture productions before he went to war and only studied voice accidentally. When he came back from France, he produced "A Buck on Leave," which was very popular and which toured the United States. He tried to get big producers interested in it for the motion pictures but it was too soon after the war. As director and announcer of WHT he has won a large following. Pat has that Irish sense of humor which always adds spice to any program he may be directing. He even announces market reports in a droll way.

Barnet, Jack, Program Director of KEX, Portland, is an old hand at the radio game. He received his early training at KDKA, Pittsburgh, and showed such a keen appreciation of what a radio audience wants that he became program director of the Western station.

Barnett, Stanley W., Announcer, WBAL.

Barnick, Carl, Trumpeter, Columbia Broadcasting System Symphony Orchestra.

Barnyard Twins, Walter Stohlman, Ray Denham, KOIL.

Barr, Helen, Soprano, Queen in Saloon Vanities, WEEI.

Barr, Mrs. Victor, Pianist, WLAC.

Barry, Edward, Pianist, Conductor of Piano Lessons, WGN.

Bartholomew, Marshall, Tenor, National Broadcasting Company.

Bartimus, Bernice, Pianist, WMAK.

Barton, George, Jr., Saxophonist, WCCO.

Baskerville, Nancy, Soprano, WSM.

Bastianelli Trio, Helen Bastianelli, Cellist; Hazel May, Violinist; Louise Woodruff, Pianist, WHAM.

Bate, Dr. Humphrey, Old Time Entertainer, WLAC.

Battou, V. S., Assistant Announcer, WDAF.

Baum, Oscar, Violinist, Director of Capitol Orchestra, WCCO.

Bay, Victor, Violinist, Columbia Broadcasting System Symphony Orchestra.

Beach, Dorothy, Soprano, WHT.

Beacham, Roberta Branch, Organist, WDBO.

Beables, J. Robert, Studio Announcer, Accompanist, WRVA.

Beasley, Elizabeth Edwards, Pianist, WLAC.

Beattie, Dorothy, Soprano, KVOO.

Beck, Alma, Contralto, WLWL.

Beck, Martha Bond, Mezzo-Soprano, WOC.

Becker, Don, Baritone, Ukulele Player, Instructor in Ukulele Playing, Ferdinand of the Four K Safety Club, WSAL.

Becker, Emma Sampson, Soprano, KWIK.

Becker, H. J., Bass, KMA.

Beckman, Harvey, Tenor, WWJ.

Beckman, Meredith C., Tenor, KMOX.

Behm, Bernice, Soprano, KMA.

Bel Canto Quartet, Male Quartet, WFAA.

Belding, Mrs. Violet, Contralto, KTHS.

Bell, Elizabeth, Contralto, WLAC.

Bellamy, Aline, Popular Pianist and Accompanist for Dixie Quartet, WLAC.

Bellamy, Doc, One of the Apple Sauce Twins, KMA.

Bellinger, Fred, Saxophonist, WMAK.

Bellows, H. A., Announcer, Manager, WCCO.

Belshaw, Florence, Pianist, KFAB.

Belshaw, George, Guitarist, Director of Buick Studio Orchestra, Master Six Orchestra, KFAB.

Bellson, Julius, Banjo Player, KSTP.

Benedetto, Guiseppe D., Lyric Tenor, National Broadcasting Company.

Bender, Myra, Soprano, WSM.

Bennett, Donald E., Announcer, KFUM.

Bennett, Harold M., Chief Station Operator, KSTP, formerly of WGN.

Bennett, Oscar, Baritone, KFAB.

Bennett, Mrs. Caldwell, WSM.

Bennett, Mrs. R. B., WSM.

Bentley, Stanley, Organist, KNX.

Bercovitz, Abe, Violinist and Concert Master, KGW.

Berentsev, Organist, WHAM.

Berger, C. A., Announcer, KHQ.

Berger's, Herbert, Hotel Chase Orchestra, KWIK.

Bergman, Lester J., Former Naval Officer and Radio Inspector, built station and is now operator, KFUAL.

Bernstein, Al, "Long" of Radio. Plays violin, KYW.

Berquist, Antonette Sundeen, Soprano Soloist, KSTP.

Berton, Vic, Drums, Tympani, Columbia Broadcasting System Dance Band.

Berwin, Bernice, KGO Players, KGO.

Besrodny, Gregory, Concertmaster, Columbia Broadcasting Symphony Orchestra.

Bethel Choir and Quartet, Negro Spirituals, WSUN.

Bender, Bert, Staff Soloist, WHB.

Biddick, Walter, Announcer, KFWE.

Bill, Edgar L., directed the first program broadcast over WLS, the Sears-Roebuck station, April 12, 1924, and director of the station ever since—that is, up until July 1, when he was named Director of Sears-Roebuck Radio Service, which makes it necessary for him to not only look after the key station, WLS, but also the Sears-Roebuck farm and home service programs given regularly over WFAA, Dallas; KMBC, Kansas City; WMC, Memphis, and WSB, Atlanta.

Billings, H. Ford, Director of Crosley Broadcasting.

Mr. Billings came to WLW on May 1 to take over the direction of station WLW. He is now director of WLW-WSAI. He was for three years director of station WTIC, Hartford, Conn. While there, he furnished a number of radio programs to the network stations using his own station as the key. He is both a business man and a showman. In the few months he has been in Cincinnati, the two Crosley stations have achieved a new reputation for excellence and originality of programs.

Billy and His Uke, WBAP.

Billy and Helen, Mr. and Mrs. Harold Marshall, KOIL.

Billy's Hawaiian Trio, KOIN.

Biltmore Hotel Orchestra, KNX.

Binkley Brothers Barn Dance Orchestra, WLAC.

Binus, Dr. Frazier, Tenor, WSM.

Birder, Cecil, Tenor Soloist, KSTP.

Birkenholz, Arcadie, Violinist, National Broadcasting Company.

Birnbaum, Meta Ashwin, Soprano, WCCO.

Birnbaum Emil, Orchestra Leader, Violinist, KOMO.

Bitting, Artie, Directs Midnight Frolics, WCAU.

Blackwood, Mrs. H. O., Soprano, WLAC.

Bliss, Beryl Brown, Soprano, KVOO.

Bliven, Leona, Popular Pianist, WOC.

Bluebirds, Helen Ford, Ruth Norton, KWIK.

Blue Grass Sereaders, WLAC.

Blythe, Jimmy, Goula Whaler of Radio, KYW.

Boardman, Helen, Soprano, WSUN.

Boland, D. W., Cornetist, WCCO.

Bolek, George, Pianist, WBAL.

Bolling, George W., Commercial Representative, KYW.

Bomford, Ruth, Contralto, WFLA.

Bonaldi, Mimo, Baritone, WHAM.

Bond, Edna, Popular Songster, KFON.

Boneil, Bob, Announcer, WEBB.

Booth, Erwin T., Contralto, WLAC.

Boots and His Buddies, KVOO.

Borden Brothers, WMBB-WOK.

Borgen, Ernie, Director of Mona Motor Oil Orchestra, KOIL.

Bories, Merton, Novelty Piano Programs, KPO.

Borman, Frances, Soprano, WDAF.

Boroff, Eddie, Director KYW. Graduate of the University of Chicago is pioneer announcer of KYW.

He came to the studio as a pianist and player of drums and snares, but showed that he had ideas which made the programs more interesting and entertaining and so, although he has a fine Radio voice, he spends his time seeing that the Station's features run smoothly.

Boroski Serge, Russian Baritone, WFLA.

Borowski, Sergi, Russian Baritone, WSUN.

Borosso, Senor, Cellist, KOMO.

Bosley Family, Sing Religious Songs, KSO.

Botwick, Dr. Arthur E., Library Talks, KMOX.

Bout, Reber, Baritone, WSM.

Bowe, Elizabeth, Pianist, KTHS.

Bowers, E. J., Director, CFRB.

Bowers, Margaret Pittman, Pianist, WLAC.

Bowes, Major Edward, Director of Capitol Theater Family, National Broadcasting Company.

Bowman, J. J., Baritone, WSUN.

Boyd, Mrs. James, Soprano, WLAC.

Boyer, Emmaline, Soprano, Pupil of Miss Florence Boyer, Ward-Belmont Conservatory of Music, WLAC.

Boyes, Edwin G., Engineer, WWJ.

Boyle, Gertrude Hess, Contralto, WPG.

Brace, Celia, Violinist, of Trio, WBAL.

Bradford, Anne, Home Service Features, WEEI.

Bradley, Violet, Staff Accompanist, WBBM.

Brainerd, Bertha, Eastern Program Director, National Broadcasting Company.

Branch, W. E., Radio Engineer, WBAP.

Branch, William S., Organist, WDBO.

Brandborg, Gustav, Baritone, KVOO.

Braunigan, Gertrude, Organist, WOC.

Brazier, Dick, Baritone, KWIK.

Breen, Edwin, Baritone, WLWL.

Breene, Elizabeth, Pianist, WSM.



Breidenstein, Grace, Mezzo-Soprano, Program Arranger, KOMO.  
 Brehm, C. M., Violinist, KVOO.  
 Brendel, Gretchen, Contralto, KPO.  
 Bremer, Russell, Baritone, WDAF.  
 Breshears, Roy, Baritone, WDAF.  
 Bridges, J. E., Operator-Announcer, WBAP.  
 Bristow Lions Club Quartet, KVOO.  
 Broach, Nettie Mae, Pianist, WLAC.  
 Broemer, Helen, Cellist of Trio, WEAL.  
 Brose, Bob and His Orchestra, WCCO.  
 Brown, Gene, Publicity Representative, WEAL.  
 Bronson, Phil, Sports Announcer and Continuity Writer, KSTP.  
 Brown, Frederick, Baritone, KPO.  
 Brown, Grace, Ukulele Lady. Another winsome lass who is a prime favorite with Hot Springs Station fans. She plays and sings popular numbers at KTHS.  
 Brown, Orrin, Announcer, KPO.  
 Brown, Ray Trauces, Organist and Director of Music of Fish University. Mr. Brown will be heard over WLAC each week during the coming winter season, and is an accomplished organist, WLAC.  
 Brown, Richard Rolland, Announcer, KOA.  
 Brown, Mrs. Barton, Contralto, WLAC.  
 Brown, Mrs. Thompson, WSM.  
 Brown, W. C., Baritone, KTHS.  
 Brown, Mrs. W. C., Violinist, WLAC.  
 Brown, Roy, R. K., Radio Pastor, WOW.  
 Brown, Trix, Alice Brown, Cello; Horace Brown, Violin; Bertha Mitchell, Piano; WSUN.  
 Brown, Tom, Pianist, KDYL.  
 Brown, Tommie, Staff Artist, Singer. A Radio breaker of feminine hearts, KTHS.  
 Brown, W. C., Baritone. Sings all sorts of music from opera to ballad, KTHS.  
 Browne, Harry C., Senior Announcer, Columbia Broadcasting System.  
 Broza, Stan Lee, Announcer-Program Director, started his career six years ago in New York City and is now one of Philadelphia's most popular announcers, WCAU.  
 Brubaker, Ione, Studio Accompanist, WSUN.  
 Bruhl, Martin, Pianist, WOC.  
 Bruin, Clyde, Chief Engineer, KEX.  
 Bryan, Clarlin, Pianist, KVOO.  
 Bryan, Irene, Pianist, KVOO.  
 Brzinsky, Frank, Accompanist, WCCO.  
 Buckles, C. W., Tenor, WFLA.  
 Buckley, Taylor, Baritone, National Broadcasting Company.  
 Buick Little Symphony, KFAB.  
 Buick Orchestra, KFAB.  
 Bugg, Eugene, Bass, WSM.  
 Bunchuk, Yascha, Cellist, National Broadcasting Company.  
 Buell, Earl, Announcer, Early Risers' Club, KSTP.  
 Bundesen, Dr. Herman N., is now Health Editor of The Daily News and medical advisor of the sanitary district. The former health commissioner of Chicago presents "Health and How to Keep It" on The Daily News broadcast programs regularly, WMAQ.  
 Burbank, Marie Keber, Contralto, WHAM.  
 Burke, Lucille, Soprano, WJR.  
 Burke, Viola, Organist, WFLA.  
 Burdette, Robert, WSAI announcer and program manager, is a graduate of Wittenberg College and holds the degree of Master of Arts from the University of Illinois. Curiosity led him to WSAI last year to call on an old college chum in an official capacity there. Burdette's resonant voice and conversational ability suggested a microphone test. Ten minutes later he was added to the WSAI payroll. When the station was taken over by the Crosley Radio Corporation, Burdette was retained.  
 Burleigh, Wilbur C., Studio Accompanist of Houghton and Dutton, WEEL.  
 Burleson, Robert, Continuity Writer, Announcer, WEEL.  
 Burling, Lamar, Pianist, KFAB.  
 Burnham, Charles E., Concert Soloist, WWNC.  
 Burns, Jane, Soprano, KGW.  
 Burronghs, James, Concert Tenor, Italian, Spanish, French and German repertoire, KMTR.  
 Burton, Charles W., Superintendent, WEEL.  
 Butcher, Blayne R., Announcer, WTAR.  
 Butler, Charles, Crosley Operator, WLW-WSAI.  
 Butler Hotel Orchestra, KJR.  
 Byron, Arthur, Occasional Announcer, Old Theatrical Man. Takes part in many of the delicious dialogues that are featuring the station's late evening programs as a welcome rest from not "too much mustard" but—too much music.

CABOT, Caroline, Shopping Reporter, WEEL.  
 Cafarelli, Mme. Helen, Dramatic Soprano, KYW.  
 Caffey, Rudolf, Tenor, Classics, WFAA.  
 Caldwell, Mrs. Charles, Contralto, KTHS.  
 Caldwell, Nate, The First Minstrel of the Air. Chief Announcer at WBBM for several years. Now Chief Announcer and Assistant Manager of KOIL.  
 Caldwell, Mrs. Robert, Contralto, WLAC.  
 Cameron, Jane Holland, Contralto Soloist, KSTP.  
 Cameron, Jane Holland, Contralto, WCCO.

Campbell, Mrs. Blanche, Contralto, WSM.  
 Campbell, Walter N., Director-Announcer, WLAC.  
 Campbell, Mrs. Don, Contralto, and pupil of Signor Guastoni S. De Luca of Nashville Conservatory of Music, WLAC.  
 Campbell, Wishart, Baritone, Staff Artist, won gold medal for Canada in 1927, CKGW.  
 Campbell's Serenaders, KVOO.  
 Campus Flirts, three petite little maids who sing the popular songs in three-part harmony, special arrangements by Carl Hoefle, who is also their accompanist. With WLS two years. Three college girls who started singing for their own amusement during a summer vacation at Estes Park, Colo. Edna Cunningham, Peggy Forbes, Claudia Carter are their names.

Canova, Anna, Pianist, WJAX.  
 Capell, Richard L., Dramatic Director, KOIL.  
 Card, Mrs. G. W., Pianist, WSM.  
 Card, Mrs. Harper, Whistler, WSM.  
 Cargill, S. H., Marimba Soloist, WCCO.  
 Carlin, Phillips, Announcer. He is a product of New York City and showed his gift for oratory early by carrying off the stellar honors in elocution at Public School 65 and later in the debating contests at DeWitt Clinton High School. At the New York University he continued oratory, winning high honors at that subject. He also served in the World War. His is the voice with a smile. National Broadcasting Company.  
 Carlton, Henry Fisk, Radio Playwright, National Broadcasting Company.  
 Carman, Wilton, Baritone, Announcer, WBAL.  
 Carnean, Ormah, Announcer, KMA.  
 Carnes-Richards Orchestra. Broadcast over 800 programs, WADC.  
 Carpenter and Ingram, the original Harmony Girls and Members of the WLS staff almost since the first program. Into Radio out of vaudeville. Full names? Yes—Edith Carpenter and Grace Ingram. Single!!

Carr, Bessie Ruth, Pianist, WSM.  
 Carroll, Martha, Violinist, WLAC.  
 Carroll, Mrs. E. P., Soprano, WLAC.  
 Carroll, Martha, Violinist, WLAC.  
 Carter, Helen, One of the Cornhusker Trio, KMA.  
 Carter, Jack, the Boy from London, KMX.  
 Carter, John E., Tenor, WLAC.  
 Carter, R. J., of Nick Carter's Band, WLAC.  
 Carter, Margaret, One of the Cornhusker Trio, KMA.  
 Carter, Murray, Tenor, KOIN.  
 Cartwright, Paul, Reeds, Columbia Broadcasting System Dance Band.  
 Case, J. Fred, Studio Director, KVOO.  
 Caskey, Dr. John F., Inspirational Talks, KMOX.  
 Casler, Benlah, Soprano, WENR-WBCN.  
 Cason, "Bob," Popular Pianist. Mr. Cason is Nashville's pioneer broadcaster and is unquestionably one of the most popular in Nashville today. He has been with WLAC as Staff Pianist since July, 1927. WLAC.  
 Cassell, Albert, Engineer, WWJ.  
 Cassin, Marigold, Monologist, WOC.  
 Cassilian Orchestra, Mexican String Band, WFAA.  
 Castleman, Gladys, Soprano, WLAC.  
 Cathryn and Caroline, Ukulele Girls, KVOO.  
 Caughey Trio, KVOO.  
 Caughlin, Patricia, Shopping Counsellor, KOIL.  
 Cansey, Grace Parker, Reader, KVOO.  
 Cavanaugh, Eddie and Fannie, Gaelic Twins, KYW.  
 Century Orchestra, WMAK.  
 Chambers, Dudley, Tenor, Organizer and Arranger of The Rounders, National Broadcasting Company, Pacific Coast Network.  
 Chambers, J. A., Technical Supervisor of WLW-WSAI.  
 Chambers, Maurice, Operator, WLW-WSAI.  
 Chapman, Harold, Pianist and Accompanist, WLAC.  
 Chapman, Jack, whose Music Makers syncope through the late evening hours of WQJ programs.  
 Chapman, Jack, Leader of Orchestra, WMAQ.  
 Chapman, I. W., Commercial Director, KHQ.  
 Chapman, Margaret, Secretary and Staff Accompanist, WADC. Came to station in June, 1927, from the Oberlin Conservatory of Music. Plays cello, piano and banjo. Knows her "da-da-dots" and holds a 1st class amateur license.  
 Chappell, Ernest E., Announcer, WHAM.  
 Charles, Mrs. F. G. Known to Radio fans as Ann. One of the most successful of the women announcers. Her voice has been heard from WEAO since the station went on the air and the well directed programs have been planned by her. She is even one of the artists and is well known for her violin solos. Her success is due to her modesty over the air.

Charlton's Musical Saws, Huey and Frederick, WFLA.  
 Chassy, Lon, Violinist, Director of KTHS Meyer Davis Ensemble. Lon has played three seasons with KTHS.  
 Cheesebrough, Mrs. Beatrice S., Reader, KOIL.  
 Cheeseman, Margaret Jarman, Contralto, KPO.

Cheney, Mary Alice, Children's Hour, WSAI.  
 Chenoweth, Wilbur, Pianist, Pipe Organist, KFAB.  
 Cheskin, Dave, Concert Director, WMAK.  
 Chicago Philharmonic Trio, Theodore Katz, Violinist; Lois Colburn Richl, Cellist; Doris Wittich, Pianist, WHT.  
 Childs, Mrs. E. P., Contralto, KTHS.  
 Childs, Robert S., Accompanist-Assistant Announcer. Aside from being a very capable musician, Mr. Childs has built up a large circle of friends through conducting the shut-in period, a period devoted to the entertainment of the handicapped and convalescent members of the Radio audience. The WGHF Announcer seems to feel what kind of music appeals.

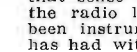
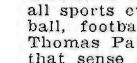
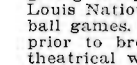
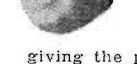
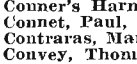
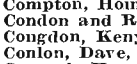
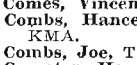
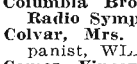
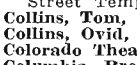
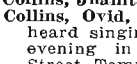
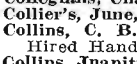
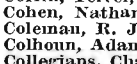
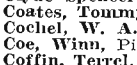
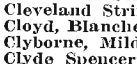
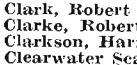
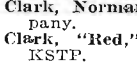
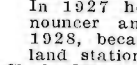
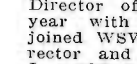
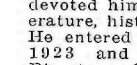
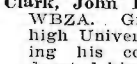
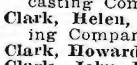
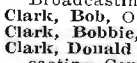
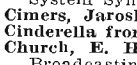
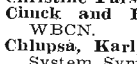
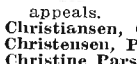
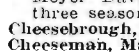
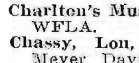
Christiansen, Carl, Announcer, KPO.  
 Christensen, Paul, Orchestra, WHO.  
 Christine Parsons Trio, KVOO.  
 Chuck and Ray, Harmony Team, WENR-WBCN.  
 Chlupsa, Karl, Horn, Columbia Broadcasting System Symphony Orchestra.  
 Cimers, Jaroslav, Trombonist Ace, KYW.  
 Cinderella from Georgia, a "Crooner," WFAA.  
 Church, E. H., Treasurer, National Battery Broadcasting Company, KSTP.  
 Clark, Bob, Organist, WWJ.  
 Clark, Bobbie, Scotch Comedian, WADC.  
 Clark, Donald H., Announcer, National Broadcasting Company.  
 Clark, Helen, Contralto, National Broadcasting Company.  
 Clark, Howard E., Station Manager, WJAS.  
 Clark, John L., Program Director of WBZ-WBZA. Graduated from Lehigh University in 1922. During his college years he devoted himself to English literature, history and dramatics. He entered the Radio field in 1923 and became Program Director of WHT. After a year with this station, he joined WSWS in 1926 as Director and Chief Announcer. In 1927 he went to KYW as Chief Announcer and Continuity Expert. March, 1928, became Director of the New England stations.

Clark, Norman, National Broadcasting Company.  
 Clark, "Red," and his Marigold Playboys, KSTP.  
 Clark, Robert T., Tenor, WLAC.  
 Clarke, Robert, Organist, WWJ.  
 Clarkson, Harry Irving, Bass, KVOO.  
 Clearwater Scarlet Guards, WFLA.  
 Cleveland String Band, KVOO.  
 Cloyd, Blanche, Golden Voice Soprano, WFLA.  
 Clyborne, Mildred, Contralto, WCCO.  
 Clyde Spencer's Orchestra, WWNC.  
 Coates, Toumy, Announcer-Baritone, WGN.  
 Cochel, W. A., Agricultural Speaker, WDAF.  
 Coe, Winn, Pianist, KHQ.  
 Coffin, Terrel, Soprano Soloist, KSTP.  
 Cohen, Nathan, Xylophonist, WBAL.  
 Coleman, R. J., Announcer, WEAO.  
 Colhoun, Adams, The Voice of WFAA, WFAA.  
 Collegians, Charles M. Riadon, Director, WSM.  
 Collier's, June, Orchestra, KVOO.  
 Collins, C. B., Director of "Hiram and the Hired Hands," WEEL.  
 Collins, Juanita, Accompanist, WDAF.  
 Collins, Ovid, Baritone. Mr. Collins will be heard singing over WLAC the first Friday evening in each month, with the Vine Street Temple Choir of Nashville, WLAC.  
 Collins, Tom, String Trio, WFAA.  
 Collins, Ovid, Baritone, WSM.  
 Colorado Theater Orchestra, KOA.  
 Columbia Broadcasting System's All Soloist Radio Symphony Orchestra.  
 Colvar, Mrs. George, Organist and Accompanist, WLAC.  
 Comes, Vincent, Baritone Soloist, KSTP.  
 Combs, Hance and Vance, Old Time Music, KMA.  
 Combs, Joe, Tenor, WSM.  
 Compton, Homer, Tenor, KFAB.  
 Condon and Rogers, Harmony Pair, WGN.  
 Congdon, Kenyon, Baritone, WWJ.  
 Conlon, Dave, Operator, WLW-WSAI.  
 Conner's Harmaniacs, Orchestra, WLAC.  
 Connet, Paul, Announcer, KOIN.  
 Contraras, Manuel, Trumpet Soloist, KFON.  
 Convey, Thomas Patrick, Owner-Director-Announcer KWK, St. Louis. The pioneer broadcaster of St. Louis. Founder and builder of KMOX, St. Louis; later purchased KPVE, changing the call letters to KWK. Announcing under the name of Thomas Patrick, he is known as the best of middle-western sports announcers, through his work at the microphone giving the play-by-play accounts of the St. Louis National and American League baseball games. He is a native of Chicago and prior to broadcasting was connected with theatrical work as a producer. Announces all sports events broadcast by KWK, baseball, football, boxing. The experience of Thomas Patrick as a showman gives him that sense of showmanship to know what the radio listeners like to hear, and has been instrumental in the great success he has had with his own radio station, KWK.

Conrad, Frank, Chief Engineer. The first to broadcast entertainment. For his contributions to the science of broadcasting by the development of the short wave Radio signaling, Mr. Conrad was awarded the Morris Liebmann Memorial Prize of 1925 and the degree of Doctor of Science by the University of Pittsburgh, February 28, 1928, KDKA.  
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 Cook, I. Milton, WLAC.  
 Cook, Mrs. I. Milton, Violinist, WLAC.  
 Cook Painters, WDAF.  
 Cook, Mrs. I. Milton, Violinist and Member of Nashville Symphony Orchestra, WLAC.  
 Cooke, Betty, Better Homes Girl, KGA.  
 Cooke, Edmund, Vio Ist, WBAL.  
 Cooke, Eric Russell, Baritone, WHT.  
 Cooke, Fattie, Better Homes Girl, KEX.  
 Cooke, G. W., Engineer-in-Charge, WBAL.  
 Coon-Sanders, Original Nighthawks, WBBM.  
 Cooper, Peggy, Story Lady, WFAA.  
 Copeland, D. H., One of the reasons CKGW, Toronto, is becoming well known to North American fans is D. H. Copeland, who is the Chief Announcer. The pleasant programs sent out by this Canadian station are planned and written by him. There's that something in the way he says, "This is CKGW, Canada's Cheerio Station," that gives him a large audience.  
 Corelli, Alfonso, Director of Vienna Concert Orchestra, KNX.  
 Cornhusker Trio, KMA.  
 Correll, Charles, the first half of Correll and Gosden, better known as Amos 'n' Andy, over WMAQ. The pair also give WMAQ listeners minstrel shows of black face humor and song. The inaugurators of Sam 'n' Henry, at WGN, the two have widely popularized their Amos 'n' Andy feature, which appears regularly in the radio section of The Daily News and is broadcast over several other stations throughout the nation by means of a special electrical method of record production.  
 Corwin, Tom, of WLS, Initiator of Anything—Cows, Hogs, Chickens, Dogs, Bees, Pumps, Steamboats, Trains or Whatyouwant. "Second mate" of the WLS Showboat for years and a veteran of the chautauqua. Hails from Kentucky and learned his stuff when a boy along the Mississippi River.  
 Cotton, Wint, Leigh Harline, Harmony Team, KFRC.  
 Cox, Myrtle and Dorothy, Harmony Sisters, KSTP.  
 Cowie, Ralph, Operator, WEEL.  
 Cowan, Charlotte, Soprano, WENR-WBCN.  
 Cox, Joe, Farm Hands, KFH.  
 Coykendall, Frank, Iowa Farm Speaker, KMA.  
 Craudon, Fred, WCHS.  
 Cragon, Mrs. Harvey Allen, Jr., Contralto, WLAC.  
 Craig, Francis and His Orchestra, WSM.  
 Cram, Donald, Pianist. Mr. Cram is not only a pianist of excellence, but is Southern Inter-collegiate Tennis Champion, WLAC.  
 Crandell, Ervin, Operator, WCHS.  
 Creatore, Noted Italian Conductor, WFG.  
 Crinoline Trio, WCCO.  
 Cristhif, E. W., Operator, WBAL.  
 Crocker, Mary, Program Director. Outstanding Favorite with WPTF entertainers.  
 Crockett, John, WDAF.  
 Cronshaw, Jack, Concert Director, KFWR.  
 Crook Brother, Six-Piece Orchestra, Old-Time Band, WLAC.  
 Crosby, Earnest, Tenor, KOIN.  
 Crosley, Burnt Corker, WLW.  
 Crosley Ensemble, Emil Heermann, Director, WLW.  
 Crosley, Jr., Powell, Owner, WLW.  
 Cross, Gladys, Hostess, Pacific Coast Network, National Broadcasting Company.  
 Cross, Milton J., Chief Announcer, WJZ. Completed the music supervisors course of the Damrosch Institute of Musical Art. After completing his musical education, he toured for several seasons with the Paulist Choristers covering the entire eastern portion of the United States. After this Mr. Cross devoted himself to church and concert work. As a member of the quartet of the Progressive Synagogue of Brooklyn, he was one of the pioneer broadcasters. He is, at the present time, oldest announcer in years of service with WJZ, and is considered one of the foremost announcers in the country today. When any difficult classical announcing must be done, Mr. Cross is called upon. Remember his "Good Evening, Ladies and Gentlemen?"  
 Crowley, Victoria, Assistant Research Director and Continuity Writer, KSTP.  
 Croxton, Charles, Program Director, Baritone, WBAP.

Croxton, Frank, Bass-Baritone, Columbia Broadcasting System.  
 Croxton, Olive, Soprano, WBAP.  
 Cruise, Harriett, Oriole of the Air, KFAB.  
 Culver, Louise, Pianist, WSUN.  
 Cummings, Ira, Member of Ruby Trio, KMA.  
 Cunningham, Roy, Baritone, KVOO.  
 Cunningham, Harry, Bassoon, National Battery Symphony Orchestra, KSTP.  
 Curry, A. P., Tenor, WDBO.  
 Curtis, Virginia, Vocalist, WFG.  
 Cutting, Malcolm, Tenor Soloist, KSTP.

DAHL, Arnold, Tenor, WCCO.  
 Dahm, Frank, at WGN since August, 1925. Sports Announcer at both pro football and baseball games, WGN.  
 Daily News Concert Orchestra delights the classical music lovers among the WMAQ and WQJ audience. Joseph Gallicchio leads a group of well known and well trained artists through best and most popular works of famous composers.  
 Daily News Dance Orchestra. Displacing concert music with syncopation featuring stringed instruments over WMAQ and WQJ. Popular tunes presented in a dignified manner approaching the concert style.  
 Daly, John, Irish Tenor, WJIR.  
 Damosch, Walter, Musical Director National Broadcasting Company. Born in Breslau, Silesia, January 30, 1862. Long director of New York Symphony, he now directs this group in Saturday night programs. Mr. Damosch is working on educational musical programs which will eventually be important in every school room. When the children hear his voice they will be listening to a man who remembers Liszt, Wagner, Von Bulow, Clara Schumann, Tchaikoff, Joachim, Auer, Haensel, Rubinstein and many moderns besides. Mr. Damosch has composed operas, symphonies and even music for Greek plays. Probably his favorite composers were Beethoven, Mozart and Brahms. No man in America today has done so much for the appreciation of music and he continues to do his work, using Radio as an aid.  
 Damski, Henri, Director of Orchestra, KJR.  
 Dane, Mitchell R., Violinist, WADC.  
 Danforth, Harold Potter, Announcer-Director, WDBO.  
 Daniel, John P., Announcer, WRC.  
 Dann, Arnold, Organist, WWNC.  
 Daugherty, Doc, Director of Hotel Traymore Dance Orchestra, WPG.  
 Daulton, Jack and His Orchestra, KVOO.  
 Dave and Evelyn, Dave Morris, Evelyn Kitts, KOIL.  
 Davenport Hotel Dance Orchestra, KHQ.  
 Davidson, Dorothy, Studio Accompanist, KWK.  
 Davidson, Mrs. C. L., Pianist, WLAC.  
 Davies, Edward A., Director-Announcer, WIP.  
 Davis, Bert, "The Clown of the Air," WSBC.  
 Davis, Clyde, Popular Singer, Violinist, KFAB.  
 Davis, H. P., Vice-President of Westinghouse Electric and Manufacturing Company, recognized as the Father of Radio Broadcasting, KDKA.  
 Davis, Mildred, Cooking School, KDKA.  
 Day, Collett, Violinist, KVOO.  
 Day, Francis, Violinist, KVOO.  
 Dawson, Stuart, Announcer, WIBO.  
 Dayton, Eddie, Ukulele Soloist, WMAK.  
 Dawley, Walter, Organist, WTIC.  
 Dederick, M. M., Baritone, WSUN.  
 De Babary, Joska, Violinist, KYW.  
 DeBeaubien, Fred J., Control Operator, KSTP.  
 DeBoer, H. O., Tenor, WOC.  
 De Leath, Vaughn, Soloist, National Broadcasting Company.  
 Delgado, Felipe, Spanish Lyric Baritone, "California's Leading Interpreter of Spanish Songs," KFI.  
 De Luca, Adelaide, Contralto, with Roxy and His Gang, WJZ, National Broadcasting Company.  
 DeLue, Willard, Director of Boston Globe Studio, WEEL.  
 De Moss, Lyle, Baritone, KFAB.  
 Dent, Lillian, Soprano, WLAC.  
 De Pasca, Signor, Marimba Artist, WOC.  
 Derrfuss, Madame, Operatic Contralto, WCFL.  
 Derryberry, J. Elam, Baritone, WLAC.  
 Derus, Cor, Trumpet, National Battery Symphony Orchestra, KSTP.  
 De Sylva, Richard, Violinist, WHAM.  
 Detamore, Mrs. H. R., Soprano, WFLA.  
 Detroit Symphony Orchestra, WWJ.  
 Dhosche, Flute, Piccolo, KFDM.  
 Dicker, Martin, Tenor, KMOX.  
 Dickerman, Carlton H., Announcer, WEEL.  
 Diebert, Sammy, Conductor of Hollywood Sunbrook Orchestra, WWJ.  
 Dillon, Zita, Pianist-Xylophonist, KOMO.  
 Dilzer, Mrs. I. B., Violinist and Pianist, WLAC.



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 Cook Painters, WDAF.  
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 Cooke, Eric Russell, Baritone, WHT.  
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 Cowan, Charlotte, Soprano, WENR-WBCN.  
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 Dirks, Dietrich, Program Director, Baritone, KFAB.  
 DiRocco, Vio, Operator, KFRC.  
 Diskay, Joseph, Hungarian Tenor, KNX.  
 D'Isere, Guy, Clarinetist, Columbia Broadcasting System Symphony Orchestra.  
 Dixie Girls, Alta and Opal, KMA.  
 Dixie Tenor, Dell Reed, KWK.  
 Dixon, Sydney, Lyric Tenor, KOMO.  
 Dixon, Sydney, Tenor. Seattle boy who has gained a tremendous reputation as a ballad and operatic singer in Northwest Radio circles. He has just returned from an extended eight weeks' tour of Canadian theaters. Before his recent affiliation with KJR, he was a staff artist with KOMO. His programs of old fashioned ballads have been well applauded with fan mail. There is that something in his voice that attracts old and young.  
 Doane, Don, Announcer, KPO.  
 Doc Davis. Doc's orchestra is a standard early evening event on The Daily News broadcast over WQJ, which is owned by the Calumet Baking Powder Company and operated by The Chicago Daily News.  
 Dodds, Everett, Singer of Scotch Songs, WOW.  
 Dodge, J. Smith, Chief Field Operator, WNAC.  
 Dodge, William, Leader of Pilgrims, WEEL.  
 Doerr, Clyde, Director of White Rock Saxophone Orchestra, National Broadcasting Company.  
 Doherty, Mel, Director of Orchestra, WLW.  
 Donaldson, Barton, Baritone, WDAF.  
 Doolittle, Mabel, Contralto, WHT.  
 Doran, Morrell, Bandist, KFAB.  
 Doremus, Frank, Baritone, WLAC.  
 Dorte, P. H., Chief Engineer, CKGW.  
 Doss, Alyne, Organist, WDBO.  
 Doty, Eleanor, Popular Songs, WSUN.  
 Doty, J. Wilson, Organist, KOIL.  
 Douglass, Pinkie, Director of Castle Heights Military Academy Orchestra, WLAC.  
 Dowd, John, Baritone, WSM.  
 Downing, James, Tenor, KHQ.  
 Downing, Patricia, Reader, KWK.  
 Downs, Vera, Orchestra Pianist, KOMO.  
 Dolin, Max, Musical Director, Pacific Coast Network, National Broadcasting Company.  
 Dragonette, Jessica, Member of Light Opera Group, National Broadcasting Company.  
 Drake, Amelia, Pianist, WFLA.  
 Drennon, Margaret, Soprano, WREN.  
 Drexler Bros., Hawaiian Quartet, WADC.  
 Duke, Elmer, Baritone, WSM.  
 Dunn, Mrs. Justine, Soprano, WLAC.  
 Dumont, Paul, Announcer, National Broadcasting Company.  
 Dunbar Quartet, KVOO.  
 Dunham, E. Lewis, Pilot Juvenile Smilers, Organist, WNAC.  
 Dunaway Sisters, Harmony Team, WHT.  
 Dunn, Claud, Guitarist and Member of Wilson Serenaders, WLAC.  
 Dunn's Orchestra, WWNC.  
 Dunsdexter, Eddie, Organist, WCCO.  
 Dupont, J. H. The only announcer on the North American continent who can announce a sport event in two languages and not get his tongue twisted. During the recent hockey games in Montreal, Mr. Dupont had an exciting time keeping his French and English audiences supplied with a complete description of the games. Directs CKAC.  
 Durrell, Guy, Captain John Silver on KSTP Pirate Ship, KSTP.  
 Duvoir, Alexandre, Oboe, National Battery Symphony Orchestra, KSTP.  
 Duva, Marion Bennett, Soprano, KOIN.  
 Dyer, Pearl, "The Rhythm Girl," Staff Pianist, Organist, KFJF.

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 D'Isere, Guy, Clarinetist, Columbia Broadcasting System Symphony Orchestra.  
 Dixie Girls, Alta and Opal, KMA.  
 Dixie Tenor, Dell Reed, KWK.  
 Dixon, Sydney, Lyric Tenor, KOMO.  
 Dixon, Sydney, Tenor. Seattle boy who has gained a tremendous reputation as a ballad and operatic singer in Northwest Radio circles. He has just returned from an extended eight weeks' tour of Canadian theaters. Before his recent affiliation with KJR, he was a staff artist with KOMO. His programs of old fashioned ballads have been well applauded with fan mail. There is that something in his voice that attracts old and young.  
 Doane, Don, Announcer, KPO.  
 Doc Davis. Doc's orchestra is a standard early evening event on The Daily News broadcast over WQJ, which is owned by the Calumet Baking Powder Company and operated by The Chicago Daily News.  
 Dodds, Everett, Singer of Scotch Songs, WOW.  
 Dodge, J. Smith, Chief Field Operator,



**Edwards, W. E.**, Assistant Program Director, KOAC.  
**Eken, Ann**, Girl Baritone, WSBC.  
**Elks Municipal Band**, KMA.  
**Elliott, Hazel**, Organist, WOC.  
**Elliott, John**, Xylophonist, WMAK.  
**Ellis, Roger**, Operator, WEEL.  
**Elmer Kaiser's Melody Masters**, WCFL.  
**Elmore, Smith**, Bass Profundo, well known in concert, operetta and vaudeville circles, has been engaged as announcer by the Hotel Traymore of Atlantic City. With Mitzi and the Big City Four of New York, Mr. Elmore won wide favor as soloist and ensemble singer. He not only gives dramatic roles but takes part in the classical concerts given under the direction of the noted violinist, Alex Hill. WFG.

**Ely, Albert**, Announcer and Staff Organist, "Grandpa of the Children's Hour," KSTP, has been Organist and Choral Director at both the Episcopal Church at Cairo, Illinois, and the Central Christian Church at Spokane, Washington, before joining KGA at Spokane, Washington, as Chief Announcer, Program Director and Chief Organist. He was employed by KSTP in February of 1928. He is a member of the Royal College of Organists in London.

**Elysian Symphony Orchestra**, KMA.  
**Emerick, Billy**, Pianist, Tenor, KOMO.  
**Emerson, Ralph**, Organist, WLS.  
**Emmerling, Mrs. Frank**, Soprano, WLAC.  
**Emery, Bob**, Big Brother of WEEL, is one of those early Radio stars who has made a place for himself in this ethereal world by doing what he liked best. He began his Radio work in the old days at WGI, Medford Hills, playing the ukulele and singing a few songs. In fact, he managed the station. He began to appeal to the children through the title of Big Brother Bob. The children in this portion of Massachusetts liked him so much better as a Big Brother than they did the various uncles and aunts on the air that he became their leader. When they had Boy Scout programs he broadcast them. This last winter he made spelling bees popular through the state.

**Epstein, Mildred**, Soprano, KPO.  
**Epstein, Pauline**, Continuity Writer, KMOX.  
**Ercenbrach, Bernice**, Soprano, KVOO.  
**Erickson, Wally**, and his Coliseum Orchestra, KSTP.  
**Evans, Le Roy**, Pianist of Ensemble, WBAL.  
**Evans, Leroy**, Pianist, WBAL.  
**Evans, Mildred**, Soprano, WMBB-WOK.  
**Evans, Richard C.**, Technician, KDYL.  
**Evans, Tommy**, Tenor, WJR.  
**Evans, Walter D.**, Plant Manager, KYW-KFKX.

**Everett, Gladys**, Contralto, KFOA.  
**Ewart, Russell**, Tenor, WOC.  
**Ewer, Mabel Swint**, Women's Club Program, WFI.  
**Erisman, A. J.** "Al" was known for his tenor voice and his well planned Radio programs at WGR, Buffalo, for several years. Within the last two years he has become director of WMAK. He has made this station one of the best in the United States. The Columbia Chain broadcasts over this station. In the morning expert cooking chats are given by the best expert in Buffalo. Many popular features have been added and many program continuities keep listeners interested. Mr. Erisman is chiefly interested in giving the Radio public variety. The Three Musketeers is only an example of one of the popular features. George F. McGarret, and Robert Strigl are two members of the staff who aid Mr. Erisman in making up the continuities.

**Fadell, Michael J.**, Manager KSTP News Bureau, Assistant Director of Public Relations, former Manager University of Minnesota Student Band; former Sports Editor, Gary Indiana; Representative Associated Press, Minneapolis and St. Paul.  
**Fair, Harold**, recent addition to staff of KOIL. Announcer and Program Director. Mr. Fair's pronounced musical ability serves him in good stead in Radio work. His musical experience includes theatrical work, broadcasting, composing and playing with various dance orchestras. His recording work makes him appreciate the Radio.  
**Faerber, Joseph**, Violinist, KMOX.  
**Fanning, John J.**, Sales Manager, WNAC.  
**Fay, William**, Announcer, WMAK. Mr. Fay was Announcer-Director of the light opera company, one of harmony twins, member of the Radio Four male quartet, bass fiddler in the WGY orchestra and baritone soloist at WGY. No wonder the Buffalo station took him away from Schenectady. At the present time he is one of the Three Musketeers at WMAK, announces, directs and does a little of everything.

**Farley, Madeline**, Soprano, WDAF.  
**Farnham Trio**, KMA.  
**Farr, Ray**, Organist, WCFL.  
**Farris, William, Jr.**, Bass-Baritone, WLAC.  
**Fauske, Oren**, Organist on Tuesday Programs, KSTP.  
**Fearless Four**, KVOO.  
**Fentress, Aline**, Violinist, WLAC.  
**Fentress, Daisy**, Contralto, WLAC.  
**Ferguson, Dave**, Hawaiian Guitarist, WLAC.  
**Feringer, Fred C.**, Musical Director, KFOA.  
**Ferguson, Marion**, Violinist, KOMO.  
**Fernandez, Florence**, Soprano, WLAC.  
**Ferry, Mabel**, Violinist, WSUN.  
**Fickett, Kenneth**, Announcer, WGR.  
**Fidelity Accordion Man**, KMA.  
**Field, Henry**, Official Announcer, KFNF.  
**Fiffeld, Dr. James W.**, World Traveler, WHB.  
**Fifield, Georgia**, Director of KNX Playlets, KNX.  
**Fifield, Marie**, Accompanist on Big Brother Club Program, WEEL.  
**Finley and Creek Hawaiians**, WDBO.  
**Finley, Chester**, Operator, WSAI-WLW.  
**Schwerling, Al**, Operator, is the veteran Operator, having joined WLW more than five years ago.  
**Finley, Leslie E.**, Announcer, KSO.  
**Finstein, Paul**, Director of Orchestra, KNX.  
**Finzel's Dance Band**, WWJ.  
**Fiorito and Gordy**, Harmony Team, WCCO.  
**Fischl, Viola Jean**, Soprano.  
**Fisher, Marion**, Soprano, KOIL.  
**Risk University Student Quartet**, WSM.  
**Fitzger, H. Dean**, Director of WDAF. The famous Jack of Jack and Jill is this versatile Announcer-Director of the Kansas City station. For the past three years or more he has guided the station in its path of popularity and only the Radio audience can know how well this has been done.  
**Fitzgerald, E.**, Publicity Director, KFOA.  
**Fitzpatrick, Leo**, Vice-President, YJR.  
**Fitzpatrick, Leo**, Vice-President of WJR, is the Original Merry Old Chief of WDAF. When the Night-hawk Frolic first began four or five years ago, Mr. Fitzpatrick directed them. He ranks with the pioneers, such as Bill and George Hay, Lambdin Kay and the Hired Hand. When famous announcers of the U. S. got together to open a new station, and opening a new station was a big event, the party was incomplete without Fitz.  
**Fitzpatrick, Mrs. C. B.**, Woman's Club Director, WFLA.  
**Fitzsimons, Mrs. W. E.**, Contralto, WCCO.  
**Fjelde, Astrid**, Soprano, National Broadcasting Company.  
**Flager, Robert**, Assistant Announcer, KOMO.  
**Flaherty, J. A.**, Operator, WDAF.  
**Flake, Eileen**, Hostess and Secretary at WBAP. For three years she has shown an unusual amount of tact and courtesy in answering fan correspondence and meeting studio visitors. Next time you are in Fort Worth run in to WBAP and get acquainted with old-fashioned Southern hospitality. Perhaps they will have one of the Texas prize watermelons on view.  
**Flanagan, Pat**, Physical Director, WOC.  
**Flant, Mrs. Meredith**, Contralto, WLAC.  
**Fleck, G. Dare**, Program Director, KDKA.  
**Fletcher, Mrs. Vera**, Soprano, KTHS.  
**Flick, C. Roland**, Violinist, WSM.  
**Flick, Helen**, Pianist, KSTP.  
**Flynn, George** "Skipper," Brunswick Artist, Tenor, WGES.  
**Foley, Elsa Zelinda**, Coloratura Soprano, KNX.  
**Folser Serenaders**, WDAF.  
**Folter, J. L.**, Oboe, English Horn Soloist, Columbia Broadcasting System Symphony Orchestra.  
**Ford, Gilbert**, Tenor, who, in combination with Love, Pontius and Talbot, composes the WGN Male Quartet, WGN.  
**Ford, Helen**, Contralto, WSUN.

**Ford and Glenn**, known in every nook and corner of the continent as the Lullaby Boys of WLS. One of the best known harmony teams in Radio. Have been with WLS since the first program was broadcast the night of April 12, 1924, with the exception of a few months off for personal theater engagements in East and Middle West. Glenn is pianist of the duo and an accomplished one, too. Ford has a rich baritone voice that blends just right with Glenn's tenor. Known to millions of kiddies as Big Ford and Little Glenn as a result of their Lullaby Time, and famous, too, through their Wood Shed Theatre, Song Shop, Twin Wheeze and other original Radio program stunts. Always smiling, their sincerity and smiles carry on the ether, too. Co-authors of many songs that have become widely popular. Ford and Glenn Rowell is the way they sign their names.  
**Fordham, Howard and Jimmie White**, Singing Serenaders, KFH.  
**Fordham, Louise**, Ballad Girl, KGO.  
**Fort Worth Club Stringed Orchestra**, WBAP.  
**Fort, Grady**, One of the Apple Sauce Twins, KMA.  
**Tortier, Anselmo**, Bass, Columbia Broadcasting System Symphony Orchestra.  
**Foss, William L.**, Manager, WCSH.  
**Foster, Everett E.**, Baritone-Announcer, KOA.  
**Foster, J. R.**, Director, CKLC.  
**Four Indians**, Nate Caldwell, Evelyn Kitts, John Wolfe, Mrs. Nate Caldwell, KOIL.  
**Four Legionnaires**, Male Quartet, WLS.  
**Four Kings of Harmony**, Arthur Thomas, Clair Marshall, Renus Lytle, Ben Jordan, WHO.  
**Fowler, Lucile**, Contralto, KOA.  
**Fowler, Ethel Rattay**, Publicity Director, WPG.  
**Fox, J. Leslie**, Chief Announcer, KFH.  
**Fox, S. S.**, General Manager, KDYL.  
**Foyer, Kenneth**, Staff Singer, WCFL.  
**Fram, Arthur**, Studio Director, KJR.  
**Francesco Longo**, Director of the American Salon Orchestra, KJR.  
**Franklin, Leon**, Saxophonist and Director of Leon Franklin's Orchestra, WLAC.  
**Franham Trio**, KMA.  
**Frank, Leon**, Pianist, WSM.  
**Franklin, Dorothy**, Assistant Shopping Reporter, WEEL.  
**Franklin, Leon**, and his Orchestra, WSM.  
**Franz, Jack**, Michigan Theater Organist, WJR.  
**Frazetto, Joseph**, Silver Slipper Supper Club Dance Orchestra, Director, WPG.  
**Fredlund, Myrtle**, Girl Baritone, KOIN.  
**Freark, Clarence**, Tenor, WSUN.  
**Freedman, Max C.**, Announcer-Tenor, WCAU.  
**Freeland, Carroll**, Operator, KFRC.  
**Frenkel, John**, Director, WCOA.  
**Freese, Ralph**, Tenor-Announcer, KOA.  
**Frey, Eugene**, Six-Year-Old Boy Organist, Pianist, and Soloist, KSTP. Is a pupil of his father, Oscar Frey. Sings in three different languages.  
**Frey, Frances Klaggye**, Organist, WDBO.  
**Frick, Leslie**, Contralto, National Broadcasting Company.  
**Fritzland, Frances**, Pianist, KFH.  
**Fruit Jar Drinkers**, G. W. Wilkerson, Director, WSM.  
**Frye, Rosalie Barker**, Contralto, KNX.  
**Freese, Ralph**, Announcer, Tenor, KOA.  
**Fuller, Georgia M.**, Program Director, Hostess, WSUN.  
**Fuller, Gordon**, Announcer, WNAD.  
**Fuller, E. W.**, Bass, KFDM.  
**Fulton, Sue**, Contralto, KFH.  
**Fulton, Mrs. Henry O.**, Pianist, WLAC.  
**Futcl, Freeman**, Tenor, WSUN Quintet, WSUN.

**GABRIEL, Jr. Charles H.**, Program Director, Pacific Coast Network, National Broadcasting Company.  
**Gage Brewer's Hawaiians**, KFH.  
**Gage, Frank**, Announcer, Assistant Program Director, Pacific Coast Network, National Broadcasting Company.  
**Gainsborg, Lolita Cabera**, Pianist, National Broadcasting Company.  
**Gallagher, Harold**, Midnight Announcer, WTAM.  
**Gale, P. I.**, Director, KFOA.  
**Gallagher, Madeline**, Soprano, WENR-WBCN.  
**Galicchio, Joseph**, Under Joe's able baton WMAQ and WQJ listeners are regularly regaled with concert and dance music by the two orchestras of The Daily News. In addition Joe appears each Thursday night as a solo artist displaying his talent on his violin. Joe has not been long with The Daily News, but on short acquaintance he has won wide popularity among the listeners. He formerly directed the Stevens hotel concert orchestra which preceded The Daily News concert orchestra in that particular field of radio entertainment.  
**Gamble, Mrs. L. L.**, Dramatic Soprano, WLAC.  
**Gambrill, Eleanor Gibson**, Secretary, WBAL.  
**Gammons, E. H.**, Business Manager, WCCO.  
**Ganley, Gertrude O'Neill**, Impersonator, WCCO.  
**Gant, Mr. and Mrs. A. M.**, Basso and Contralto, WLAC.  
**Gardner, Jean**, Blues Singer, KOIN.  
**Gardner, Quita Johnston**, Soprano, KVOO.  
**Garland, Charley**, Director of Nutty Club, Tomahawk Club, Old Gray Mare Club, WBBM.  
**Garland, Elbert**, Pianist, KVOO.  
**Garland, Mrs. E. V.**, Pianist, KVOO.  
**Garrett, Zola**, Contralto, KVOO.

**Garvin, Clinton**, Saxophonist, WLAC.  
**Gates, Mrs. Ralph**, Soprano, WLAC.  
**Gatwood, E. J.**, Baritone, Pianist, Cellist and Director of Music, George Peabody College for Teachers. Mr. Gatwood is also a member of the Exchange Club Quartet of Nashville, WLAC.  
**Gay, Edna May**, Mezzo-Soprano, WLAC.  
**Gaylord, Chester**, Announcer of WTAG, is an accomplished musician and so can "pinch hit" when artists fall him. His saxophone selections are well known along the eastern coast. When he was leading in the Gold Cup contest in 1926, three newspapers, one mayor, a postmaster and several other civic leaders were campaigning for his victory.  
**Gaylord, Stephen**, Baritone, Chief Announcer, KGW.  
**Gebelein, Conrad**, Conductor of Mandolin Orchestra, WBAL.  
**Gebhart, D. R.**, Basso and Director Peabody Ensemble Singers, WLAC.  
**Gebhart, Mrs. D. R.**, Pianist, WLAC.  
**Gegna, Misha**, Cellist, KNX.  
**Geise, Happy Harry**, Chief Announcer, Manager Continuity Department, Entertainer, Pianist, Composer. He has composed twenty-three song hits. Here is his brief history: 1921-22 with KJW; 1922, toured, W.B.A.F., W.J.Z., W.D.A.R., KDKA; 1923, W.Q.J.; 1924, W.I.B.O.; 1924-25, toured, KNX, KFWE, KHJ, KFI; 1925, KFQZ; 1925, W.W.A.E., WQJ; 1927, Now at KTSF.  
**Gene Fogarty and His Orchestra**. Formerly with Ace Brigade and Johnny Hamp, WADC.  
**Gentry Male Quartet**, WLAC.  
**Gerhard, Romona and Geraldine**, Violin and Piano, WCCO.  
**Gho, Mary Louise**, Assistant Program Director, KWK.  
**Gibson Gondoliers**, Horace Brosius, Mandolinist; J. Leslie Fox, guitarist; Guy Richmond, Mandolinist, KFH.  
**Giddings, Natalie**, Director of Publicity for WLW and WSAI.  
**Gilchrist, Chas. J.** Directs The DX Radio Club in its broadcasts over WQJ. He describes the success of club members in hooking the elusive and far away stations all over the world.  
**Gilkinson, Bryan A.**, Manager, KEX.  
**Gill, Ernest**, Violinist, KOMO.  
**Gillespie, Courtney**, Wagener, Pianist, WSM.  
**Gillispie, William**, "Feature Director," The Highest Unpaid Director in America, KFJF.  
**Gilman, Don E.**, Manager, Pacific Coast Division, National Broadcasting Company.  
**Gilmore, Iris Ruth**, Dramatic Director, KOA.  
**Gilmore, Mary**, Pianist, WFLA.  
**Ginsburg, Henry Trustman**, Director of KOA Orchestra and Denver Concert Orchestra.  
**Gisburne, Edward**, Announcer, WEEL.  
**Giskin, Ossip**, Cellist, Columbia Broadcasting System Symphony Orchestra.  
**Givens, Tom**, Banjoist, WLAC.  
**Glantz, Harry**, Trumpeter, Columbia Broadcasting System Symphony Orchestra.  
**Glanville, Roberta**, Soprano, Former Member of the Metropolitan, WBAL.  
**Glascok, Mrs. A. D.**, Organist, WSUN.  
**Glass, Margaret**, Organist, KTHS.  
**Gleason, Philip**, Reeds, Columbia Broadcasting System Dance Band.  
**Gleene, Harry Evans**, Conductor, KVOO.  
**Glenn, Ivo B.**, Tenor, WSM.  
**Glorch, George**, Announcer, WMBB-WOK.  
**Glover, Al**, Banjo, WMAK.  
**Gardner, Quita Johnston**, Soprano, KVOO.  
**Godfrey, George**, Announcer, KOMO.  
**Godsey, Lillian B.**, Soprano, WSUN.  
**Golden Echo Quartet**, WSM.  
**Golden, Marie**, Pianist, KNX.  
**Goldenberg, H. E.**, Announcer, WHB.  
**Goldschein, Mrs. H. H.**, Soprano, WSM.  
**Gollub, Marie**, Violinist, KWK.  
**Goodheart, Myrtle**, Blues Singer, WBAP.  
**Goodman, Lawrence**, Pianist, WSM.  
**Goodrich, Bill**, Pianist, KOIL.  
**Goodrich, Dorothy**, Violinist, WLAC.  
**Goodwin, Hugo Philier**, Organist, KTSP.  
**Goodwin, Jerry**, Pianist, WMAK.  
**Gordon, Mary**, Air News, Household Hints, Fashions, KFOA.  
**Gosden, Freeman**. The second half of Correll and Gosden and Amos in the famous blackface team, Amos 'n' Andy, entertaining WMAQ and WQJ fans as well as the listeners to many other stations. The adventures of Amos and Andy appear in comic strip form in The Daily News Radio section. Gosden is a versatile artist with many fortes in addition to blackface comedy. With Correll he was imported from WGN some time ago.  
**Goss, Helen**, Violinist, WFLA.  
**Gough, L. B.**, Announcer, KFDM.  
**Graham, Marion**, Tenor, WFLA.  
**Graham, Ross**, Bass, 1927 Winner of Arkansas State Audition, KTHS.

**Hampton, E. R.**, Announcer, WABC.  
**Hance, Kenneth M.**, Announcer and Assistant Manager of KSTP, got his start in Radio in 1910 as an amateur in a sack-yard shed at Fargo, N. D., later worked with the Marconi Wireless Telegraph Company of America. In 1922 he established WDAY at Fargo, serving as Chief Engineer, Program Director, Announcer and General Manager. He was employed as a feature Announcer at KSTP when the station was inaugurated in March of 1928, and now also is Assistant Manager.  
**Hance, Mrs.**, Announcer, Aunt Sammy Chats, KSTP.  
**Hancock, Mildred B.**, Pianiste, WSUN.  
**Handlon, Earl**, Clarinet and Saxophone Player, National Battery Symphony Orchestra, KSTP.  
**Hanlein, Fritz**, Cellist, WDAF.  
**Hannemann, Jacob**, Pianist, WJAZ.  
**Hansen, Emil**, Drums, Tympani, KOMO.  
**Hansen, Jack**, Bass Tuba, Columbia Broadcasting System Dance Band.  
**Hanson, O. B.**, Manager of Plant Operation and Engineering, National Broadcasting Company.  
**Happiness Girls**, Popular Trio, WWNC.  
**Harding, Mathilde**, Pianist, National Broadcasting Company.  
**Hardison, Roy**, Banjoist, Barn Dance Entertainer, WSM.  
**Harger, Lucille Atherton**, Contralto, Singer of Heart Songs and How! Has IT in her voice, KFRC.  
**Harker, Robert**, "Ace of Banjoists," KMTR.  
**Harkreader, Sid**, Fiddler, Barn Dance Entertainer, WSM.  
**Hartley, LeRoy**, Director of Saloon Vanities, Miniature Musical Comedies, WEEL.  
**Harmony Boys**, Cecil Lettow, Russell Jensen, WHB.  
**Harmony Four Quartet**, KTHS.  
**Harmony Girls**, Grace Ingram, Edith Carpenter, WLS.  
**Harmony Hounds**, Stanley Gray, Stanley Bacon, KOIN.  
**Harned, Mrs. Gladys**, Violinist, KFDM.  
**Harness Makers**, Gus Swanson, Fritz Carlson, Frank Peterson, KMA.  
**Harper, Clarence**, Tenor, WMBB-WOK.  
**Harris, Elmer**, Piano, Accordion, WMAK.  
**Harris, Frances**, Soprano, WWJ.  
**Harris, Paul**, Director of Symphony Orchestra, WFAA.  
**Harrison, Charles**, Tenor, Columbia Broadcasting System.  
**Harrison, Henrietta K.**, Assistant Program Director, WCAU.  
**Harrison, J. B.**, Director of Gillette Bears, KOIL.  
**Harrod, Birneace**, Studio Accompanist, WSUN.  
**Harry Lange's Forest Park Highlands Orchestra**, KWK.  
**Hart, J. J.**, Guitarist, WLAC.  
**Hart, W. E.**, Harmonica Soloist, KVOO.  
**Hastings, Don**, Announcer, WEBB.  
**Hatrick, George**, Baritone, WWNC.  
**Harvey, H. Clay**, Shakespeare Lectures, WDAF.  
**Harvey, James**, Tenor-Announcer, KOMO.  
**Hatfield, Ruth**, Blues Singer, Pianist, WHB.  
**Hauptmann, Harry J.**, Violinist, WDAF.  
**Hauptmann, Liborious**, Musical Director, KGW.  
**Haury, William**, Pianist and Organist, WLAC.  
**Havrilla, Alois**, Announcer. He was born in the foothills of a Czech-Slovakian Mountain range and came to Bridgeport, Conn., at an early age. Graham McNamee was announcing a program from Carnegie Hall when he heard Havrilla's voice and was so impressed by it that he invited him to come to WDAF, New York, for an audition. National Broadcasting Company.  
**Hawaiian Trio**, Minyan, Coral, Samuel Haliolo, KMA.  
**Hawkins, Frederick E.**, Announcer, WEEL.  
**Hawkins, Mrs. S. B.**, Contralto, WLAC.  
**Haworth, Carl**, The Singing Banjoist, KHQ.  
**Hay, Bill**—The one and only Bill Hay, formerly announced Correll and Gosden as Sam 'n' Henry for WGN and now performs the same service for them over WMAQ as Amos 'n' Andy. In fact, the only announcer Correll and Gosden can work with successfully. Without Bill, Amos 'n' Andy would lose a bit of its delightful and entertaining perfection. A Scotchman and proud of it, Bill does not stop with only announcing. His deep mellow bass voice comes forth regularly over WMAQ with Auld Sandy, a delightful burring voice in Scottish tunes and poetry. He is remembered for his KFKX, Hastings, Nebraska.  
**Hay Now Five**, Old Time Musical Organization, KSO.  
**Haydn Male Quartet-WADC**.  
**Haynes, Tina May**, Organist, WHT.  
**Haynes, Zola**, Staff Organist, Pianist, Director of Home Folks Hour, Sunday Evening Classics, KYW.  
**Hays, Billy**, Orchestra Leader, WCAU.  
**Heath, Mrs. Julian**, Home Economics Expert, National Broadcasting Company.  
**Heather, Oscar**, Assistant Announcer, Publicity, WENR-WBCN.

**Gramlich, George**, Tenor, KNX.  
**Granger, Florence**, Contralto, KFDM.  
**Grannatt, Harry**, Concert Pianist, KOIN.  
**Grant, Herman**, Violinist, WOC.  
**Grant, W. E. B.**, Operator, WBAL.  
**Graves, Preston**, Manager, Pianist, WMBB-WOK.  
**Graves, Ted**, Pianist, WBAP.  
**Gray, G. Donald**, Baritone, Drama, KOMO.  
**Gray, Stanley**, Croon Baritone, KOIN.  
**Gray, Walter**, Director of Dramatic Club, WFI.  
**Great Lakes Mixed Quartet**, Charlotte Cowan, Soprano; Lucile Long, Contralto; Oscar Heather, Tenor; Marthin Provensen, Bass; WENR-WBCN.  
**Green, Joe and His Marimba Band**, National Broadcasting Company.  
**Green, Punch**, Popular Songs and Piano Numbers, KGW.  
**Greenlee, Fred**, KMA Poultry Man, KMA.  
**Grella, Rocco**, Director of Scarlet Guards Band, WFLA.  
**Grenell, Lloyd**, Popular Songs, KHQ.  
**Gresh, Earl**, Violinist and Director, Earl Gresh Orchestra, WSUN.  
**Gress, Gulla**, Soprano, WREN.  
**Griffin, Beatrice**, Violinist, WWJ.  
**Grimes, Berna Meade**, Pianist of "Breakfast Hour," WFAA.  
**Grizez, Georges**, Clarinetist, WCCO.  
**Grizzard, Herman**, Tenor, WLAC.  
**Gross, Derrel L.**, Announcer, KYW, Chicago. He's "DL" to the Chicago broadcast fraternity and "Judge" perhaps when he gets back home in New York City, where he formerly conducted his own concert bureau. While putting in regular hours at KYW he puts in 80 per cent of his outside hours taking a special course of post-graduate law at the University of Chicago. That accounts for his smooth appealing voice to the jury of Radio listeners.  
**Gross, Mrs. E. W.**, Soprano, KFDM.  
**Grossman, Eugene F.**, operating engineer, National Broadcasting Company.  
**Grubb, Gayle**, Director-Announcer, KFAB.  
**Guard, Sam**, Directs Agricultural Programs of KFKX.  
**Guest, Helen**, Popular Pianist and Songster, KFL.  
**Guidotti, Tito**, 17-year-old Accordionist, WLS. Italian and versatile.  
**Guill, Mary White**, Soprano, WLAC.  
**Gullans, Florence**, Mezzo-Soprano, WJAZ.  
**Gully Jumpers**, Paul Womack, Director, WSM.  
**Gunsky, Maurice**, Ballad Singer, KPO.  
**Guntley, Arthur**, Xylophonist, KWK.  
**Gurnee and Anderson**, Harmony Team, KPO.  
**Gus Heimueiler's Musical Four**, KWK.  
**Gussman, Mrs. Frank**, Soprano, WSM.  
**Gutting, Raymond**, Announces Market Report, KMOX.  
**Guy, Hazel Gentry**, Violinist, WLAC.  
**Gypsy and Marta**, Harmony Team, KPO.  
**Gypsy Barons**, Concert Orchestra, WWJ.

**HABURTON, Ralph**, WLW Announcer and Program Manager. Mr. Haburton joined the staff of WLW five years ago as a Co-operative Engineer from the University of Cincinnati. After "chaperoning" the WLW transmitter through the 1924 Democratic National Convention and almost forty hours of "twenty-four votes for Underwood," Haburton decided that announcing would be more entertaining than engineering and abandoned the latter profession. Since then he has devoted all his time to announcing and program arranging. He claims to have announced everything but a transoceanic airplane flight and everyone but the Queen of Roumania.  
**Hadfield, Ben**, Presentation Director, WNAC.  
**Hageman, Gertrude**, Hostess, KFOA.  
**Haight, Fay**, Studio Hostess, KEX.  
**Hain, William**, Tenor, National Broadcasting Company.  
**Hale and Derry**, "Ike and Mike," WDAF.  
**Hale, Elizabeth**, Pianist, WLAC.  
**Hale, Mamie Ruth**, Pianist and Violinist, WLAC.  
**Hale, Theron**, Fiddle, WLAC.  
**Haleys Hawaiian Trio**, WHB.  
**Haliolo Hawaiians**, KMA.  
**Halk, John**, Violinist, KMOX.  
**Hall, George**, "The Fantom Fiddler." Sings duos with Grace Donaldson, plays double piano with Hortense Rose, and with the Maids of Melody forms the Harmony Trio of WSAI.  
**Hall, Mrs. Gilbert**, Soprano, KVOO.  
**Hall, Mrs. William, Jr.**, Contralto, WLAC.  
**Haller, Richard V.**, Director, KGW.  
**Hallroom Boys**, Leroy Kullberg, Tom Breneman, KNX.  
**Halpine, Jack**, Tenor, KOIL.  
**Ham, Ray, Fred Sommer**, Instrumental Duets, Banjo, Guitar, WHB.  
**Hamilton, George**, Baritone Soloist, Uncle Tom in "Dusk in Dixie," Negro Spirituals, KSTP.  
**Hamilton, Wade**, Organist, KVOO.  
**Hamm, Fred**, Director of Collegians. He may be heard from MBBM-WJBT. He was formerly the Boss' own at the old Villa Olivia Station, WTAS.  
**Hamp, Charles W. Hamp**, Saturday Night "30 Minutes of Sunshine," comes by Airplane from San Francisco, KNX.

**Hampton, E. R.**, Announcer, WABC.  
**Hance, Kenneth M.**, Announcer and Assistant Manager of KSTP, got his start in Radio in 1910 as an amateur in a sack-yard shed at Fargo, N. D., later worked with the Marconi Wireless Telegraph Company of America. In 1922 he established WDAY at Fargo, serving as Chief Engineer, Program Director, Announcer and General Manager. He was employed as a feature Announcer at KSTP when the station was inaugurated in March of 1928, and now also is Assistant Manager.  
**Hance, Mrs.**, Announcer, Aunt Sammy Chats, KSTP.  
**Hancock, Mildred B.**, Pianiste, WSUN.  
**Handlon, Earl**, Clarinet and Saxophone Player, National Battery Symphony Orchestra, KSTP.  
**Hanlein, Fritz**, Cellist, WDAF.  
**Hannemann, Jacob**, Pianist, WJAZ.  
**Hansen, Emil**, Drums, Tympani, KOMO.  
**Hansen, Jack**, Bass Tuba, Columbia Broadcasting System Dance Band.  
**Hanson, O. B.**, Manager of Plant Operation and Engineering, National Broadcasting Company.  
**Happiness Girls**, Popular Trio, WWNC.  
**Harding, Mathilde**, Pianist, National Broadcasting Company.  
**Hardison, Roy**, Banjoist, Barn Dance Entertainer, WSM.  
**Harger, Lucille Atherton**, Contralto, Singer of Heart Songs and How! Has IT in her voice, KFRC.  
**Harker, Robert**, "Ace of Banjoists," KMTR.  
**Harkreader, Sid**, Fiddler, Barn Dance Entertainer, WSM.  
**Hartley, LeRoy**, Director of Saloon Vanities, Miniature Musical Comedies, WEEL.  
**Harmony Boys**, Cecil Lettow, Russell Jensen, WHB.  
**Harmony Four Quartet**, KTHS.  
**Harmony Girls**, Grace Ingram, Edith Carpenter, WLS.  
**Harmony Hounds**, Stanley Gray, Stanley Bacon, KOIN.  
**Harned, Mrs. Gladys**, Violinist, KFDM.  
**Harness Makers**, Gus Swanson, Fritz Carlson, Frank Peterson, KMA.  
**Harper, Clarence**, Tenor, WMBB-WOK.  
**Harris, Elmer**, Piano, Accordion, WMAK.  
**Harris, Frances**, Soprano, WWJ.  
**Harris, Paul**, Director of Symphony Orchestra, WFAA.  
**Harrison, Charles**, Tenor, Columbia Broadcasting System.  
**Harrison, Henrietta K.**, Assistant Program Director, WCAU.  
**Harrison, J. B.**, Director of Gillette Bears, KOIL.  
**Harrod, Birneace**, Studio Accompanist, WSUN.  
**Harry Lange's Forest Park Highlands Orchestra**, KWK.  
**Hart, J. J.**, Guitarist, WLAC.  
**Hart, W. E.**, Harmonica Soloist, KVOO.  
**Hastings, Don**, Announcer, WEBB.  
**Hatrick, George**, Baritone, WWNC.  
**Harvey, H. Clay**, Shakespeare Lectures, WDAF.  
**Harvey, James**, Tenor-Announcer, KOMO.  
**Hatfield, Ruth**, Blues Singer, Pianist, WHB.  
**Hauptmann, Harry J.**, Violinist, WDAF.  
**Hauptmann, Liborious**, Musical Director, KGW.  
**Haury, William**, Pianist and Organist, WLAC.  
**Havrilla, Alois**, Announcer. He was born in the foothills of a Czech-Slovakian Mountain range and came to Bridgeport, Conn., at an early age. Graham McNamee was announcing a program from Carnegie Hall when he heard Havrilla's voice and was so impressed by it that he invited him to come to WDAF, New York, for an audition. National Broadcasting Company.  
**Hawaiian Trio**, Minyan, Coral, Samuel Haliolo, KMA.  
**Hawkins, Frederick E.**, Announcer, WEEL.  
**Hawkins, Mrs. S. B.**, Contralto, WLAC.  
**Haworth, Carl**, The Singing Banjoist, KHQ.  
**Hay, Bill**—The one and only Bill Hay, formerly announced Correll and Gosden as Sam 'n' Henry for WGN and now performs the same service for them over WMAQ as Amos 'n' Andy. In fact, the only announcer Correll and Gosden can work with successfully. Without Bill, Amos 'n' Andy would lose a bit of its delightful and entertaining perfection. A Scotchman and proud of it, Bill does not stop with only announcing. His deep mellow bass voice comes forth regularly over WMAQ with Auld Sandy, a delightful burring voice in Scottish tunes and poetry. He is remembered for his KFKX, Hastings, Nebraska.  
**Hay Now Five**, Old Time Musical Organization, KSO.  
**Haydn Male Quartet-WADC**.  
**Haynes, Tina May**, Organist, WHT.  
**Haynes, Zola**, Staff Organist, Pianist, Director of Home Folks Hour, Sunday Evening Classics, KYW.  
**Hays, Billy**, Orchestra Leader, WCAU.  
**Heath, Mrs. Julian**, Home Economics Expert, National Broadcasting Company.  
**Heather, Oscar**, Assistant Announcer, Publicity, WENR-WBCN.

**Garvin, Clinton**, Saxophonist, WLAC.  
**Gates, Mrs. Ralph**, Soprano, WLAC.  
**Gatwood, E. J.**, Baritone, Pianist, Cellist and Director of Music, George Peabody College for Teachers. Mr. Gatwood is also a member of the Exchange Club Quartet of Nashville, WLAC.  
**Gay, Edna May**, Mezzo-Soprano, WLAC.  
**Gaylord, Chester**, Announcer of WTAG, is an accomplished musician and so can "pinch hit" when artists fall him. His saxophone selections are well known along the eastern coast. When he was leading in the Gold Cup contest in 1926, three newspapers, one mayor, a postmaster and several other civic leaders were campaigning for his victory.  
**Gaylord, Stephen**, Baritone, Chief Announcer, KGW.  
**Gebelein, Conrad**, Conductor of Mandolin Orchestra, WBAL.  
**Gebhart, D. R.**, Basso and Director Peabody Ensemble Singers, WLAC.  
**Gebhart, Mrs. D. R.**, Pianist, WLAC.  
**Gegna, Misha**, Cellist, KNX.  
**Geise, Happy Harry**, Chief Announcer, Manager Continuity Department, Entertainer, Pianist, Composer. He has composed twenty-three song hits. Here is his brief history: 1921-22 with KJW; 1922, toured, W.B.A.F., W.J.Z., W.D.A.R., KDKA; 1923, W.Q.J.; 1924, W.I.B.O.; 1924-25, toured, KNX, KFWE, KHJ, KFI; 1925, KFQZ; 1925, W.W.A.E., WQJ; 1927, Now at KTSF.  
**Gene Fogarty and His Orchestra**. Formerly with Ace Brigade and Johnny Hamp, WADC.  
**Gentry Male Quartet**, WLAC.  
**Gerhard, Romona and Geraldine**, Violin and Piano, WCCO.  
**Gho, Mary Louise**, Assistant Program Director, KWK.  
**Gibson Gondoliers**, Horace Brosius, Mandolinist; J. Leslie Fox, guitarist; Guy Richmond, Mandolinist, KFH.  
**Giddings, Natalie**, Director of Publicity for WLW and WSAI.  
**Gilchrist, Chas. J.** Directs The DX Radio Club in its broadcasts over WQJ. He describes the success of club members in hooking the elusive and far away stations all over the world.  
**Gilkinson, Bryan A.**, Manager, KEX.  
**Gill, Ernest**, Violinist, KOMO.  
**Gillespie, Courtney**, Wagener, Pianist, WSM.  
**Gillispie, William**, "Feature Director," The Highest Unpaid Director in America, KFJF.  
**Gilman, Don E.**, Manager, Pacific Coast Division, National Broadcasting Company.  
**Gilmore, Iris Ruth**, Dramatic Director, KOA.  
**Gilmore, Mary**, Pianist, WFLA.  
**Ginsburg, Henry Trustman**, Director of KOA Orchestra and Denver Concert Orchestra.  
**Gisburne, Edward**, Announcer, WEEL.  
**Giskin, Ossip**, Cellist, Columbia Broadcasting System Symphony Orchestra.  
**Givens, Tom**, Banjoist, WLAC.  
**Glantz, Harry**, Trumpeter, Columbia Broadcasting System Symphony Orchestra.  
**Glanville, Roberta**, Soprano, Former Member of the Metropolitan, WBAL.  
**Glascok, Mrs. A. D.**, Organist, WSUN.  
**Glass, Margaret**, Organist, KTHS.  
**Gleason, Philip**, Reeds, Columbia Broadcasting System Dance Band.  
**Gleene, Harry Evans**, Conductor, KVOO.  
**Glenn, Ivo B.**, Tenor, WSM.  
**Glorch, George**, Announcer, WMBB-WOK.  
**Glover, Al**, Banjo, WMAK.  
**Gardner, Quita Johnston**, Soprano, KVOO.  
**Godfrey, George**, Announcer, KOMO.  
**Godsey, Lillian B.**, Soprano, WSUN.  
**Golden Echo Quartet**, WSM.  
**Golden, Marie**, Pianist, KNX.  
**Goldenberg, H. E.**, Announcer, WHB.  
**Goldschein, Mrs. H. H.**, Soprano, WSM.  
**Gollub, Marie**, Violinist, KWK.  
**Goodheart, Myrtle**, Blues Singer, WBAP.  
**Goodman, Lawrence**, Pianist, WSM.  
**Goodrich, Bill**, Pianist, KOIL.  
**Goodrich, Dorothy**, Violinist, WLAC.  
**Goodwin, Hugo Philier**, Organist, KTSP.  
**Goodwin, Jerry**, Pianist, WMAK.  
**Gordon, Mary**, Air News, Household Hints, Fashions, KFOA.  
**Gosden, Freeman**. The second half of Correll and Gosden and Amos in the famous blackface team, Amos 'n' Andy, entertaining WMAQ and WQJ fans as well as the listeners to many other stations. The adventures of Amos and Andy appear in comic strip form in The Daily News Radio section. Gosden is a versatile artist with many fortes in addition to blackface comedy. With Correll he was imported from WGN some time ago.  
**Goss, Helen**, Violinist, WFLA.  
**Gough, L. B.**, Announcer, KFDM.  
**Graham, Marion**, Tenor, WFLA.  
**Graham, Ross**, Bass, 1927 Winner of Arkansas State Audition, KTHS.</



**Hay, George**, Director-Announcer WSM. "Sol- emn Old Judge." Gold Cup Announcer of 1924. He began his Radio career as a newspaper man. When the Memphis Commercial Appeal started WMC, it fell to George Hay to put on the programs incidental to his Radio page. His announcing was so individual and had such an appeal for the public that it soon became his real job. George Hay was the announcer who introduced the Mississippi river boat whistle. When he left WMC for WLS, Chicago, they substituted a steam whistle for the river whistle. From WLS he went to WSM where he is still presiding at the microphone. Not only has Mr. Hay won fame as an announcer, he has written a book called "Howdy, Judge."

**Hederstrom, Oscar**, Baritone, WDAF.  
**Heimuller, Louise**, Soprano, KWK.  
**Heinrichs, Hilda**, Cellist, WMBB-WOK.  
**Heiny, Capt. J. D.**, Announcer, WOS.  
**Hello Girls**, Flo and Eda, Popular Numbers, WJR.  
**Helper, Morris**, Director of Publicity, Announcer, KOA.  
**Heminghaus, Leo**, Baritone Soloist, KSTP.  
**Hemingway, Lee**, Violin, Viola, KFAB.  
**Hemming, Robert**, WHAM.  
**Hemminghaus, Paula**, Contralto, National Broadcasting Company.  
**Henderson, A. Lee**, Sports Announcer of Ohio State Games, WEAO.  
**Henderson, Harriet**, Soprano, KMTR.  
**Hendry, Bob**, Scotch Songs, WLS.  
**Henniger, George**, Popular Organist, WSUN.  
**Henningsen, Walter**, Director of Orchestra, Flutist, KOMO.  
**Henry, Evelyn**, Blues Singer, KFLA.  
**Herbert, Mrs. T. L.**, Pianist, WSM.  
**Herget, Johnnie**, Piano-Accordianist, KWK.  
**Hewitt, Ray**, Announcer, KFVB.  
**Heyn, Hugo**, Marimbaphonist, WOW.  
**Hibbs, Maude**, KEX Girl, most popular blues singer on Pacific Coast.  
**Hickman, John**, Baritone Singer, KSTP.  
**Higgy, R. C.**, Director of WEAO.  
**High Twelve Male Trio**, W. Vance McCune, W. J. Schoenfeld, A. E. Wright, WHB.  
**Hillish, Stuart**, Director Hilly's Orchestra, WADC.  
**Hillman, Jack**, Bass, KPO.  
**Hillsinger, Jack**, Acordian Player, KSTP.  
**Hine, Marie M.**, Organist, KVOO.  
**Hiner, Al**, Pianist, KFH.  
**Hines, Ken**, Tenor, WMAK.  
**Hinton, Elizabeth Ranson**, Coloratura Soprano, WHB.  
**Hite, Mrs. Harvill**, Violinist and Member of Nashville Symphony Orchestra, WLAC.  
**Hobart, Henry**, Tenor Extra-Ordinary, WFLA.  
**Hobbs, Catherine**, Women Director, WCSH.  
**Hoelzle, Elmer G.**, "The Radio Voice From Virginia," Studio Director, Program Manager, Senior Announcer, WRVA.  
**Hoffman, Mrs. Daisy**, Pianist, WLAC.  
**Hoffman, Walter R.**, Chief Engineer, WWJ.  
**Hogan, Ella D.**, Soprano, WLAC.  
**Hollinshead, Tenor**, Columbia Broadcasting System.  
**Hollinstead, Waldemar**, Baritone, KOIN.  
**Hollingsworth, Tenor**, KFAB.  
**Hollway, Harrison**, Manager, Chief Announcer, KFRG.  
**Hollowell, Miss Frank**, Pianist, WLAC.  
**Hollywood Sunnybrook Orchestra**, WWJ.  
**Holotulu Trio**, WADC.  
**Homesteaders Orchestra**, Joe Justiana, Leader; Ben Paul, Reeds; Don La Sciala, Reeds, Violin; Larry Marsala, Banjo, Violin, Guitar; Henry Collins, Piano; Ernest Finley, Drum, Xylophone, Piano; Frank Pulsino, Bass, Guitar; Jack McWhiter, Trumpet, Melophone; Joe Justiana, Trumpet, Trombone, Baritone, WHAM.  
**Honeychurch, Dick**, Pianist, WSM.  
**Hood, Elmo C.**, Pianist, WSM.  
**Hood, Ina Harrison**, Popular Contralto, KEX.  
**Hook 'Em Cow Quartet**, KSTP, Howard Peterson, First Tenor; Charles Regan, Second Tenor; Howard Scannell, Baritone; Cirgil Peters, Bass. Sing at varied periods over KSTP.  
**Hoover, Mrs. Henry**, Soprano, WLAC.  
**Hoover, Mrs. J. Webster**, Program Director, KJR.  
**Hopper, John**, Pianist, KJR.  
**Hordlick, Harry**, Director of A. & P. Gypsies, National Broadcasting Company.  
**Horn, Charles W.**, Superintendent of Radio Relations of the Westinghouse Elec. and Mtg. Co. He has served with the United States Navy and the United Fruit Company, and made extensive investigations and installations in all the countries of Central America. He has also traveled in South America and the West Indies. While in service of the Navy he installed the first Radio compasses ever installed on any coast.  
**Horn, Eleanor**, Pianist, WSM.  
**Horwitz, Edward**, Horn, Columbia Broadcasting System Symphony Orchestra.  
**Hotel Lowry Orchestra**, Morris Jeffrey, Leader, WCCO.  
**Hotel President String Ensemble**, WDAF.  
**Houdek, Mrs. Carl**, Whistler, WOC



**Hough, Harold V.**, is simply another name for Hired Hand, director of help at WBAP. He is an entertaining announcer with much original wit. His club, "Why Tell the Truth," is overflowing with members and bids fair to be the largest organization on the air; that is, if Congress does not legislate against it. When he is not announcing, the Hired Hand grows one or two little water melons which, he claims, will have the names of the recipient inside. Sometimes the wrong name appears and causes a lot of trouble. Last year his watermelons were smaller than usual, only occupying one washtub apiece. We would like to see what Texas could really do. The Hired Hand is also famous for his announcing of the Sunflower Girl. By the way, you can get records of her voice.

**Houle, Juliette**, Studio Accompanist, WEEL.  
**House, Marguerite**, Cellist, KVOO.  
**Houston, G. F.**, Director-Announcer, WADC. Began work at WEAR when the station opened in January, 1926. Managed the Euclid Music Studio of WTAM. Been with WADC since May, 1927. He has never announced his name over the air, always "drops off" with "Bye Now."

**Houston, Stanley**, Chief Announcer, Curley Blond, KFKX.  
**Howatt, Louise**, Happiness Girl, Contralto, Pianist, KMTR.  
**Howell, Charlie**, Golden Tenor, KMA.  
**Howland, Nellie**, Harp, Pianist, KFDM.  
**Hoyles, Dorothy**, Trio, National Broadcasting Company.  
**Hubbard, Frederiek**, Organist, WFLA.  
**Hubbard, Stanley E.**, Manager of KSTP; Vice-President, National Battery Broadcasting Company, owners and operators of the National Battery Station, KSTP; former manager and owner of WAMD, "The Call of the North," principal studios Radisson Hotel, Minneapolis; Captain Aviation Service, World War, Hubbard Field having been named for him. On his return to civilian life engaged in operation of pioneer airplane passenger line and manufacture of airplanes. Built WAMD in 1923, developed it to second largest Northwest station in September, 1927, when National Battery Broadcasting Company was organized to operate as KSTP, taking over WAMD, Minneapolis, and KFOY, St. Paul.  
**Huber, Frederiek R.**, Director, WBAL.  
**Hudson, Harvey**, Tenor, KOIN.  
**Huebel, Gladys**, Contralto, WCCO.  
**Hughes, Bess McLennan**, Contralto, KVOO.  
**Hughes, Frank**, Xylophonist, WLAC.  
**Hughes, Haller Jim**, Master of Ceremonies during Haller Hour. He originated the mysterious horse "Cocoanuts," KDKA.  
**Hughes, Irene**, Assistant Office Manager, KSTP.  
**Hughes, James**, Tenor, WLWL.  
**Hughes, Marvin**, Pianist, WLAC.  
**Hugo, Heyn**, Vibraphone, Xylophone Artist, KMA.  
**Hugo's, William**, Orchestra, KWK.  
**Hulbert, Ray**, Saxophonist, Clarinetist, KGW.  
**Hunt, Hamlin**, Organist, WCCO.  
**Hunt, Ted**, Saxophonist, KWK.  
**Hunter, Eva**, Violinist, KVOO.  
**Hunter, George W.**, Announcer, WRVA.  
**Huntley, Hazel**, The genial program director who interviews the applicants for positions on the WMAQ and WQJ time schedules and passes upon their abilities to please the listeners. She is a contralto of note with business acumen which kept her in the position of business manager with road companies she sang in.  
**Hurd, Robert**, Program Manager, KFI.  
**Hurt, Jerry**, Ukulele, KVOO.  
**Husing, Edward B.**, Junior Announcer, Columbia Broadcasting System.  
**Hustana, Alan**, Flute, National Battery Symphony Orchestra, KSTP.  
**Husted, K. W.**, Announcer, WCCO.  
**Hutchison, Burt**, Guitarist, Barn Dance Entertainers, WSM.  
**Hutchings, Aletha**, Studio Hostess, Program Director, Conducts the Woman's Hour, KSO.  
**IATONE, Leona**, Staff Accompanist, Hostess. Meets thousands of guests and makes them feel at home, KTHS.  
**Illinois Four, Male Quartet**, WHT.  
**Ingrley, August**, Violinist, WDBO.  
**Ingrid Slattengren**, Swedish Violinist, KWK.  
**Ireland, Ward**, Assistant Announcer, KFOA.  
**Irene's Band**, KVOO.  
**Irmalee, Campbell**, Soprano, KNX.  
**Irvin, Violet Gross**, Pianist, WLAC.  
**Irvine Whistlers**, Sister Team, KPO.



**Isbel, Harold**, Town Crier of the Night Watch, KNX.  
**Israel, Florence**, Home Service, KFVB.  
**JACK and Gene**, the Happy Harmony Boys of WLS. Known for four years to vaudeville fans all over the country and for their recordings as Carroll and Grady—Gene Carroll and Jack Grady. Gave their first program over WLS on Friday night, January 13, 1928, and their rapid rise to popularity in radio shows what they think of Friday the thirteenth. Regular staff members at WLS and on the air daily. Both play piano, voices harmonize nicely and Gene is handy with the guitar, harmonica and jewsharp.  
**Jackson Bill**, Tenor, WFLA.  
**Jackson, Frank**, Voice and Piano, WWNC.  
**Jackson, Mrs. William Henry**, Pianist and Accompanist, WLAC.  
**Jackson's Society Orchestra**, KVOO.  
**Jackson, Mrs. William Henry**, Pianist, WSM.  
**Jans, "Color Talks"**, WSUN.  
**Jancsek, John**, Tenor Soloist on Otto's Little German Band program, KSTP.  
**Jarecki, Tadeusz**, Special Orchestrator, National Broadcasting Company.  
**Jarrett, Julia Wyle**, Soprano, WLAC.  
**Jayhawker Girl**, Popular Songs, KFH.  
**Jellison Otto J.**, Tenor, WCCO.  
**Jencks, Earl D.**, Sales Manager and Director of Public Relations, KSTP. Former Director of Public and Business Affairs; Railroad and Financial Editor, St. Paul Dispatch-Pioneer Press; Northwest Correspondent Wall Street Journal, Consolidated Press.  
**Jencks, Fred W.**, Baritone and Announcer, WWJ.  
**Jendrek, Edward**, Tenor, WBAL.  
**Jenkins, Dr. Burriss A.**, Radio Preacher, WHB.  
**Jenkins, George**, French Harp Artist, and probably the tallest man in middle Tennessee, WLAC.  
**Jennings, Dessa Anderson**, Contralto, WADC. Been on over 150 programs.  
**Jensen and Lettow**, Harmony Boys, WHB.  
**Jermaine, Jerry**, Song Crooner, KPO.  
**Jernigan, Johnnie**, Violinist, WLAC.  
**Jernigan, Margaret**, Cellist and Member of Jernigan Trio, WLAC.  
**Jeske, Fred**, Announcer-Director WGES, Chicago. In his short Radio life, which really only constitutes two years, Mr. Jeske has done some traveling around. For a year he was with WBBM. The next thing Radio fans found him at WTMJ, Milwaukee. But when he discovered that Milwaukee has lost its flavor, he consented to return to WGES, where he is now. He has a fine Radio personality and a nice voice and has many friends. He is planning to use many new features at WGES. He is always good as an entertainer himself and has a very pleasing voice, and doubtless will be one of the leading voices of the future.  
**Jim and Bob**, Hawaiian Guitars, WENR-WBCN.  
**Jimmy Joy's Orchestra**, WDAF.  
**Joe Bako's Gypsy Band**, WADC.  
**Johnson, Clarence**, Conductor of WBAL Jubilee Singers.  
**Johnson, Clarence**, Tenor, WOC.  
**Johnson, Connie**, Accompanist, WDAF.  
**Johnson, D. D.**, Chief Operator, WDAF.  
**Johnson, Ethel**, Pianist, WMAK.  
**Johnson, George**, Organist, WOW.  
**Johnsou, Gladys**, Cellist, Assists Musical Director, KGW.  
**Johnson, Gladys Lee**, Second Violinist, KGW.  
**Johnson, Harrison Wall**, Pianist, WCCO.  
**Johnson, J. Howard**, Tenor, KNX.  
**Johnson, Joe**, Orchestra Leader of Coronadians, KMOX.  
**Johnson, Mott**, Announcer, KMMJ.  
**Johnson, Myron**, Violinist, WDAF.  
**Johnson, Paul**, Studio Director, KSTP, began announcing for WBAH in 1922 and six months later went to WLAG in Minneapolis as Chief Announcer. When WCCO purchased WLAG, Johnson remained as Chief Announcer until he joined the KSTP staff in March of 1928. Among the celebrities Johnson has introduced to the Radio audience are Marshall Foch, President Calvin Coolidge, General John J. Pershing, Vice-President Dawes, David Lloyd-George, Roald Amundsen, Madame Schumann-Heink, and many others.  
**Johnson Sisters**, Piano, Uke, Voices, WMAK.  
**Johnson, Stute**, Announcer, KMMJ.  
**Johnson, Walter**, Announcer, WTIC.  
**Johnson, Col. George C.**, Announcer, WDBO.  
**Johnston, Merle**, Saxophonist, National Broadcasting Company.  
**Johnston, Gertrude**, Pianist, WWNC.  
**Johnston, Patti**, Pianist, KVOO.  
**Johnstone, G. W.**, Manager Press Relations, National Broadcasting Company.  
**Jolley, Marge**, Continuity Writer, KMOX.  
**Jones, Daniel Boone**, Fiddler, WOS.  
**Jones, Eva**, "Just Johnesee." Official duties include arrangement of programs, social work at studios, publicity and secretaryship, WFLA.



**Jones, Gwymfi**, Tenor, Pacific Coast Network, National Broadcasting Company.  
**Jones, Mrs. Eva Thompson**, Contralto, WSM.  
**Jones, Mrs. G. R.**, Pianist, WLAC.  
**Jones, Mrs. Harry**, KTHS.  
**Jones, Mynard**, Bass, KPO.  
**Jordan, Corinne**, Program Director and Feature Entertainers, KSTP, Musical Entertainer and Accompanist at WBBM before she joined WCCO as Accompanist. She has a deep contralto voice and is best known to the radio audience as a "blues singer" and pianist. She presents her own feature "Mabel at the MusicCounter" at KSTP as one of her many duties. She has never studied music, other than a year and a half of piano teaching which she received from one of the neighbors while living at Green Springs, Ohio.  
**Jordan, Corinne**, Announcer, Contralto, Pianist, WCCO.  
**Jorgenson, Phil**, Pianist, KFAB.  
**Josep Wood-Wind Ensemble**, National Broadcasting Company.  
**Joung, Jessie**, KMA Sewing Circle, KMA.  
**Joy, Leslie Wells**, Studio Supervisor in Charge of Announcers. Announces and sings himself. Has been with the National Broadcasting Company for four years.  
**Judges, Fred**, Spokesman for Auto Club of Washington, KFOA.  
**Jules, Jacquot**, Organist, KMOX.  
**Jules Klein's Symphonic Ensemble**, WWJ.  
**Junkin, George**, Director, Announcer, KMOX.  
**Junior Music Club**, WFLA.  
**KAISER, Earl**, Leader of Orchestra and Musical Director, WCFL.  
**Kalani, William**, Hawaiian Baritone, KFI.  
**Kales, Arthur**, Manager, KFI.  
**Kalis, Henry**, Director of Lido Venice Orchestra, WEEL.  
**Kanes Hawaiians**, KPO.  
**Kaney, Sen**, Chicago Announcer of the National Broadcasting Company. Sen is one of pioneer announcers. When KYW went on the air he presided at the mike and was with the station until he left it to help WGN go on the air. He returned to KYW before he retired for several years. But, of course, he could not stay retired, and when all his fans had given up asking where that charming Sen Kaney had gone, he suddenly appeared in the Chicago Studio of the National Broadcasting Company.  
**Karman, Ivor**, Violinist, Columbia Broadcasting System Symphony Orchestra.  
**Kaufmann's Sn-A-Bar Gardens Orchestra**, WDAF.  
**Kay, Lambdin**, Little Colonel, Announcer of WSB. No one who has ever heard Lambdin Kay say Atlanta, Georgia, has ever forgotten it. In fact, these two words coming over the loudspeaker or ear phones have thrilled more than one fan seeking distant stations. Lambdin Kay belongs to the early and select group of announcers who lured the DX fan to late hours. Whenever a Radio station has a birthday party, Mr. Kay is one of the guests. The rumor is that he got married this last summer, but he refuses to make any statement. At least he does not deny it.  
**Kean, Harold**, Baritone, WJR.  
**Keefe, Jack**, Associate Announcer, WSM.  
**Keele, Hester**, Pianist, WSM.  
**Keener, Marion**, Soprano, National Broadcasting Company.  
**Keener, Suzanne**, soprano, National Broadcasting Company.  
**Keever, Margaret**, Contralto, Plays in "Sea Memories," WPG.  
**Keithley, E. Clinton**, Tenor, WMBB-WOK.  
**Kellogg, Ester**, Violinist, WFLA.  
**Kelly, Earl**, Engineer, KOIL.  
**Kelly, W. J.**, Operator, WBAL.  
**Kenip, Evelyn**, Pianist, KNX.  
**Kendrick, D. E.**, "Plug," Director WFTW.  
**Kendrick, James**, Announcer, KFRG.  
**Kennedy, Annie May**, Soprano, WLAC.  
**Kennedy, Carrie Hyatt**, Organist, WDBO.  
**Kennedy, Mrs. Frank**, Popular Blues Singer, WFLA.  
**Keogh, John Ames**, Sports Announcer, KPO.  
**Keophart, Victor and Marjorie**, Harmony Team, WHT.  
**Kerk, Loretta**, Accompanist, WFI.  
**Kern, Frank**, Announcer, KWK.  
**Kern, Henrietta**, Newest Member of Baltimore Staff. Will be heard as soprano soloist. She studied voice with George Castelle and is a charter member of the Baltimore Music Club, WBAL.  
**Kerr, Charlie**, Orchestra Leader, WCAU.  
**Kershner, W. E. (Dad)**, Director of Daily Devotionals at WLW.  
**Keshner, William J.**, Saxophonist and Violinist, WLAC.  
**Kessel, Harry**, Popular Singer, WHB.  
**Keulander, Edith**, Soprano, WMBB-WOK.  
**KFAB Symphony**, KFAB.



**Kidder, Walter**, Baritone, King in Salicon Vanities, WEEL.  
**Killen, Harrison, Art Altmiller**, Banjo Buddies, KWK.  
**Kincaid, Bradley**, "The Mountain Boy With His Hound Dog Guitar," old Tennessee and Kentucky mountain ballads. Born in the mountains of Kentucky and learned the old songs in "them thar hills." First on the air with them, too, over WLS a year ago. Y. M. C. A. Secretary when not busy with the old guitar and old mountain songs.  
**King, Charles**, Tenor, KNX.  
**King, Gerald**, Manager, KFVB.  
**King, Mildred**, Pianist, WSM.  
**King, Dr. O. H.**, Baritone, KTHS.  
**King, Mrs. William**, Organist, WOC.  
**Kings, Mrs. M. J.**, Soprano, WLAC.  
**Kings of Rhythm**, WWJ.  
**Kinkaid, Mildred**, Contralto, KWK.  
**Kimman's Melody Boys**, KGA.  
**Kirby, Corley W.**, Director-Announcer, WGHP. He has the distinction of having worked in all the Detroit stations. He was with WWJ three years, WJR 1 1/2 years and WGHP 2 years. Famous for his saying that announcers have bankers' hours in the morning and burglars' hours at night. After serving in the Army during the World War, he spent some time in Europe. This experience is invaluable in announcing musical selections.  
**Kirtley, Lucille**, Soprano, KGW.  
**Kitts, Evelyn**, Studio Hostess of KOIL. Gives Auntie Sammy's Chats, serves as accompanist and occasionally offers programs of popular songs.  
**Klemm, Gustav**, Program Supervisor, WBAL.  
**Klier, Bob**, Zither-player. "Bob" is a monument in the cafe life of San Francisco, a tradition for 21 years. "Bob," incidentally, is also an artist at Hungarian goulash, which, unfortunately, he can't cook over the air, KFRG.  
**Kline, Ted**, Tenor, WCCO.  
**Klotz, Heine**, Tenor, WDAF.  
**Kma String Trio**, Bernice Currier, Birdie Baldwin, Doc Bellamy, KMA.  
**Kneisel, Jack and His Gypsy Barons Orchestra**, WWJ.  
**Kneiss, Professor Henry**, Violinist, Director of Lincoln Salon Orchestra and KFAB Symphony, KFAB.  
**Knickerbocker Quartet**, WEEL.  
**Knowles, Lillian**, Contralto, WENR-WBCN.  
**Knox, Wm. Morgan**, Staff Violinist; Instructor of WSAI Radio Violin Lessons; Assistant Director of Orchestras, WLW Director.  
**Knutson, Erling**, Violinist, WDAF.  
**KNX Concert Orchestra**, KNX.  
**KOA Mixed Quartet**, Bernice W. Doughty, Soprano; Lucille Fowler, Contralto; Ralph Freese, Tenor; Everett E. Foster, Baritone; Freeman H. Talbot, Director, KOA.  
**KOA Orchestra**, KOA.  
**Koehne, Freida**, Violinist, KYW.  
**KOIN Male Quartet**, Emil Brahm, bass; Bud Abbot, Baritone; Denton Denman, Tenor; Lloyd Warren, Tenor.  
**KOIN Radio Players**, KOIN.  
**Konecky, Eugene**, Grand Champion Staller, WOW. He is well remembered for his Blah Club which ceased to operate because Dizzy Izzy, none other than our hero, was too busy to blah. Mr. Konecky has been with the Omaha station since it began as WOAW. Among his other duties he sends out all the station's publicity. In his spare time Mr. Konecky writes poetry, some of which has been published.  
**Koppe, Mike**, Pianist, Piano-Accordianist, KFAB.  
**Kooker, Ethel**, Book Reviews, WFI.  
**Kornstein, Egon**, Violist, Columbia Broadcasting System Symphony Orchestra.  
**Kraft, Vincent, L.**, President, KJR.  
**Kramer, L. J.**, Guitarist, KVOO.  
**Kresge, S. S.**, Quartet, WJR.  
**Krueger, Florence**, Soprano, WOC.  
**Kuhn, Eddie**, Kansas City Athletic Club Orchestra, WDAF.  
**Kuhn, Vincent**, Baritone, WSM.  
**KVKK String Trio**, Dorothy Davidson, Pianist; Marie Golub, Violinist; Louise Evers, Cellist, KWK.  
**Kyle, Muriel Magerl**, Soprano, WJR.  
**Kynett, Mrs. Xenophon**, Contralto, KOIL.

**LADY BALTIMORE**, WBAL Sandman Circle.  
**Lamb, Christine**, Contralto, WLAC.  
**La Ferrara, Vincent**, Violinist, Director of "The Trocadrans," Pacific Coast Network, National Broadcasting Company.  
**LaGue, Charles J.**, Transmission Engineer, KOA.  
**Laidley, Isabel**, Cellist, WIBO.  
**Lambert, John**, Violin and Saxophone Player, National Battery Symphony Orchestra, KSTP.  
**Lamborn, Betty**, Woman's Hour, WGHP.  
**La Mother, Gertrude**, "Mrs." of Universal Radio Features, WEEL.  
**LaMotte, George**, Bass, KVOO.  
**Lampe, J. B.**, Director, WMBB-WOK.  
**Lancey, Loraine**, Accompanist, WJR.  
**Lang, Harry**, Orchestra Leader of Arcadians, KMOX.  
**Lange, Verne**, Tenor, KFAB.  
**Lantrip, Rev. W. M.**, Baritone, WLAC.  
**Lantry, C. C.**, Announcer, KHQ.  
**Largent, Mrs. D. W.**, Soprano, KFDM.

**Lano, Frank**, Announcer-Director of WDOJ. One of the younger announcers who began his Radio work at KFRU, Bristow, and stayed with the station until the call letters were changed to KVOO. Last June he went to Chattanooga. As Frank is only twenty-two years old, he is getting along rather rapidly and, as his is one of the favorite voices of the South, he will, no doubt, be heard from in the future. However, he is interested in the fruit and poultry farm in Oklahoma and may leave his announcing for a farmer's life.  
**LaRove, Phillip**, Central High School Organist, KVOO.  
**Larsen, Dorothy**, Pianist, WSM.  
**Larson, Bennett**, Uncle Ben in charge of children, Announcer, KDYL.  
**Lasky, Philip G.**, Announcer-Director, KDYL.  
**Latner, Mrs. Morris**, Soprano, WLAC.  
**Laughton Family Orchestra**, KVOO.  
**Laurier, Ludwig**, Musical Director, National Broadcasting Company.  
**Laux, J. Francis**, Assistant Announcer, Sports, KVOO.  
**Lawrence, May F.**, Organist and Composer, WLAC.  
**Lawrence, Mrs. May F.**, Pianist, WSM.  
**Lawrie, Justin**, Tenor, National Broadcasting Company.  
**Leaska, Mame**, Lead, Operatic and Concert Soprano, KGW.  
**Le Barre, Stuart**, Violinist, presents the early morning test program over WMAQ and WQJ. A violinist of promise himself, Le Barre gives preference to the classics in picking his records each morning at 6 and 7 o'clock.  
**LeBow, Dan**, Violinist, Conductor of Orchestra, KTHS.  
**Lederer, John**, Conductor of Marylanders, WBAL.  
**Lee, Virginia**, Soprano, WOC.  
**Leek, Helen**, Soprano, WLAC.  
**Lem and Lefe**, Black-Face Team, KPO.  
**LeMon, Mel**, Announcer, KFVB.  
**Lennox, Elizabeth**, Contralto, Columbia Broadcasting System.  
**Leon, Frank**, Orchestra Pianist, KOMO.  
**Leonhardt, P. A.**, comes over from the central YMCA early in the mornings to give WMAQ and WQJ fans their setting up exercises.  
**Leotta, Mme.**, Reader, KOIN.  
**Levenne, Kola**, Cellist, KJR.  
**Levenne, Mische**, Violinist, KJR.  
**Levine, Shepard**, Tenor, WJAZ.  
**Levine, Walter**, Baritone, WJAZ.  
**Lewis, John**, Baritone and pupil of Signor Guatona S. De Luca of Nashville Conservatory of Music. Mr. Lewis is also a Member of the Announcing Staff of WLAC, and appears weekly as a soloist. WLAC.  
**Lewis, Marion**, Accompanist, WLAC.  
**Lewis, Dorothy**, Contralto, KGW.  
**Lewis, Eudney**, Tenor, Director, WFI.  
**Lighthall, Mrs. Ray**, Soprano, KFDM.  
**Lilligren, Alice**, Soprano Soloist, KSTP.  
**Lincoln Salon Orchestra**, KFAB.  
**Lind, George**, Baritone, KFDM.  
**Lindstrom, Everett**, KSTP Troubadour, came to the National Battery station from the University of Minnesota. He had formerly broadcast with WAMD and WCCO. His crooning voice and his 16-string Gibson-harp-guitar, provide entertainment for KSTP listeners.  
**Linden, Jack**, Violinist, has been Director of Hotel LaSalle Orchestra, Capitol Theater Orchestra, Member of Chicago Grand Opera Company. Now directs WSBC Orchestra.  
**Lindhe, Vin**, Pianist, Reader, WFAA.  
**Lindsay, Art**, Announcer, KFOA.  
**Lindsay, Walter**, Radio Engineer, WMAQ.  
**Linsaman, Caspar J.**, Minstrels, WJR.  
**Linsaman, Jobann**, European Cellist, WGN.  
**Linick, Art**, "The Famous" WBBM. "hauer" a "Dutch Treat" WBBM.  
**Link Bolines Cowboy Band**, KVOO.  
**Lincoln, Waldo**, Old Time Fiddler, WSUN.  
**Linn, Eddy**, Announcer, Baritone, Little Clown of the Four K Safety Club of WSAI.  
**Linn, Martha**, Directs "The Women's Exchange of Ideas." Features range from child study, parent education, styles, character analysis, travel talks to beauty culture, WHT.  
**Lintihcun, Walter N.**, Baritone, Announcer, BAL.  
**Lion's Club Quartet**, WDBO.  
**Litterer, Dr. Henry**, Guitarist, WSM.  
**Little Brown Church Quartet**, Lucille Magill, Soprano; Bernice Ozmun, Contralto; Eugene Leonardson, Baritone; William O'Connor, Tenor, WLS.  
**Little, Charles W.**, The Blind Violinist, WSUN.  
**Little, Jack**, Traveling Artist.  
**Little, Mrs. Angeline H.**, Manager, KGA.  
**Livingston, Charles**, Baritone, WHT.  
**Locke, Mrs. Iona Towne**, Soprano; KFDM.  
**Loder, Kenneth**, Cellist, KFAB.  
**Lombardo, Guy**, Director of Guy Lombardo's Orchestra, WBBM.  
**Lombards, Ella and Harry**, Comedy and Musical Sketches, WLS.  
**Long, Dick**, Orchestra Leader, Violinist, WCCO.  
**Long, Emmet**, Orchestra Leader, WCCO.  
**Long, Fiddlin' Sam**, Old Time Tunes, KVOO.  
**Long, Lucille**, Contralto, WENR-WBCN.





Long, Wesley, "Short" of Radio, KYW.  
 Lopez, Joseph, Presentation Director, WNAC.  
 Loring, August, Tenor, WCCO.  
 Los Angeles Club Trio, Bud and Gordon Van Gorden, Ralph Metzner, KWK.  
 Loyet, Paul, Announcer, WOC.  
 Love, Mark, Bass, Director of vocal group. A popular favorite with thousands of listeners, and a well known concert singer outside Radio. Even his deepest bass notes have a singing quality that make them superb on the Radio. He is to sing this year with the Minneapolis Symphony Orchestra WGN.  
 Love, Mabel, Women's Program Director, WCAU.  
 Loveless, Wendell P., Director, WMBI.  
 Lovell, J. J., Banjoist, WLAC.  
 Loving, Refuge Ray, Soprano, KFDM.  
 Lowe, Helen, Soprano, KPO.  
 Lowell, Philip, Operator, WCSH.  
 Lowenheim, Mary Jane, Pianist, WLAC.  
 Lowenstein, Louis, Violinist, WLAC.  
 Lowry Male Quartet, WCCO.  
 Luboviski, Calmon, Violinist, KNX.  
 Lucas, Mrs. Lucian L., Pianist, WFLA.  
 Lucy, C. T., Announcer of Special Features, WRVA.

Ludlow, Godfrey, Violinist, National Broadcasting Company.  
 Ludwig, Preston, Percussionist, KGW.  
 Lugeska Trio, WMAK.  
 Luhnken, Mrs. Albert, Contralto, KVOO.  
 Lupton, Mrs. H. M., Pianist and Accompanist, WLAC.  
 Lutton, Mrs. Horace, Soprano, WLAC.  
 Lynch, Fred, Popular Tenor, KOMO.  
 Lynch, Montgomery, Baritone, General Director, KOMO.  
 Lynch, William S., Junior WOR Announcer, Columbia Broadcasting System.  
 Lyon, Hartzell J., Baritone, KMOX.  
 Lyon, Ruth, Soprano, WMBE-WOK.  
 Lyons, William, Harmonicist, WOC.

McADAMS, Mrs. Jordan, Soprano and Dramatic Reader, WLAC.  
 MacArthur, Peter, Announcer, WOC.  
 MacKown, Marjorie Truelove, Pianist, WHAM.  
 McAte, W. J., Tenor, KVOO.  
 McCabe Jubilee Singers, Negro Spirituals, WSUN.  
 McCampbell, Ursula, Violinist, WLAC.  
 McCann, Mildred, Mezzo-Soprano, WFLA.  
 McClellan, Carter, Xylophonist, WLAC.  
 McClure, Paul, Announcer of Sunshine Programs. Due to sunshine and smiles in his voice, he is fast becoming popular with the ladies. WENR.  
 McConnell, Elizabeth, Violinist, WLAC.  
 McConnell, John, Musical Director, WCAU.  
 McConnell, Ed, Radio Team of Ed and Mama, WSUN.  
 McConville, Leo, Trumpeter, Columbia Broadcasting System Dance Band.  
 McCormack, Hamilton, Operator, WBAL.  
 McCormick, Leo, Baritone Soloist, KSTP.  
 McCormick, Peggy, Contralto, KVOO.  
 McDermott, Tom, Popular Songster, Novelty Pianist, WHB.  
 McDonald, Grace, Contralto, WSAI.  
 McDonald, Rex, Banjo and Director Silverking Dance Orchestra, WSUN.  
 McDough, Dick, Banjo, Guitar Soloist, Columbia Broadcasting System Dance Band.  
 McDowell, M. F., Operator, WEOA.  
 McElwain, George, Announcer, Drafted from Technical Department for late program, KGO.  
 McFadden, Frances, Pianist, WSM.  
 McGann, Hugh, Baritone, KOIL.  
 McGinty Cowboy Band, WLW.  
 McGowan, Grace, Office Director, Coloratura Soprano, KMOX.  
 McGone, Louise, Organist, KMA.  
 McGrath, Frank, Director Parker House Concert Orchestra, WEEL.  
 McGee, Beulah, Contralto, WOC.  
 McGee, Sam, Fiddler, Barn Dance Entertainer, WSM.

McIntire, Kathryn, Violinist, Contralto, Monologues, KMOX.  
 McInturf, Lucille, Organist, WWNC.  
 McKee, Edna, Popular Songs, KVOO.  
 McKenzie, Rev. J. A., Weekly Bible School Lesson, KMA.  
 McKiddy, M. M., Operator, WDAF.  
 McKinney's Cotton Pickers, Dance Orchestra, WJNR.  
 McLaughlin, Frances, Secretary to Big Brother Club, WEEL.  
 MacLean, Alice, Lyric Soprano, KOMO.  
 McMihin, Mrs. Benton, Reader, WSM.  
 McMinnville Exchange Club Male Quartet, WLAC.  
 McMullen Quartet, WFLA.  
 McNamee, Graham, Announcer. Began work at WEAF in 1923. Has described the World Series, the Presidential Inauguration, the Democratic National Convention, Football games. He is also remembered for his announcing of the Sharkey-Dempsey and the Tunney-Dempsey Fights. He is known by his "Good Evening Ladies and Gentlemen of the Radio Audience." National Broadcasting Company.

McQueen, Alexander, the Scrap Book Man of WSAI.

MACHON, Children's Entertainer, a Favorite with "Youngsters from 9 to 90"; has probably wrecked the old "97" more times than anyone else, KFRC.  
 Mace, Alice, Pianist, KMOX.  
 Macon, Uncle Dave, Banjoist, Singer, WSM.  
 Mae and Gert, Harmony Team, WENR-WBCN.  
 Maggio, Agie, Crystal Beach Orchestra, WMAK.  
 Mahon, William, Announcer, KOIN.  
 Mahoney, Bill, Announcer, KOIL.  
 Male Quartet, WWNC.  
 Main, Don, Director of WLS, the Sears-Roebuck station, Chicago. Came to WLS in January, 1926, from farm journal field. Became musical director, served in this capacity until June, 1928, when he was named director following the appointment of Edgar L. Bill to supervise all Radio for Sears-Roebuck and Company. Graduate of Iowa State College, Des Moines, Iowa, for five years, then to Chicago with Prairie Farmer. Music always a hobby, studied voice and piano and was accompanist for glee clubs during college life. A thorough student of music, its history and the lives and personalities of the great men in music. Saw in Radio a great opportunity to encourage appreciation in good music and his series of piano-talk programs on "Personalities in Music," the opera, the symphony, and his many big choral and symphony broadcasts and other programs of a high class character have set a new standard in Radio.



Mallory, Walter, Tenor, WCCO.  
 Malone, Mary Cornelia, Soprano, WSM.  
 Man, L. R., Operator, WBAP.  
 Mandolin Musicians, KMA.  
 Manly, William Ford, Radio Playwright and Author of "Biblical Dramas" of NBC System.  
 Manning, Edward, Announcer, KPO.  
 Mansfield, Mrs. S. A., Pianist, WLAC.  
 Manuel, Arthur, Baritone Soloist, KSTP, in "Phantom of the Opera."  
 Mamele Cigar Girls, Popular Numbers Singers, WJR.  
 Maple City Four, Male Quartet at WLS. Pat Peterson, Bass; Art Janes, Baritone; Bob Bender, Second Tenor; Fritz Meissner, First Tenor, and Rege Peel, Pianist. Drove into Chicago two years ago in a rickety flier from LaPorte, Ind., determined to "crash" into Radio. Been with WLS ever since—some crash.

Marcotte, Ralph, Cellist, WDAF.  
 Marcoux, Henri, Baritone, WLWL.  
 Marian and Jim, Aircout Hour, WENR-WBCN.  
 Marian, Edith, Soprano, National Broadcasting Company.  
 Marlowe, William, Librarian and Violinist, National Battery Symphony Orchestra, KSTP.  
 Martin, Virginia, Pianist, WLAC.  
 Marsh, Francis B., Manager Vocal Personnel, Columbia Broadcasting System.  
 Marshall, Gilbert, Baritone, WLAC.  
 Marshall, Rhena, Mezzo-Soprano, KOMO.  
 Martens, Thora, Contralto, WENR-WBCN.  
 Martin, Browne, Violinist, WSM.  
 Martin, Howie, Announcer, KOIL.  
 Martin, Marion, Accompanist, Hostess, WWJ.  
 Martin, Virginia, Pianist, WLAC.  
 Marilyn Trio, Helen Bennett, Violinist; Marion Matthews, Cellist; Mildred Carroll, Pianist and Soprano, KNX.  
 Maslin, Alice G., Program Director, Pianist, Continuity Writer, Organist, KMOX.  
 Mason, Richard, Announcer, WPTF.  
 Massengales, Clyde and Florence, WBAP.  
 Master Six Orchestra, KPAB.  
 Mather, Donald, Operator, WEEL.  
 Mathew Sisters, WHT.  
 Mathewson, Ralph W., Chief Operator, WEEL.  
 Matthews, Blanche Moore, Pianist, WLAC.  
 Matteson, E. E., Director, KFRC.  
 Matthews, Alice, Pianist, WNAC.  
 Matthews, C. J., Commercial Representative in Chicago Office, National Broadcasting Company.  
 Matthews Sisters, Harmony and Uke Players, KXW.

Maurer, Hazel, Pianist, WDBO.  
 Maxwell, Paul, Engineer, KSO.  
 May, Earl E., Director-Announcer, Gold Cup Announcer, 1926, KMA.  
 Mayer, Purcell, Violinist, KFI.  
 Mayflower Trio, Mrs. June Taylor, Jim Taylor, Bob Ross, KMA.  
 May, Mrs. Earl, Soloist, KMA.  
 May and June, Harmony Team, WMBE-WOK.  
 Mays, Esmeralda Berry, Violinist, KMOX.  
 Maysmith, N. B., General Manager. Mr. Maysmith's past experience in entertaining the public has well fitted him for the position. For twelve years he was on the professional stage with his own companies; for three years manager of a chain of vaudeville acts which went out over the circuit. Since Radio has come into prominence, he has been interested in this latest form of entertainment. CKGW.  
 Maytree Orchestra, KMA.  
 Meeker, Louise, Weekly Book Reviews, WDAF.

Meehan, Lewis, Tenor, formerly Staff Member of KYW. Now KNX.  
 Meek, Sandy, Scotch Tenor, WSBC.  
 Meeker, Bobby, Director Drake Hotel Dance Orchestra, WGN.  
 Melaney, Howard, Tenor, WLS.  
 Melgard, Al, Organist, KYW.  
 Mellonino, Claire, Pianist, KNX.  
 Melodians, Laurie, Eddie, Bennie, Male Trio, WGES.  
 Melodians, Quartet, WSM.  
 Melody Trio, Sid Lippman, Dale Imes, Sally Farnsworth, KNX.  
 Melody Twins, Dorothy Maddox, Vera Trueblood, WHB.  
 Melton, Charles F., "Charlie, the French Harp King," WLAC.  
 Menkes, Sallie, Jack Baus, Sterra Feigen, Trio, WENR-WBCN.  
 Menton, Jean Dawson, Afternoon Program Supervisor, WBAL.  
 Menzer, Carl, Announcer, WSUI.  
 Mercer, Harry Yeazel, Tenor, WOC.  
 Merrick, Mahlon, Director of Concert Orchestra, KHQ.  
 Mertens, Louis, Violinist, WSM.  
 Messeas, James, Cello, National Battery Symphony Orchestra, KSTP.  
 Metropolitan Male Quartet, KVOO.  
 Meyer, Mrs. Eugene, Pianist, WSM.  
 Meyer, Vic, Leader of Butler Hotel Orchestra, KJR.  
 Meyers, Charlotte, Member of Team with Miss Tudor, WLW.  
 Meyer, Mrs. Eugene, Accompanist, WLAC.  
 Meytrot, Wes, Popular Pianist, WSUN.  
 Michael, Milton, Tenor, KFDM.  
 Micklin, Harold, Violinist, Conductor of Orchestra, WFI.  
 Mignolet, Jeanne, Soprano, is frequently heard when Roxy and His Gang are on the air over the National Broadcasting Company's Network.  
 Mike and Herman, Comedians, Arthur Wellington and James Murray, WENR-WBCN.  
 Miles, P. Herbert, Ukulele Entertainer, KSTP.  
 Miles, Mrs. T. E., Contralto, WSM.  
 Milholland, Howard I., Studio Manager, Chief Announcer, Program Director, Famous for his Radio Vaudeville. He is also a reader, impersonator and singer, KGO.  
 Miller, Dick, Tenor, WMAK.  
 Miller, George, WSBC.  
 Miller, Hugh, Bass, KFDM.  
 Miller, Leah, Announcer of Women's Exercise Period of KSTP, is Physical Director of the St. Paul Y. W. C. A.  
 Miller, Lon, Uncle Jack, KOIL.  
 Miller, Mamie, Domestic Science Lady, KMA.  
 Miller, Priestley, Baritone and Member of WLAC Male Quartet, WLAC.  
 Miller, Sylvia, Young Lyric Soprano, Major Bowes' Capitol Family, National Broadcasting Company.  
 Miller, Wm., Tenor, went through to the Semifinals in 1927 Atwater Kent Contest, WADC.  
 Millroad, George B., Violinist, WJR.  
 Mills, Byron, Announcer. Learned to sing touring country towns with his father, who was a circuit rider. It is also rumored he reads all the fan mail, KGO.  
 Mills, H. Lawrence, Chief Control Operator and Assistant Engineer, KSTP.  
 Milton, Billy, "The One Man Band" (Harmonica and Guitar), KSTP.  
 Mineo, Sam, Pianist, WMAK.  
 Minneapolis Symphony Orchestra, Henri Verbruggen, Conductor, WCCO.  
 Minotti, Carl, Popular Songs, WSUN.  
 Mitchell, Bertha, Staff Pianist and Brown Trio, WSUN.  
 Mitchell, Everett, Announcer on Popular program. He has been connected with Radio three years. WENR.  
 Moffit, Star's Photoplay Editor, WDAF.  
 Mole, Miff, Trombonist, Columbia Broadcasting System Dance Band.  
 Mona Motor Mixed Quartet, Mrs. Will Cutler, Soprano; Mrs. X. Kynett, Contralto; Howard Steberg, Tenor; Philip Helgren, Bass; KOIL.  
 Mona Motor Oil Orchestra, KOIL.  
 Mona Motor Oil Twins, John Wolfe, Ned Tollinger, KOIL.  
 Monjcin, Gregory, Dancer, Russian Arte Troupe of Dancers, Musicians and Vocalists, KSTP.  
 Montanus, Mrs. Agnes, and her Friendly House Dramatic Players, WOC.  
 Monroe Jockers' Orchestra, KNX.  
 Montgomerie, Angie, Contralto, WHT.  
 Montgomery, Ruth, Soprano, WDAF.  
 Mooney, Ralph Stifford, Tenor, WLAC.  
 Mooney, Tom, Baritone, WSM.  
 Moore, Grady, Hawaiian Guitar Artist, WLAC.  
 Moore, Homer, Operatic Baritone, WFLA.  
 Moore, Lloyd, Announcer, CKOC.  
 Moore, Morrill, Organist, WHB.  
 Moore, Pryor, Leader of KFT's Concert Orchestra, KFI.  
 Moosman, Beal, Dramatic Player, Control Operator, KOMO.  
 Moran, Nellie Lee, Soprano, WSM.  
 Morehouse, Marguerite, Organist, KOIL.  
 Morelli, Whitfield, Pianist, and Student in Ward-Belmont Conservatory of Music, WLAC.  
 Morgan, Arthur, Violinist, WBAL.  
 Morgan, Madge, Soprano, KVOO.  
 Morton, Harry, Nat Vincent, Happy Chappies, KFRC.  
 Morrey, Grace Hamilton, Pianist, WAU.  
 Morris, Margaret Messer, Soprano, KNX.

Morrison, Clair E., Manager of KYA. Mr. Morrison received his early training as director of KPO, San Francisco. For the past year and a half he has been piloting KYA into national prominence. The reason he is not on the air now as much as formerly is because he is too busy looking after all the details which go toward making a smooth broadcast.  
 Morrison, Edris, Director, KOIN Players.  
 Morrow, Fred, Reeds, Columbia Broadcasting System Dance Band.  
 Morton, Dorothy, Pianist, WSM.  
 "Mose and Charlie," Harold Hughes, Jose Simonson, KOIL.  
 Moses, Eva, Hostess, KPON.  
 Moses, Everett Allyn, Band Conductor, WSUN.  
 Moss, Frank, Musical Director of KFRC and WFRC Concert Orchestra; a concert pianist of distinction; has co-starred throughout America with Alice Gentle, Marjory Maxwell, Tina Lerner, Louis Persinger, Lawrence Strauss and others. He is an Ampico recording artist and former director of music at the University of Hawaii, KFRC.  
 Moss, Nora La Mar, Contralto, WHB.  
 Munn, Frank, Tenor, Former, One of Rudd Light Opera Group, National Broadcasting Company.  
 Murphy, Ella, Weekly Book Reviews, KMA.  
 Murphy, Russell, Tenor, WCCO.  
 Murray, Norine, Irish Songs, WOC.  
 Murray, Rachel Neil, Guitarist, WSM.  
 Music Masters, Twenty-Piece Concert Orchestra, WBAP.  
 Musical Chiefs, Don Travline, Max Freedman, WCAU.  
 Myatt, Mrs. Herman, Soprano, WSM.  
 Myer, Dwight A., Engineer, WBZA.  
 Myers, Walter, "Mr." of Universal Radio Features, WEEL.  
 Mystery Three, WEBB.

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 Nerat, Andrew, Jugo-Slavacia Grand Opera Soloist, KSTP.  
 Neumann, Howard, Musical Director, WENR-WBCN.  
 Nevins, George, Tenor and Member of Nashville Men's Quartet, WLAC.

Newman, J. W., Chief Operator, WFLA-W SUN.  
 Nice, Dr. Clarence, Director Rollins College Conservatory Program, WDBO.  
 Nicholls, John N., Announcer, Staff Pianist, Baritone, KOIN.  
 Nichols, G. B., Spanish Announcer, KFDM.  
 Nichols, Martin, Tenor, WSM.  
 Nichols, Red, Trumpeter, Columbia Broadcasting System Dance Band.  
 Nichols, Robert, Associate Announcer, Baritone, KOMO.  
 Nicholson, James, Chief Operator, WCSH.  
 Nicholson, Williams B., Tenor, WSM.  
 Nightingale, Helen, Soprano, KOIL.  
 Noel, Harold, Announcer, Publicity, WGES.  
 Noel, Mrs. L. G., Pianist and Teacher of Piano, WLAC.  
 Novak, Frank, Tenor, WCCO.  
 Novis, Donald, Tenor, KMTR.  
 Nye, Harry G., Announcer of Setting-Up Exercises of Early Risers' Club, KSTP, is Physical Director of the St. Paul Y. M. C. A.

OAKLEY, Iris Martinson, Contralto, KOIN.  
 Oakley, John, Bass, National Broadcasting Company.  
 Oakley, Victor Dale, Announcer, WFAA.  
 Obermann, Frank, Violin, Viola and Piano, National Battery Symphony Orchestra, KSTP.  
 Oberndorfer, Marx and Anne, Musicians, Composers, Students, Teachers and quite a lot of other things, too. The Oberndorfers give WMAQ and WQJ fans entertaining and edifying accounts of the romances in the lives of great composers and the music these masters wrote under the inspiration of the romances. At present they are studying in the MacDowell artist colony at Petersboro, N. H. They return to the air Sept. 16.  
 O'Brien George, Tenor, National Broadcasting Company.  
 Ochi-Albi, Nicholas, Cellist, KNX.  
 O'Connor, (Billy) William, Tenor, Mr. O'Connor has been a staff artist of WLAC for the past ten months, and has won for himself great popularity as a soloist. He is a member of the team, "Billy and Bob, the B. B. Boys." WLAC.  
 O'Connor, Stanley, Baritone, KOIN.  
 O'Dea, Margaret, Contralto, KPO.  
 Odell's Hotentots, Orchestra, WLAC.  
 Ogle, Lady Ruth, Ballad and Blues Singer, WLAC.  
 O'Grady, William, Tenor, KTSP.  
 O'Halloran, Harold, Chief Announcer of the Voice of Labor Station. He was chosen for this position because not only has he a very pleasant voice over the air but he has a very good bass voice which is heard regularly. He can sing any sort of music from the popular to the most classical. Tune in and hear him at WCFL.  
 O'Kane, Dick, Popular Singer, WHB.  
 Oldre, Ferd, Banjoist, WCCO.  
 Olds, E. L., Technical Director, KTHS.  
 Olds, Dorothy, Pianist, KVOO.  
 O'Leary, Joseph, Leader of O'Leary's Irish Minstrels, WEEL.  
 Olivetti, Althea, Mezza-Soprano, KNX.  
 Olivetti, Eva, Light Opera Prima Donna, KMTR.  
 Olsen, Al, and his Whispering Guitar, WBAP.  
 Olsen, Robert, Tenor. Graduated from the try-out programs six months ago, and is now one of the Radio sensations of the West, KFRC.  
 Olson, Clarence, Orchestra Leader, Violinist, WCCO.  
 Olson, Mrs. Clara, Soprano, WCCO.  
 Olson, Mrs. H. O., Cellist, WLAC.  
 O'Neill, Helen, Program Director, KFRC.  
 O'Neil, Lucille, Soprano, WJAZ.  
 Opie, Everett George, Announcer, Manager Research Department, Continuity Writer, and Director KSTP Players, is about to celebrate the close of his seventh year in Radio work. He began with KYW, then worked with WMAQ, WQJ, WIDO in Chicago and then went to WJZ. Mr. Opie has announced everything from market reports to grand opera. He is one of the originators of continuity programs and, with his keen sense of musical appreciations, has brought the right relation between the spoken and musical portion of Radio production in KSTP programs.  
 Optimistic Do-Nuts, KNX.  
 Oriental Male Quartet, WLS.  
 Orr, Mrs. Jones, Violinist, WLAC.  
 Orlofski, Clare, Contralto, WFLA.  
 Orowitz, Eli M., Weekly Movie Broadcasts, WPG.  
 Osina, Sophia, Pianist, KVOO.  
 Oswitz, Bertha, Lyric Soprano, KWIK.  
 Otey, Florence Walden, Member of Trio, WBAL.  
 Owen, Delos, Theatrical man of long experience with many musical shows and a host of popular tunes to his credit. In charge of WGN's popular programs. Came in WGN January 1, 1928. This is his first Radio work.  
 Owen, Robert, Chief Engineer, KOA.

Morrison, Clair E., Manager of KYA. Mr. Morrison received his early training as director of KPO, San Francisco. For the past year and a half he has been piloting KYA into national prominence. The reason he is not on the air now as much as formerly is because he is too busy looking after all the details which go toward making a smooth broadcast.  
 Morrison, Edris, Director, KOIN Players.  
 Morrow, Fred, Reeds, Columbia Broadcasting System Dance Band.  
 Morton, Dorothy, Pianist, WSM.  
 "Mose and Charlie," Harold Hughes, Jose Simonson, KOIL.  
 Moses, Eva, Hostess, KPON.  
 Moses, Everett Allyn, Band Conductor, WSUN.  
 Moss, Frank, Musical Director of KFRC and WFRC Concert Orchestra; a concert pianist of distinction; has co-starred throughout America with Alice Gentle, Marjory Maxwell, Tina Lerner, Louis Persinger, Lawrence Strauss and others. He is an Ampico recording artist and former director of music at the University of Hawaii, KFRC.  
 Moss, Nora La Mar, Contralto, WHB.  
 Munn, Frank, Tenor, Former, One of Rudd Light Opera Group, National Broadcasting Company.  
 Murphy, Ella, Weekly Book Reviews, KMA.  
 Murphy, Russell, Tenor, WCCO.  
 Murray, Norine, Irish Songs, WOC.  
 Murray, Rachel Neil, Guitarist, WSM.  
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**Pratt, Russell.** Humor, hoakum and harmony are pleasedly intermingled when Russell Pratt together with Ransom Sherman and Joe Rudolph, clown over The Daily News program. The three "phee dees," specialists in amusements of any kind and pure bunk of every kind, stage the Musical Potpourri. In addition, Russell is the organizer of the Topsy Turvy Time Radio Club for boys and girls. The club, with almost 300,000 members to date, is broadcast over WMAQ.

**Pulley, Guy and Katherine.** Ukulele, Banjo, Guitar, WLS.

**RADER, C. B.,** Market Announcer, KFJH.

**Radley, Verne,** Orchestra, KTHS.

**Randall, Art,** Director of Royal Fontelle Orchestra, WOV.

**Railite, Y. M. C. A. Band,** under the direction of John G. Miller, WLAC.

**Raine, Grace,** director of vocal music for WLW-WSAI. Mrs. Raine was the musical director of WSAI before it was taken over by the Crosley Radio Corporation. The vocal destinies of both WLW and WSAI now are in her charge. Her arrangements of quartets and vocal ensemble literature have helped to make WSAI famous for its vocal offerings.

**Randell, Harlan,** Baritone, WHT.

**Rankel, John,** Baritone, WHT.

**Rupp, J. C.,** Announcer, Operator, KMA.

**Raul, Helen,** Pianist, WIBO.

**Ray, Bill,** Chief Announcer, KFWE.

**Raymond, Joseph,** Violinist, Columbia Broadcasting System Dance Band.

**Reddy, Laurence,** Baritone, WCCO.

**Redfern, Gene,** and Barney Breene, Harmony Team, KVOO.

**Redmond, Aidan,** Chief Announcer, WBZ.

**Red Peppers,** Frank Silsby, Director, KVOO.

**Reed, Norman,** Chief Announcer, WPG.

**Reedy, Dorothy Heywood,** Pianist, KVOO.

**Reep, Philip,** Tenor, WHAM.

**Reeves, Wenona,** Contralto, KWK.

**Rehberg, Lillian,** Violin-Cellist, KYW.

**Reid, Lewis,** Announcer of WOR and the Columbia Chain. He came to the broadcasting world from the silent drama and is, perhaps, the handsomest man in radio. In spite of the fact that he gets a heavy mail from his invisible audience and in spite of the fact that he was a favorite on the screen, Lewis Reid remains a very modest man. That is probably the reason he is so popular. His most exciting adventure was getting lost in Central Park, and he was driving the car, too. After driving through the park he came out where he went in and had to drive around it.

**Reinmuth Trio,** Vocalists, WCCO.

**Renard, Jacques,** Director of Coconut Grove Orchestra, WEEL.

**Rendina, S. F.,** Pianist, Director of K. C. Artist Trio, Director of Concert Orchestra, WHB.

**Remier, Tiny,** Soloist, WDAF.

**Reseburg, Walter,** Baritone, KOMO.

**Reser, Harry,** Director Clitquot Club Eskimos, National Broadcasting Company.

**Resta, Francis,** Director of the 17th U. S. Infantry Band, WOW.

**Revere, Everett,** Bass, WSUN Quintet, WSUN.

**Reymer's R. W. B. Trio,** Jack Thompson, Comedian; Ed Ricks, Bass; Edgar Sprague, Tenor; KDKA.

**Reynolds, Al,** Comedian, Dialect Stories, KTHS.

**Reynolds, F. W.,** Announcer, WHAM.

**Rhies, Frank,** Pianist, KVOO.

**Rhys-Herbert Male Quartet,** WCCO.

**Rhythm Kings,** Charles Fitz-Gerald, Director, WJR.

**Rice, Effie,** Pianist, WADC.

**Rice, Gladys,** Character Singer, Roxy's Gang, National Broadcasting Company.

**Rice, Glen,** Assistant Manager, KNX.

**Rice, Lew,** Operator at WMAQ, who pinch hits as Sports Announcer when Hal Totten runs out of words at the big league baseball games and in the fall at the football affairs.

**Richardson, Mrs. Henry E.,** Contralto, WSM.

**Richie, George T.,** Announcer, Station Accompanist, KOA.

**Richison and Sons,** Old Time Fiddlin' Music, KVOO.

**Richley, Tom,** Staff Xylophonist of WLW-WSAI. He plays xylophone solos, is drummer on the concert programs, and takes care of the popular programs for Mr. Stoess. Mr. Richley is a graduate of Ohio State, where he started playing the xylophone with the Gee Club. After college, he organized his own dance band. However, annoyed by the unprofessional attitude of his men, he fired them all and devoted himself to a season of intensive musical training. Since then, wherever he has traveled with orchestra, he has "stopped the show."

**Richter, Michael,** Flutist of Ensemble, WBAL.

**Riddell, Jimmie,** Director of Ensembles, KOMO.

**Ridley and Adkins,** Guitars, KVOO.

**Ridley, Bob,** Steel Guitarist, KVOO.

**Rideout, E. B.,** Meteorologist, WEEL.

**Riesinger, Hazle,** "The Sooner Girl," Staff Singer, Assistant Director, KFJF.

**Rines, Joe,** and his Elks Hotel Orchestra, WEEL.

**Risinger, J. L.,** Announcer, KFDM.

**Ritchie, Albany,** Violinist, KFOA.

**Rivers, V. C.,** Publicity, KJR.

**Rix, Winona,** Contralto, KWK.

**Rix, Jane Eastor,** Soprano, KPO.

**Roberts, Albert,** Baritone, WSM.

**Roberts, "Bill,"** Fiddler, WLAC.

**Roberts, Helen Buster,** Organist, WBAP.

**Robinson, C. C.,** Old-Time Fiddler, WOC.

**Robinson, Irving B.,** Technical Director, WNAC.

**Robinson, Lloyd,** Bass, KFAB.

**Rocco Grella's Saxophone Octet,** WFLA.

**Rochester String Quartet,** Allison MacKown. Cellist; Carl Van Hosen, 1st Violinist; Abram Boone, 2nd Violinist; Arthur Stillman, Violinist; WHAM.

**Rock, Vincent,** Soloist, WDAF.

**Rodda, John,** Tenor, WDBO.

**Rodgers, Mrs. R. L.,** Coloratura Soprano, WFLA.

**Roe, Thelma,** Violinist, KVOO.

**Roclofsma, E.,** Clarinetist, Columbia Broadcasting System Symphony Orchestra.

**Roentgen, Engelbert,** Cellist, WCCO.

**Roesch, Anna,** Pianist, WLAC.

**Rogers, Ellen,** Jass Pianist, Blues Singer, KGW.

**Rogers, Ralph,** Universal Radio Features, Director of "Mr. and Mrs. Skits," WEEL.

**Roger Williams' Club Quartet,** KVOO.

**Rogers, Naylor,** Manager, KNX.

**Ronayne, Mary C.,** Assistant Program Director, WEEL.

**Ronning, Russell,** Saxophonist, WCCO.

**Rose, Hazel Coate,** Pianist, WSM.

**Rose, Hortense,** Soprano, Pianist, WSAI.

**Rosine, Beulah,** Conductor of WBBM Concert Ensemble, WBBM.

**Ross, Mrs. R.,** Coloratura Soprano, WFLA.

**Rothermel, Charles,** Banjoist, WGES.

**Rounders,** Myron Neisley, 3rd Tenor; Dick Hartt, Baritone; Armond Girard, Bass; Dudley Chambers, 1st Tenor; Bill Cowles, Pianist; Ben McLaughlin, 2nd Tenor; Pacific Coast Network, National Broadcasting Company.

**Rouse, Gene,** Announcer, WJJD.

**Rowell, Glenn,** of Ford and Glenn, WLS, WFAA.

**Ruby, Bernard,** Member of Ruby Trio, KMA.

**Ruby, Floyd,** Member of Ruby Trio, KMA.

**Ruby Trio,** KMA.

**Rucker, Stanley,** One of the Cornhusker Trio, KMA.

**Rudolph, Joe,** Member of Potpourri Time, WMAQ.

**Ruff, Olga,** Soprano, KOIN.

**Ruffner, Edmund,** Announcer, National Broadcasting Company.

**Ruppel, Vera,** Soprano, WMAK.

**Rush, Ford,** of the Ford and Glenn, WLS, WFAA.

**Russell, Elaine,** Blues Singer, KWK.

**Russell, Jack,** WMBB-WOK.

**Russian Native Orchestra and Art Troupe,** WCCO.

**Russo's String Quintet,** WDAF.

**Ruth, Estelle,** Pianist, WADC.

**Ruth Snyder,** Indigo Blues Singer, WSBC.

**Ryan, Frank,** Sports Announcer, WEEL.

**Ryan, Kathleen,** Contralto, at WGN since early in 1925. A fixture in the WGN Mixed Quartet, WGN.

**Ryan, Quin,** Director of Feature Broadcasts, Feature Announcer. "Been at it" in Radio since 1923. One of original directors of WLS and heard before that in special broadcasts over WMAQ. Came to WGN in middle of 1924. Known to thousands as one of the most vividly graphic and entertaining of the country's sports announcers. Has broadcast everything from a senatorial debate and an evolution trial to a high school football game. His stories of Army Trial, Chicago vs. Illinois (Red Grange), 1925, are regarded as classics in Radio reporting, WGN.

**Ryan, Russell,** Assistant Announcer, WDAF.

**SACHSE, Alice Warren,** Program Director, WPC.

**Safford, Harold A.,** Assistant Director and Announcer of WLS. Into Radio a year ago from the newspaper field where he was for the last eight years managing editor of the Sioux Falls, S. D., Daily Argus-Leader. A violinist for many years and did much professional playing in theatrical and concert orchestras. Graduate South Dakota State College, Brookings, S. D. In U. S. forces during World War. Master of ceremonies at National Barn Dance at WLS and "Captain" of the WLS Showboat. Finds time in addition to program duties to keep his hand in the newspaper game by directing publicity work for the station.

**Sagamore Hotel Orchestra,** Hughie Barrett, Leader; Mort Adams, Johnnie Wade, Freddie Menzer, Saxophones; Charles Jacobs, 1st Trumpet; Fred Wagner, 2nd Trumpet; Norman Booth, Trombone; Frank Smith, Banjo; Fred Kay, Bass; "Prep" Ward, Percussion; Frank Skultety, Piano; Bob Hemming, Piano; WHAM.

**Sager, Elizabeth Davis,** Pianist, WLAC.

**Sainsbury, Rev. Dr.,** Democrat of the Dinner Table, KSTP.

**Salernos,** Out of Italy by way of Madison, Wis., Lawrence, Baritone Member; Frank, Virtuoso Accordionist, WGN.

**Saltsman, Marguerite,** Lyric Soprano, WSUN Quintet, WSUN.

**Samanisky, Cello Soloist,** Russian Arte Troupe of Danvers, Musicians and Vocalists, KSTP.

**Sam and Petunia,** KFOA.

**Sampson, H. P.,** Announcer, WABC.

**Samson, Dewey J.,** Tenor, WCCO.

**Samelle, Andy,** Saxophonist of the Ipana Troubadours, National Broadcasting Company.

**Sanders, Mrs. De Page,** Pianist, WLAC.

**Sanders, Rubye Taylor,** Violinist, WLAC.

**Sandman Song-Bird,** WBAL.

**Sandrock, Helen,** Violinist, KWK.

**Sanford, Harold,** Music Director, National Broadcasting Company.

**Sargent, Jean,** Program Manager, WNAC.

**Sarli, Al,** Ballad Pianist, KWK.

**Sartain, Daisy,** Pianist, WLAC.

**Satley, Mac,** Impresario of Popular Shows, Singer, An Occasional Announcer, WGN.

**Saumenig, J. Dudley,** Studio Director and Announcer of WSUN. His "Why Stay Up North" coming to you, probably during a snowstorm, in the middle of February, from "The Land of Sunshine and Oranges—With a Temperature of 72 Degrees," brought walls of "protest, last winter, from Northern listeners not fortunate enough to enjoy the Florida sunshine."

**Saunders, Harold,** Violinist in Saunders' Bachelor Old Time Trio, KSTP.

**Savage, Mrs. Henry,** Soprano, WLAC.

**Sawyer Saxophone Group,** WJR.

**Schaetgen Trio,** Instrumental, WCCO.

**Schellner, Max,** Violinist, National Battery Symphony Orchestra, KSTP.

**Schenck, Charles A.,** Producer, National Broadcasting Company.

**Schenck, Richard,** Operator, WLW.

**Scheurer, Karl,** Violinist, WCCO.

**Schilling, John T.,** Announcer, Director, has been with WHB since it went on the air in 1922. Kansas City fans have never tired of his voice which is a compliment in itself. This is no doubt due to the fact that he is thinking of his invisible audience rather than himself. Mr. Schilling has always stood high in any announcers' contest. He maintains the same high standard of programs.

**Schindler, Willard,** Baritone, National Broadcasting Company.

**Schlegel, George,** Operator-Announcer, WSUN.

**Schneider, John K.,** Announcer, KEX.

**Schoelwer, Eddie,** Pianist, one of the Baby Grand Twins, Big Clown of the Four K Safety Club, WSAI.

**Schoening, Virginia,** Assistant Librarian, KSTP.

**Schoetgen, Dora,** Pianist in Schoetgen Trio, KSTP.

**Schoffeld, Mrs. Henry,** Soprano, WLAC.

**Schramm, Sarah,** Pianist, WFLA.

**Schroeder, Leon,** Baritone, KVOO.

**Schultz, E. E.,** Director of Setting-Up Exercises at WLW.

**Schuit, Arthur,** Pianist, Columbia Broadcasting System Dance Band.

**Schoop, Dorothea,** Rehearsal Accompanist, KGW.

**Schwab, May Dearborn,** Soprano, KPO.

**Schwartz, "Bill," Jr.,** Soloist and Member of Vanderbilt University Football Squad, WLAC.

**Schwartz, Jean Taradash,** Violinist, WLAC.

**Schwartzler, Ethel,** Violinist, WMBB-WOK.

**Scott, Ivy,** Soprano, National Broadcasting Company.

**Scott, Jose,** WSBC.

**Seull, Fern,** Staff Accompanist, WGN.

**Seale, Walter B.,** Baritone, WOAN.

**Searle, Don,** Announcer, Station Manager, KOIL.

**Sebel, Frances,** Soprano, National Broadcasting Company.

**Seeley, Margaret Calhoun,** Pianist, WLAC.

**Seixas, Dr. P. M.,** Setting-Up Exercises, KNX.

**Selinger, Henry,** Program Director of Station WGN and Manager-in-Chief of its numerous musical activities. His Drake Concert ensemble is a pioneer radio orchestra, having broadcast over WDAF (later WGN) back in 1923. He is known as the Phantom Violin, WGN.

**Selph, Orris M.,** Chief Operator, Announcer on Sunday Service, WRVA.

**Semmler, Alexander,** Assistant Conductor, Columbia Symphony Orchestra.

**Semple, Tom,** Scotch Entertainer, WLAC.

**Serafino, Bertha,** Popular Pianist, KFDM.

**Seven Aces,** "All Eleven of 'Em," WBAP.

**Seymour, L. J.,** Announcer, WCCO.

**Shadwick, E. Joseph,** Violinist, WCCO.

**Shaffer, George,** Saxophonist, KVOO.

**Shaffer, Rachel Watson,** Soprano, KVOO.

**Shannon, John Finley,** Pianist, WSM.

**Shannou, Mrs. Marguerite,** Pianist, WLAC.

**Shannon, Ray,** Tenor, WDAF.

**Shapiro, Leon,** Violinist, WDBO.

**Sharrman, Mrs. Olive,** Woman's Hour, WJR.

**Shaver's Jubilee Singers,** WLS.

**Shaw, Dudley,** "The Tired Hand," Director, Chief Announcer, KFJF.

**Shaw, R. M.,** "Father Time," Office Manager, KFJF.

**Shean, Jack,** Tenor, National Broadcasting Company.

**Shea's Stage Band,** Alex Hyde Director, WMAK.

**Shea's Symphony Orchestra,** WMAK.

**Sheehan, Bartholomew,** Announcer, WLWL.

**Sheldon, Chet,** Orchestra, KFJH.

**Shell, Fred,** Cellist, KOMO.

**Shelton, Manie Bess,** Soprano, WLAC.

**Shepard, Jr., John,** President, Treasurer, WNAC.

**Shepard, John, 3rd,** Executive in Charge, WNAC.

**Sher, Lou,** Blues Singer, KWK.

**Sheridan, Maude,** Contralto, WFLA.

**Sherman, Joe,** Banjoist, KGW.

**Sinn, J. F.,** "The Boss," KSO.

**Skinner, Eula,** Soprano, WLAC.

**Skultety, Frank,** Pianist, WHAM.

**Stimmon, Wesley,** Baritone, KFOA.

**Sloaa, George R.,** Operator, WBAP.

**Smiley, Robert,** Announcer, KFRC.

**Smith, Amy L.,** Pianist, KWK.

**Smith, Anna Mary,** Soprano, KVOO.

**Smith, Arthur,** Fiddle, Barn Dance Entertainer, WSM.

**Smith, Beasley,** and His Orchestra, WSM.

**Smith, George,** Announcer, Director, WJAZ.

**Smith, Harold Osbourn,** Organist, WHAM.

**Smith, Lee O.,** Announcer, Director, KFDM.

**Smith, Madge,** Hawaiian Music, WHB.

**Smith, M. G.,** Fiddle, Barn Dance Entertainer, WSM.

**Smith, Mrs. Brentley,** Soprano, WLAC.

**Smith, Mrs. Quentin M.,** Soprano, WLAC.

**Smith, W. M.,** Banjoist, WLAC.

**Smith, Vernon H.,** "Bing," Announcer, WREN.

**Smith, Z. Franco,** Tenor Soloist, KSTP.

**Snell, George D.,** Technician-Announcer, KDYL.

**Sni-A-Bar Gardens Orchestra,** WDAF.

**Snyder, G. M.,** Assistant Operator, KHQ.

**Snyder, Reed,** Announcer, WOC.

**Sobey, Roy,** Vocalist, KYA.

**Sodero, Cesare,** Maestro, Opera Presentations, National Broadcasting Company.

**Sonnenfield, Helene,** Mezzo-Soprano, WLAC.

**Soreno Hotel Ensemble,** Louis Baer, Director, WSUN.

**Southern Melody Boys,** WFLA.

**Southern Ramblers,** Orchestra, under the direction of William Yeager, WLAC.

**Spalding, Margaret,** Junior Soprano, WFLA.

**Speakman, Burton,** Banjo Player, National Battery Symphony Orchestra, KSTP.

**Spiers, Byron,** Reads the Mail Bag at Topsy Turvy Time each afternoon over WMAQ at 5:15 o'clock.

**Spooner, Mrs. Morris,** Soprano, WSUN.

**Springtime Sereaders,** FLA.

**Stafford Sisters,** Novelty Harmony Team, KPON.

**Stamp, James,** Trumpet, National Battery Symphony Orchestra, KSTP.

**Standard Symphony Orchestra,** KPO.

**Sherman, Ransom,** The third of WMAQ's three "phee dees" of humor, hoakum and play as well as clown, and mirth and melody are his particular fortes. In one of his few serious moments he even can announce in an almost dignified manner. He and Russell Pratt add the Saturday night song cycle to the many other weekly programs they present The Daily News fans.

**Sher, Norm,** Pianist, WGES.

**Sherris, Marley R.,** Announcer, Born in Toronto, Canada, June 23, 1884. Studied piano and singing in the Toronto Conservatory of Music and in Chicago. He made appearances all through Canada and the Western States. Finally studied in London, England, and returned to New York, National Broadcasting Company.

**Shields Louise,** Pianist, WSM.

**Shields, Lytton J.,** President, National Battery Broadcasting Company, Owners and Operators of KSTP. He is the principal owner and originator of KSTP and holds the position of Director of Public and Business affairs of the St. Paul Association in St. Paul. Mr. Shields is a Junior Pioneer of St. Paul and has taken a leading part in the civic development of the city. He is President of the National Battery Company, a Director of the First National Bank in St. Paul, and a member of the White Bear Yacht Club, the Minnesota Club, the St. Paul Athletic Club, and the Rotary Club. His great interest in Radio development is evidenced in the effort which he put forth in establishing KSTP, the "baby" of Radio stations, and in employing a full 21-piece symphony orchestra to provide for the entertainment of the radio listeners.

**Shields, Mrs. E. P.,** Contralto, KTHS.

**Shippee, Max E.,** Ballad Singer, WBAP.

**Shirk, Kenneth,** Engineer, KOIL.

**Shirley, Ruth,** Colatura Soprano, WSUN.

**Shoffner, Charles P.,** Weekly Talks, WFL.

**Shope, Henry,** Tenor, National Broadcasting Company.

**Shirk, Kenneth G.,** Technical Staff, KOIL.

**Shottiff, Jack,** Operator, WDAF.

**Shriner, Patti Adams,** Pianist, KVOO.

**Shroeder, Leon,** Baritone, KVOO.

**Shuck, Mrs. J. G.,** President Tuesday Morning Music Club, WFLA.

**Shumate Brothers,** KMA.

**Shurtz, E. Judson,** Baritone, WOC.

**Shillans, Male Quartet,** WOC.

**Sickinger, Hodel,** Pianist, WDAC.

**Silberstein, Herbert,** Violinist, WOC.

**Silverton, Edna,** Director of the Crosley Women's Hour of WLW. Is a graduate of Ohio State and has a number of original stories and poems to her credit.

**Simmons, Bertha,** Popular Singer, KFDM.

**Simon, Harry,** Director of the KFRC Dance Orchestra, Formerly Director at The Ambassador, Ltd., Melbourne, Australia, KFRC.

**Simonds, Harold,** Baritone and Announcer, WFL.

**Simonds, Raymond,** Leader of Whiting's Quintet, Male, WEEL.

**Simons, George,** Announcer, WMAQ-WQJ.

**Simons, Mildred,** Announcer, WCCO.

**Simpleton Fitts,** Conducts the Early Bird program from 7-8 a. m. daily. When "Simp" wears his other uniform he is known as Munroe Upton, Announcer par excellence, KFRC.

**Simpson, Pauline,** Pianist, KTHS.

**Singleton, Harold,** Baritone, WHAM.

**Stanton, Andrew T.,** Announcer-Tenor, WCAU.

**Star's Novelty Trio,** WDAF.

**Star's String Trio,** WDAF.

**Steffani, Olga,** Contralto, KPO.

**Stein, John,** Baritone, Director of Stein Mixed Quartet, WADC.

**Stentz, J. Dale,** Director-Announcer, WWNC.

**Stern, Samuel Maurice,** Cellist, WBAL.

**Stewart, Kathleen,** Accompanist, Pianist. Has been with the National Broadcasting Company Three Years.

**Stirling, Jean,** Pianist, WOW.

**Stoess, William C.,** Musical Director of the Crosley stations WLW-WSAI. He has a permanent staff orchestra and a calling list that includes all members of the Cincinnati Symphony as well as every other expert instrumentalist in Cincinnati. He makes up the programs for sixteen orchestra concerts every week in addition to supervising their direction and the presentation of a number of other orchestras which come into the stations as complete units under their own directors. In his "spare time" he presents the Miniatures of the Masters series of musical history talks on WLW at 4:00 P. M. five days a week, plays the solo violin, and announces.

**Stone, Warren L.,** Basso, WSUN.

**Stoner, Marjorie,** Contralto, WSUN.

**Stopp, Gerald,** Radio Dramatic Director and producer, National Broadcasting Company.

**Storer, Lucille,** Pianist, WFLA.

**Storey, Marshall,** Leader, Hawaiian Beach-combers, KSTP.

**Southern Plantation Singers,** WFLA.

**Stowman, Kenneth W.,** Publicity Director.

**Strigl, Robert,** Announcer, WMAK.

**Stringer, Mrs. John A.,** Contralto, WSUN.

**String Pickers,** Hawaiian Instrumental, WWJ.

**Strout, R. D.,** Operator, WBAL.

**Sullivan, Jerry,** Director of WSBC. Who does not remember WQJ, Chi-Caw-Go. Yes, that was Jerry Sullivan, and he began announcing way back when. At the present time he is putting WSBC on the Radio map. When his cheery voice is absent from the station, he is away singing in vaudeville. Jerry is one of the best of Blues Singers, and has written songs of his own.

**Sunner, Everett,** Tenor, WSUN.

**Sunderman, Elsie,** Soprano-Assistant Studio Hostess. Conducts the Kitchen Council, KSO.

**Sunderman, Lloyd,** Bass Soloist, KSTP.

**Sunny Jim and His Dandies,** WDAF.

**Sunny Tennessee Quartet.** This quartet, which is very popular throughout the middle section of the United States, will be heard over WLAC each Saturday evening throughout the coming fall and winter season. It is composed of the following members: Mrs. Herman Myatt, Soprano; Eva Thompson Jones, Contralto; Harry Walters, Bass; George Nevins, Tenor, Louise Shields, Accompanist, WLAC.

**Superiod, Fred,** Lyric Tenor, KWK.

**Sutcliffe, Lillian,** Assistant to Sales Manager, KSTP.

**Sutherland, George L., Jr.,** WPTF's Manager. Has announced in the past from WBZ, WDBO, WMBF, WSEA.

**Sutoff, Helen,** Contralto Soloist, KSTP.

**Swanson, Helen,** Office Manager and Secretary to the Manager, KSTP.

**Swanson, Nels,** Bass Soloist, KSTP.

**Sweeney, Mrs. Louis,** Whistler, WLAC.

**Sweeney, Robert,** Bass, WFLA.

**Symphonic Male Quartet,** WADC.

**TAGGART, Dorothy,** Soprano, Office Assistant, KOMO.

**Talbot, Bryce,** Baritone, Character Singer. Known for his Gilbert & Sullivan and musical comedy programs, WGN.

**Talbot, Freeman,** Announcer - Director KOA. The friendly atmosphere at KOA, Denver, is for the most part due to the genial disposition of Mr. Talbot, the Director. He is, also, one of those announcers who has broadcast everything and from every place. He has broadcast from the depths of mines and from the tops of mountains. He also directs the KOA Minstrels which have been winning so many Radio laurels the last two years. The Radio Rodeo Radio, one of the biggest radio productions in the last few years, was also directed by Mr. Talbot. He manages to infuse some of the western atmosphere into the station. All the programs have a distinct individuality.

**Tall, S. Broughton,** Head of Musical and Literary Department. He is author of the "Musical Memories," WBAL.

**Tank, Herbert F.,** Engineer, WWJ.

**Tanksley, Louise,** Contralto, WLAC.

**Tarbell, Madge,** the Girl Baritone, KSTP.

**Taylor, Bernice,** Dramatic Soprano, KYW.

**Taylor, Frank,** Popular Pianist, KOIN.

**Taylor, Rose,** Accompanist, WDAF.

**Ted Weems,** Victor Recording Orchestra, WDAF.

**Teget, Leona,** Flower and Domestic Science Talks, KMA.

**Teeter, Icey,** Dramatic Reader, WOC.

**Teeter, Kenneth,** Baritone, KOIN.

**Temple, O. D.,** Tenor, WOW.

**Tennyson, Juanita,** Soprano, the Original "all-around musical athlete." She has had an excellent musical education, is an experienced concert and operatic singer, but is not reluctant to do a popular number now and then.

**Tepley, John,** Bass, KOMO.

**Teschion, Marion,** Clarinet and Saxophone, National Battery Symphony Orchestra, KSTP.

**Thaden, Zona Gale,** Staff Pianist and Accompanist. Composer and Member of Pinellas County System of Schools, WFLA.

**Thiede, Elsie,** Soprano, Columbia Broadcasting System.

**Third Infantry Band,** Carl Dillon, Conductor, WCCO.

**Thomas, Bob,** Announcer, KWK.

**Thomas, Dolph,** Chief Announcer, Studio Director, Baritone, KOIN.

**Thomas, Hor,** Tenor, National Broadcasting Company.

**Thomas, Lloyd C.,** Commercial Manager of Westinghouse Stations. His early experience in Radio was secured at KFXX.

**Thompson, Billy,** Baritone, KVOO.

**Thompson, C. R.,** Announcer, WAUF.

**Thompson, Donald,** Announcer, KPO.

**Thompson, Fagan,** Baritone, WLAC.

**Thompson, Mae,** Soprano, KFRC.

**Thompson, R. Lee,** Violinist, WADC.

**Thompson, Ruth,** Contralto, WSUN Quintet.

**Thorgersen, Edward,** Announcer, Pianist, Engineer, National Broadcasting Company.

**Thornton, Henry,** Organist, WOW.

**Thorwald, John,** Director-Announcer, WRR.

**Throm, Ludwig,** Drums, WDAF.

**Tison, James F.,** Operator, WFLA.

**Tison, W. Walter,** Director-Announcer. This genial Director of WFLA is a native Floridian, born in the northern part of the state during the Spanish-American War. He specialized in Radio at Harvard University. Mr. Tison brings to the microphone the wealth of his experiences as Radio operator, both during the World War and afterwards. Naturally enough his first experience in voice transmission was with the American destroyers. Evidently his tone quality was good even in those days. After he left the U. S. Shipping Board, he belonged to the staff of WSB, and when the 500-watt equipment of this station was sold to Clearwater, he took charge of it. Have you heard his clever pronunciation of Florida?

**Todd, Rev. John,** Sunday Morning Service, WMA.

**Tofalli, John,** Accordionist, Pacific Coast Networks, National Broadcasting Company.

**Tom and Jerry,** Bob Lee, Ethel Warner, WHB.

**Tom, Joe and Jack,** Minstrel Men, WSM.

**Tone, William,** Trombonist, Melophonist, Columbia Broadcasting System Dance Band.

**Topping, John D.,** Publicity Director, WWNC.

**Torrey, Mrs. J. D.,** Pianist, WSM.

**Totten, Hal,** Sport Announcer. When the football season or the baseball comes around, the Daily News station, WMAQ, calls upon Hal Totten to do the announcing and for the season he leaves his editorial desk. Fans think no one can announce these two sports like Hal. As most of his five years of newspaper work has been spent writing sport copy, it is not queer that he should qualify in this capacity. He remembers football announcing when the Radio reporter faced a mike exposed to all sorts of weather and often these, now the announcers sit tranquilly behind glass and report each play undisturbed by the weather.

**Talbot, Bryce,** Baritone, Character Singer. Known for his Gilbert & Sullivan and musical comedy programs, WGN.

**Talbot, Bryce,** Baritone, Character Singer. Known for his Gilbert & Sullivan and musical comedy programs, WGN.

**Shapiro, Leon,** Violinist, WDBO.

**Sharrman, Mrs. Olive,** Woman's Hour, WJR.

**Shaver's Jubilee Singers,** WLS.

**Shaw, Dudley,** "The Tired Hand," Director, Chief Announcer, KFJF.

**Shaw, R. M.,** "Father Time," Office Manager, KFJF.

**Shean, Jack,** Tenor, National Broadcasting Company.

**Shea's Stage Band,** Alex Hyde Director, WMAK.

**Shea's Symphony Orchestra,** WMAK.

**Sheehan, Bartholomew,** Announcer, WLWL.

**Sheldon, Chet,** Orchestra, KFJH.

**Shell, Fred,** Cellist, KOMO.

**Shelton, Manie Bess,** Soprano, WLAC.

**Shepard, Jr., John,** President, Treasurer, WNAC.

**Shepard, John, 3rd,** Executive in Charge, WNAC.

**Sher, Lou,** Blues Singer, KWK.

**Sheridan, Maude,** Contralto, WFLA.

**Sherman, Joe,** Banjoist, KGW.

**Sinn, J. F.,** "The Boss," KSO.

**Skinner, Eula,** Soprano, WLAC.

**Skultety, Frank,** Pianist, WHAM.

**Stimmon, Wesley,** Baritone, KFOA.

**Sloaa, George R.,** Operator, WBAP.

**Smiley, Robert,** Announcer, KFRC.

**Smith, Amy L.,** Pianist, KWK.

**Smith, Anna Mary,** Soprano, KVOO.

**Smith, Arthur,** Fiddle, Barn Dance Entertainer, WSM.

**Smith, Beasley,** and His Orchestra, WSM.

**Smith, George,** Announcer, Director, WJAZ.

**Smith, Harold Osbourn,** Organist, WHAM.

**Smith, Lee O.,** Announcer, Director, KFDM.

**Smith, Madge,** Hawaiian Music, WHB.

**Smith, M. G.,** Fiddle, Barn Dance Entertainer, WSM.

**Smith, Mrs. Brentley,** Soprano, WLAC.

**Smith, Mrs. Quentin M.,** Soprano, WLAC.

**Smith, W. M.,** Banjoist, WLAC.

**Smith, Vernon H.,** "Bing," Announcer, WREN.

**Smith, Z. Franco,** Tenor Soloist, KSTP.

**Snell, George D.,** Technician-Announcer, KDYL.

**Sni-A-Bar Gardens Orchestra,** WDAF.

**Snyder, G. M.,** Assistant Operator, KHQ.

**Snyder, Reed,** Announcer, WOC.

**Sobey, Roy,** Vocalist, KYA.

**Sodero, Cesare,** Maestro, Opera Presentations, National Broadcasting Company.

**Sonnenfield, Helene,** Mezzo-Soprano, WLAC.

**Soreno Hotel Ensemble,** Louis Baer, Director, WSUN.

**Southern Melody Boys,** WFLA.

**Southern Ramblers,** Orchestra, under the direction of William Yeager, WLAC.

**Spalding, Margaret,** Junior Soprano, WFLA.

**Speakman, Burton,** Banjo Player, National Battery Symphony Orchestra, KSTP.

**Spiers, Byron,** Reads the Mail Bag at Topsy Turvy Time each afternoon over WMAQ at 5:15 o'clock.

**Spooner, Mrs. Morris,** Soprano, WSUN.

**Springtime Sereaders,** FLA.

**Stafford Sisters,** Novelty Harmony Team, KPON.

**Stamp, James,** Trumpet, National Battery Symphony Orchestra, KSTP.

**Standard Symphony Orchestra,** KPO.

**Sherman, Ransom,** The third of WMAQ's three "phee dees" of humor, hoakum and play as well as clown, and mirth and melody are his particular fortes. In one of his few serious moments he even can announce in an almost dignified manner. He and Russell Pratt add the Saturday night song cycle to the many other weekly programs they present The Daily News fans.

**Sher, Norm,** Pianist, WGES.

**Sherris, Marley R.,** Announcer, Born in Toronto, Canada, June 23, 1884. Studied piano and singing in the Toronto Conservatory of Music and in Chicago. He made appearances all through Canada and the Western States. Finally studied in London, England, and returned to New York, National Broadcasting Company.

**Shields Louise,** Pianist, WSM.

**Shields, Lytton J.,** President, National Battery Broadcasting Company, Owners and Operators of KSTP. He is the principal owner and originator of KSTP and holds the position of Director of Public and Business affairs of the St. Paul Association in St. Paul. Mr. Shields is a Junior Pioneer of St. Paul and has taken a leading part in the civic development of the city. He is President of the National Battery Company, a Director of the First National Bank in St. Paul, and a member of the White Bear Yacht Club, the Minnesota Club, the St. Paul Athletic Club, and the Rotary Club. His great interest in Radio development is evidenced in the effort which he put forth in establishing KSTP, the "baby" of Radio stations, and in employing a full 21-piece symphony orchestra to provide for the entertainment of the radio listeners.

**Shields, Mrs. E. P.,** Contralto, KTHS.

**Shippee, Max E.,** Ballad Singer, WBAP.

**Shirk, Kenneth,**



**Tkach, Teter**, Baritone Soloist, Russian Arte Troupe, Dancers, Musicians and Vocalists, KSTP.

**Totty, W. L.**, Banjoist, Barn Dance Entertainer, WSM.

**Trabond, Mrs. Clifford**, Soprano, KVOO.

**Tramont, Charles**, Announcer, WMAK.

**Trautner, Elsa Behlow**, Soprano, KPO.

**Treble Clef Ensemble**, KSTP. Mrs. J. H. Tucker, Director and Accompanist; Miss Gertrude Gray Smith and Madeline James, First Sopranos; Mrs. J. S. White and Miss Irma Melli, Second Sopranos; Mrs. Walter Homes and Mrs. G. Gardner Stahl, Altos, all Members of the Schubert Club, a musical organization in St. Paul.

**Trousdale, Mrs. Goulding**, Pianist, WADC.

**Tschantz, Gladys Myers**, Soprano, WADC.

**Tucker, Bobby**, Juvenile Concert Pianist, WFLA.

**Tuelser, Mrs. J. H.**, Contralto Soloist, KSTP.

**Tully, Marie**, Popular Pianist and Singer. When Mike and Herman are cutting up before WENR's microphone, they often meet a lady friend. Sometimes it is Geraldine and sometimes it is someone else, but that sweet feminine character is little Marie. You might call her the Girl Friend in this case. She also takes part in Here and There on the Air. In fact, she is in demand for all popular programs.

**Tulsa Community Chorus**, KVOO.

**Tulsa Male Quartet**, KVOO.

**Tulsa Symphony Orchestra**, KVOO.

**Tulsa Symphony Male Quartet**, KVOO.

**Turney, Alta**, Dramatic Soprano, WSUN.

**Turrill, Celia**, Mezzo-Soprano, National Broadcasting Company.

**Twamley, Edgar**, Announcer, WOC.

**Tweed, Grandpa**, with Uncle Bob, Guitarist, Mouth Harpist, KYW.

**Tyson, E. L.**, "Ty," Station Manager, Chief Announcer, six years, WWJ.

**Tyson, John Reed**, Morning Announcer. His "entertainment for shut-ins" and readings have made him the popular announcer with thousands of unfortunate listeners, WGN.

**UKULELE Larry**, Popular Songster with Ukulele, WHB.

**Uncle Wip**, WFP.

**Underwood, Cecil P.**, Chief Announcer, KHQ. One of the popular announcers of Spokane is this versatile young man. Not only is he nice to hear over the air, but he is good to look at, and it is rumored that when he announces he has a large visible audience as well as invisible. However, he has done his bit to make Spokane famous.

**Underwood, Daisy Maude**, Soprano, KVOO.

**Underwood, Loyal**, Feature Announcer, KNX.

**University of Minnesota Band**, Michael Jalma, Conductor, WCCO.

**Upton, Mrs. G.** Director of Plays, WCAU.

**Upton, Munroe**, Announcer, Continuity Writer, Simpleton Pittz, KFRC.

**Utica Jubilee Singers**, National Broadcasting Company.

**VAGABOND Male Quartet**, Harold Singleton, Baritone, Leader; Albert Newcomb, 1st Tenor; Philip Reep, 2nd Tenor; Benjamin Weaver, Bass; WHAM.

**Vagabond Kings**, Bernard and Claude Cooney, Harmony Team, KWK.

**Vaille, Clara Hinman**, Soprano, WSUN.

**Valenciens**, Hawaiian Quartet, KYW.

**Velaski, Vilma**, Russian soprano, KMTR.

**Vanatta, Mrs. L. L.**, Iowa Farm Housewife, KMA.

**Vance, Margaret**, Pianist, WSM.

**Vandersloot, John**, Bass, Announcer, WFI.

**Vannini, Augusto**, Director of La Touraine Coffee Concert Orchestra, WEEL.

**Van Praag, Henry**, Cellist, Columbia Broadcasting System Symphony Orchestra.

**Vau Praag, Maurice**, Manager, Columbia Broadcasting System Symphony Orchestra.

**Van Valkenburg, Lucie**, Violinist, WSM.

**Vannum, Girard**, Safety Council Program, KMOX.

**Vaughan, G. Kieffer**, Tenor, WOAN.

**Vaughan, James D.**, Owner, WOAN.

**Vaughan Trio**, L. E. Gilbert, 1st Tenor; Eiland Scarbrough; 2nd Tenor; Z. H. Lester, Baritone, WOAN.

**Vaughn, Kate Brew**, Economics Department, KNX.

**Vaughn Radio Quartet**, Hilman Barhard, Tenor; Otis L. McCoy, Tenor; W. B. Walbert, Baritone; A. M. Pace, Bass; WOAN.

**Ventre, G. W.**, Leader of Weymouth Post No. 70 American Legion Band, WEEL.

**Vernet, Louise**, Soprano, WENR-WBCN.

**Vierk, Evelyn**, Soprano, WHT.

**Vionna Concert Orchestra**, KNX.

**Vincent, Edith A.**, Housewives Program, KDYL.

**Vincent, Margaret**, Director of Women's Activities, KGW.

**Vita and Zita**, Harmony Sisters, WFAA.

**Voorhees, Don**, Conductor, Columbia Broadcasting System Dance Band.

**Voorsanger, Harold**, English Pianist, KTHS.

**Voris, Mrs. Clifton**, Contralto, KVOO.

**Voss Vagabonds**, Herb Heuer, Director, WOC.

**Vouville, Harold**, Pianist, WSM.

**Vossburg, Lenore**, Studio Accompanist, WSUN.

**WADE, Frederika**, Violinist, WSUN.

**Wade, Mrs. William**, Soprano, WSM.

**Waggoner, Alida**, Soprano, WLAC.

**Wagoner Hawaiian Trio**, WBAP.

**Wadell, Gertrude**, Contralto, Winner Local 1927 Atwater Kent Contest, WADC.

**Waldner, Fred**, Tenor, WDAF.

**Waldorf - Astoria Dinner Music**, National Broadcasting Company.

**Wahlstedt, John**, Tenor, WDAF.

**Wallis, William S.**, Announcer, WWAEE.

**Wallace, E. P.**, Assistant Announcer, WWJ.

**Wallace, Eddie**, Sunshine, Tenor, WMBB-WOK.

**Wallace, Forrest P.**, Announcer, WWJ.

**Wallace, Susan**, Xylophonist, WLAC.

**Waller, Judith C.** The amiable and busy Director of The Daily News station WMAQ. She it is that sees that WMAQ fans hear all the big events, such as Presidential campaigns, Army-Navy football games, the Eucharistic Congress, the Chicago Civic Opera, the Chicago Symphony Orchestra and the visit of Mary Pickford and Douglas Fairbanks to Chicago. Incidentally, she recently received the military title of Colonel from the Governor of the State of Kentucky. She holds the position of Radio Chairman, of the Illinois Federation of Woman's Clubs, and is responsible for all the broadcasts which the Federation presents.

**Walter, Elsie**, Pianist, WHAM.

**Walter, Julius**, Jass Pianist and Orchestra Manager, KGW.

**Walter, Mrs. Clyde**, Pianist, Program Director, WLAC.

**Walters, Harry**, Basso, WLAC.

**Walmley, Margaret**, Cellist, WSUN.

**Walther, Oscar**, 2nd Violinist, Columbia Broadcasting System Symphony Orchestra.

**Walton, Hugh**, Tenor, Announcer, KGW.

**Wambe, Sam**, Pianist, WMAK.

**Wands, Mrs. J. Arthur**, Violinist and Viola, WLAC.

**Wards, Cecil and Esther**, Hawaiian Guitar Aces of WLS. Put the "why" in Hawaiian music over Radio three years ago. It's Mr. and Mrs.

**Ward, Maude**, Librarian, KFRC.

**Warmack, Paul**, Old Time Band Leader and Mandolinist, WLAC.

**Warner, Aunt**, Domestic Economist, KPO.

**Warner, Don**, Popular Musical Director, KFWB.

**Warner, Ted**, Cellist, KVOO.

**Warner Trio**, KVOO.

**Warren, F. H.**, Announcer, WHAM.

**Warrington, John**, Saxophonist, WPG.

**Warren, Katherine**, Soprano, WLAC.

**Wasmer, Louis**, Manager, KHQ.

**Wasmer, Mrs. Louis**, Program Director, KHQ.

**Wathall, Alfred G.**, Composer, Arranger, Conductor, WGN.

**Watt, Charlee**, Southern Crooner (Miss), KYW.

**Watt, Lillian**, Soprano and Accompanist, WLAC.

**Way, James**, Ace Tenor, WPG.

**Weaver, Frederick D.**, Organist, WBAL.

**Webb, Paul**, Baritone, WLAC.

**Webb, M.**, Organist, KOIL.

**Webber, Blanche**, Hostess, WOW.

**Weber, Julian P.**, Announcer, Operator, WSUN.

**Webster, J. Osear**, Tenor, WBAP.

**Weedin Brothers**, Guitars, KVOO.

**Weeks, Charlotte Pratt**, Organist and Pianist, WSUN.

**Weems, Ted**, and His Band, KTHS.

**Weil, Mrs. Simon**, Soprano, WLAC.

**Weinbergers, Rose**, Colonist Belle Trio, KEX.

**Weiner, Michael**, Orchestral Supervisor, WBAL.

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**Weir, Mariott**, Dramatic Tenor, KWK.

**Weiss, Adolph**, Bassoon, Columbia Broadcasting System Symphony Orchestra.

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**Welsh, Fred**, Tenor, KVOO.

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**Wentworth, Ralph**, Announcer. Studied music at Sorbonne and the Conservatory of Music in Paris after seeing action in France. When he returned to the United States he appeared in concerts and traveled with a well-known musical comedy. National Broadcasting Company.

**Wessel, Bill**, Baritone Soloist, KSTP.

**Wesson, Marguerite**, Soprano, WFAA.

**West, Fred**, Hawaiian Music, WHD.

**West, Grace**, Blues Singer, WFAA.

**West, Wm. H.**, Chief Engineer, KMOX.

**Westphal, Frank**, Pianist and Conductor of WENE Studio Orchestra. Who does not remember Frank? His versatile playing and his well trained orchestra have been famous for five years. This is true because he takes his Radio work very seriously and puts all of himself into the broadcasting. There have been times in his Radio work when he has had to give almost the entire evening's performance from announcing to playing the individual numbers. Now, however, he has time to concentrate on his own work.

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**WGES Little Symphony**, WGES.

**WHAM Studio Mixed Quartet**, Lucille Brightman Davis, Soprano; Rae Potter Roberts, Contralto; Herbert Senior, Tenor; George Frank, Baritone; WHAM.

**Wheatley, Walter**, Tenor, Director of Opera Hour, KFAB.

**Wheeler, Alton E.**, Popular Pianist and Soloist, WLAC.

**Whitcomb, Lewis S.**, Assistant Superintendent, WDET.

**Whit, Jim**, Poet of the Rockies, KMA.

**White, Arthur**, Baritone Soloist, KSTP.

**White and MacDonough**, Banjoists, WCCO.

**White, Jimmie and Howard Fordham**, Singing Serenaders, KPH.

**White, Josephine Storey**, Contralto, KVOO.

**White, Major J. Andrew**, President, Columbia Broadcasting System.

**White, Onalesse**, Contralto, KYW.

**Whitney Trio**. Staff Chamber Music Group of WMAQ and WQJ. Noreen is the Violinist, Grace the Cellist and Robert is the Pianist and Manager of the trio.

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**Wiener, Jean**, Organist, WPG.

**Wightman, Florence**, Harpist, Roxy's Gang, National Broadcasting Company.

**Wilbourn, John**, Tenor, Announcer, WBAL.

**Wilbur, Ray**, Tenor, WSUN.

**Wilfahrt's Concertina Orchestra**, Old Time Dance Music, WCCO.

**Willett, Gertrude**, Hostess, WMAK.

**Williams, Chuck**, Dan Bannister, Harmony Team, KVOO.

**Williams, Frank**, Old Time Fiddler, WOC.

**Williams, Herbert**, Violinist, WLAC.

**Williams, Jess**, Popular Pianist, Entertainer, KFAB.

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**Williams, Ray**, Dance Orchestra, WSUN.

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**Wilson, Cliff**, Tenor. Now touring the Canadian Northwest with No. 1 Rose Marie Co. WADC.

**Wilson, Dr. Walter L.**, Morning Bible Lesson, WDAF.

**Wilson, Ethel**, Pianist.

**Wilson, Grace**, Contralto, WLS.

**Wilson, Jimmie**, and His Catfish String Band, KVOO.

**Wilson, Lillian**, English Soprano, KNX.

**Wilson, Lols**, Pianist, WFLA.

**Wilson Serenaders**, Old Time Band, WLAC.

**Wilson, Thelma**, Accompanist, WCCO.

**Wilson, Walter**, Uncle Bob, KYW.

**Wilton Carman**, Baritone-Announcer, WBAL.

**Wing, H. C.**, Program Director of WCSH. Directs Publicity Department and writes Continuities, WCSH.

**Wing, Henry C.**, Program Director, Announcer, WCSH.

**Winters, Rudolph**, Character Impersonator, Baritone, KYW.

**Wise, Frank**, Reader, KOIN.

**Wise, Olive**, Popular Pianist, WBAP.

**Wishnow, Emmanuel**, Violinist, KFAB.

**Wisniewska, Soprano**, KNX.

**Witte, Parvin**, Tenor, KFAB.

**Witten, Louis A.**, Senior WOR Announcer, Columbia Broadcasting System.

**Wittich, Doris**, Concert Pianist, Accompanist, came to America on a concert tour from Germany and joined staff of WLS. Then she became Concert Pianist and Assistant Program Director of WHT. She has served on the Board of Directors of the Chicago Women's Symphony and Accompanist for the Chicago Little Symphony.

**Wittich, Wolfgang**, Tenor, WHT.

**WJR String Quartet**, Eric Von Myhr, Director, WJR.

**WLS Hired Men**, Male Harmony Trio, WLS.

**WLS Singers**, Mixed Quartet, Lucille Magill, Soprano; Bernice Ozmun, Contralto; Eugene Leonardson, Baritone, and William O'Connor, Tenor. Each one a talented Soloist and heard as such on regular programs at WLS and in quartet on Sunday Noon Concerts, Cross Roads Sunday School and WLS Little Brown Church in the Vale.

**WLS Players**, Instrumental Trio, composed of Herman Peber, Jr., Violinist, five years with Chicago Symphony, Concert Master Little Symphony of Chicago and First Violinist, Chicago String Quartet; Theodore DuMoulin, Cellist, Little Symphony of Chicago, Chicago String Quartet; and John Brown, Pianist, Faculty American Conservatory of Music, Accompanist for concert stars, formerly associated with Thurlow Lurance, Composer.

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**Wilson, Walter**, Uncle Bob, KYW.

**Wilton Carman**, Baritone-Announcer, WBAL.

**Wing, H. C.**, Program Director of WCSH. Directs Publicity Department and writes Continuities, WCSH.

**Wing, Henry C.**, Program Director, Announcer, WCSH.

**Winters, Rudolph**, Character Impersonator, Baritone, KYW.

**Wise, Frank**, Reader, KOIN.

**Wise, Olive**, Popular Pianist, WBAP.

**Wishnow, Emmanuel**, Violinist, KFAB.

**Wisniewska, Soprano**, KNX.

**Witte, Parvin**, Tenor, KFAB.

**Witten, Louis A.**, Senior WOR Announcer, Columbia Broadcasting System.

**Wittich, Doris**, Concert Pianist, Accompanist, came to America on a concert tour from Germany and joined staff of WLS. Then she became Concert Pianist and Assistant Program Director of WHT. She has served on the Board of Directors of the Chicago Women's Symphony and Accompanist for the Chicago Little Symphony.

**Wittich, Wolfgang**, Tenor, WHT.

**WJR String Quartet**, Eric Von Myhr, Director, WJR.

**WLS Hired Men**, Male Harmony Trio, WLS.

**WLS Singers**, Mixed Quartet, Lucille Magill, Soprano; Bernice Ozmun, Contralto; Eugene Leonardson, Baritone, and William O'Connor, Tenor. Each one a talented Soloist and heard as such on regular programs at WLS and in quartet on Sunday Noon Concerts, Cross Roads Sunday School and WLS Little Brown Church in the Vale.

**WLS Players**, Instrumental Trio, composed of Herman Peber, Jr., Violinist, five years with Chicago Symphony, Concert Master Little Symphony of Chicago and First Violinist, Chicago String Quartet; Theodore DuMoulin, Cellist, Little Symphony of Chicago, Chicago String Quartet; and John Brown, Pianist, Faculty American Conservatory of Music, Accompanist for concert stars, formerly associated with Thurlow Lurance, Composer.

**WMAK Male Quartet**, WMAK.

**Woenpner, Heiney**, Orchestra Leader, WCCO.

**Wetzel, Maurice**, Chief Announcer of KYW. Mr. Wetzel is one of the pioneers in the Radio field. For two or three years he directed WOOD, Grand Rapids, and was known for his continuity programs. He used to take down his programs on dictaphone rolls, and it is said he has a canned program for almost every occasion. Recently he has been in Chicago announcing at WCFL, but since the first of the year moved over to KYW.

**WGES Little Symphony**, WGES.

**WHAM Studio Mixed Quartet**, Lucille Brightman Davis, Soprano; Rae Potter Roberts, Contralto; Herbert Senior, Tenor; George Frank, Baritone; WHAM.

**Wheatley, Walter**, Tenor, Director of Opera Hour, KFAB.

**Wheeler, Alton E.**, Popular Pianist and Soloist, WLAC.

**Whitcomb, Lewis S.**, Assistant Superintendent, WDET.

**Whit, Jim**, Poet of the Rockies, KMA.

**White, Arthur**, Baritone Soloist, KSTP.

**White and MacDonough**, Banjoists, WCCO.

**White, Jimmie and Howard Fordham**, Singing Serenaders, KPH.

**White, Josephine Storey**, Contralto, KVOO.

**White, Major J. Andrew**, President, Columbia Broadcasting System.

**White, Onalesse**, Contralto, KYW.

**Whitney Trio**. Staff Chamber Music Group of WMAQ and WQJ. Noreen is the Violinist, Grace the Cellist and Robert is the Pianist and Manager of the trio.

**Wienand, C. Marcus**, Dramatic Director, Publicity, KOMO.

**Wiener, Jean**, Organist, WPG.

**Wightman, Florence**, Harpist, Roxy's Gang, National Broadcasting Company.

**Wilbourn, John**, Tenor, Announcer, WBAL.

**Wilbur, Ray**, Tenor, WSUN.

**Wilfahrt's Concertina Orchestra**, Old Time Dance Music, WCCO.

**Willett, Gertrude**, Hostess, WMAK.

**Williams, Chuck**, Dan Bannister, Harmony Team, KVOO.

**Williams, Frank**, Old Time Fiddler, WOC.

**Williams, Herbert**, Violinist, WLAC.

**Williams, Jess**, Popular Pianist, Entertainer, KFAB.

**Williams, Mary**, Blues and Ballad Singer, WGES.

**Williams, Ray**, Dance Orchestra, WSUN.

**Willis, John**, and Edward Meisenbach, Violin Duo, KWK.

**Willson, R. Meredith**, Flutist and Piccolo soloist. Columbia Broadcasting Symphony Orchestra.

**Wilson, Allan**, Tenor, KPO.

**Wilson, Cliff**, Tenor. Now touring the Canadian Northwest with No. 1 Rose Marie Co. WADC.

**Wilson, Dr. Walter L.**, Morning Bible Lesson, WDAF.

**Wilson, Ethel**, Pianist.

**Wilson, Grace**, Contralto, WLS.

**Wilson, Jimmie**, and His Catfish String Band, KVOO.

**Wilson, Lillian**, English Soprano, KNX.

**Wilson, Lols**, Pianist, WFLA.

**Wilson Serenaders**, Old Time Band, WLAC.

**Wilson, Thelma**, Accompanist, WCCO.

**Wilson, Walter**, Uncle Bob, KYW.

**Wilton Carman**, Baritone-Announcer, WBAL.

**Wing, H. C.**, Program Director of WCSH. Directs Publicity Department and writes Continuities, WCSH.

**Wing, Henry C.**, Program Director, Announcer, WCSH.

**Winters, Rudolph**, Character Impersonator, Baritone, KYW.

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**WHAM Studio Mixed Quartet**, Lucille Brightman Davis, Soprano; Rae Potter Roberts, Contralto; Herbert Senior, Tenor; George Frank, Baritone; WHAM



# Weber and Fields on the Air

## VETERAN Comedians Panic Stricken in First Microphone Appearance—Forget Audience Has "Mind's Eye"

### Appearance—Forget Audience Has "Mind's Eye"

**“WHERE’S Deac Aylesworth?”** “Downstairs,” somebody answered. “Weber and Fields are to wind up the program. They’ve never been in front of the microphone before and they’re scared half to death for fear they’ll forget their lines.”

The inaugural program of the National Broadcasting Company was going out over the air. It was a new venture in that the artists taking part were not all together in one place, but in cities widely scattered about the country. This was the New York end of the program and a newspaper man, a friend of the famous comedians, went downstairs to see if he could help them.

Behind a big screen in one of the dressing rooms of the theatre, there were the veterans Weber and Fields, studying scraps of paper like school boys cramming for an examination. Fear was written on their faces and, holding their hands, telling them not to be scared, that they would come through all right, was Merlin Aylesworth, affectionately known as “Deac,” president of the National Broadcasting Company.

“Stage fright is a mild sensation compared with the real, downright terror of the victim of Radio scare,” said Mr. Aylesworth later. “Weber and Fields were supposed to put on some of their old stuff that made their team famous years ago. But Joe Weber got so scared we had to drag him over to the mike by force. And then he was so excited that he forgot most of his lines. Fields wasn’t so bad, but the two of them certainly gave us enough to handle for a while!”

ONE would think that these comedians who are now close to their sixties and have been entertaining thousands of people since they were less than ten years old would have no difficulty of this kind. No doubt they realized, however, that their success in this new venture depended entirely upon the words they spoke; that was all they could send out over the air. Their costumes, that provoke mirth the moment they are seen availed them nothing in this new role. The audience was also blind to their droll mannerisms. Lacking the inspiration of having the visible crowd with them, the pair quailed before that unresponsive disc known as the microphone.

But they forgot a tremendously important thing: That their huge audience knew them well. Even the children acquainted with Mutt and Jeff—and what child is not?—feel that they know Weber and Fields, for the mishaps of the two famous pairs are much alike. Just the voices of the comedians fired the imagination of that vast invisible audience so each saw as plainly as through the eyes the immense, padded girth of Joe Weber, and lean, lanky Fields.

Thousands had witnessed the impassioned Mayer (Fields) trying to gouge out the eyes of the inoffensive and blundering Mike (Weber); had watched the poker scene in which the hapless Mike is relieved of his roll by the calculating Meyer and his two chance acquaintances; had seen the statue bit in which the pair impersonate, under trying circumstances, the dying gladiator and his assailant.

The first of these classic moments dates as far back as 1887, and every line of them has been pawed over since by unnumbered variety actors until there is nothing new in them. But every one in that vast Radio audience who had ever seen Weber and Fields well knew that they were worth seeing.

The keynote of the Weber and Fields comedy that appeals alike to old and young seems to have been unintentionally struck at their first public performance when the boys were less than ten years old. In those days, balls in Turn Hall on East Fourth St., of New York City, were the social events of the district. The chairman of the entertainment committee occasionally called on the youngsters’ older sisters, and the girls persuaded him that here was a promising blackface song and dance team. So the boys got their first engagement, two

### By Nels Osborne

*BACK in the first ambitious days of the National Broadcasting company it was considered to be a smart idea to get the two old vets, Weber and Fields, to do their stuff for the big hook-up. Everybody knows this team. Nobody would miss a chance to hear them on the air. So the two great comedians were persuaded that it was a duty to their country, and their constituents especially, to spring a few of the old side splitters in front of the microphone. What happened is interestingly told by Nels Osborne, an eye witness.*

complimentary tickets for their mothers being their pay.

They came on the stage backward so they would not be so confused by the lights and audience that they would forget their act. But in spite of that precaution, they forgot their cue, and burst into song at the wrong place, their voices being out of key from fright. Then panic seized them and they danced when they should have sung and sung when they should have danced. The orchestra tried to catch up with them and failed. And when Fields should have lightly vaulted into Weber’s hands and been somersaulted into the air, they missed their count and he landed on his head with such force that a cloud of dust arose from the stage planks. Plucky but dazed, he bounced up and danced frantically to catch up with the music, but all to no purpose.

The audience went hysterical with laughter. And when it was all over and the manager remarked, as he wiped his eyes, that “you kids sure have a great act,” the boys resolved to start out next morning and get a real engagement, in a theatre. Inside of two days they had it, too. How they held it illustrates well the ingenious methods the two have always used in surmounting difficulties.

CANNY Weber was afraid their good fortune might not last very long, so he kept his job in a cigarette factory, leaving Fields to carry on as best he could each day until Weber was free to join him. The two were supposed to go on the stage singing “Here we are, a jolly pair.” So, to make up for Weber’s absence in the early shows, Fields led in by a long string a stray kitten he had adopted for the purpose.

In the confusion attending the opening of the theatre, it was several days before the manager discovered that one of his pair was missing part of the time. When he heard the explanation he remarked: “You boys will get on all right!” The result of the conference was that Weber quit his job at the factory and the two put all their time and wits on their act. The fact

that they have been just as hard workers ever since no doubt accounts for their present position as entertainers of first rank.

Off stage, these two men known to millions, and whose names have been a byword in American family life for years, are almost colorless, without personality and vitality. Several times the team has separated and Weber and Fields went divergent ways, but neither achieved much success alone. Their work together, however, will go down in history as that of comedians of rare genius and showmanship. And through the Radio, millions of people who could not enjoy them otherwise hold their sides with laughter over the situations presented by probably the greatest team of fun makers the world has yet produced.

With all these successful years behind them it was with just a bit of surprise that officials of the National Broadcasting Company found them so unnerved before their Radio debut.

“It seems almost like it was that we are starding all over again,” said Fields when he found he could breathe again and not have the whole world hear him. “I wonder what it is the peobles are saying about us—vat chumps we are.”

“To make it a success,” he added later, “I think we should talk from a real stage with a real audience for us to see. Then everything would seem natural. Of course we would have to keep in mind those who cannot see us and do more talking as we act. But going through the business in the regular way would give us more ideas for gags and what to say.”

That the Radio appearance was indeed a success, was indicated by the heaps of mail received for Weber and Fields at the offices of the National Broadcasting company immediately after they had made their first appearance.

In an effort to satisfy a demand for more entertainment of a similar nature various stations throughout the country have added teams who have had rather mediocre success.

# Chain Broadcast Features

## New Wave Effective November 11, 1928

Sunday				Eastern				Central				Mountain				Pacific											
Eastern		Central		Mountain		Pacific		Eastern		Central		Mountain		Pacific		Eastern		Central		Mountain		Pacific					
Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave				
Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.				
<b>9:15</b>																											
<b>Atwater Kent Radio Hour.</b>																											
WEAF	454.3	660	491.5	WGR	545.1	550	302.8	WJZ	344.5	760	454.3	WJAR	340.7	880	483.6	WJZ	344.5	760	454.3	WJAR	340.7	880	483.6	WJZ	344.5	760	454.3
KSD	545.1	550	293.9	WGY	379.5	790	379.5	KOA	361.2	830	325.9	WJLB	340.7	880	483.6	KOA	361.2	830	325.9	WJLB	340.7	880	483.6	KOA	361.2	830	325.9
WCAE	241.8	1240	461.3	WOC	309.1	970	374.8	KYW	299.8	1000	526	WJLB	340.7	880	483.6	KYW	299.8	1000	526	WJLB	340.7	880	483.6	KYW	299.8	1000	526
WCCO	370.2	810	405.2	WRC	315.6	950	468.5	WBZ	302.8	990	333.1	WJLB	340.7	880	483.6	WBZ	302.8	990	333.1	WJLB	340.7	880	483.6	WBZ	302.8	990	333.1
WEEI	508.2	590	508.2	WSAI	428.3	700	361.2	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6
WGN	416.4	720	416.4	WWJ	365.6	820	352.7	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6	WJLB	340.7	880	483.6
<b>9:30</b>																											
<b>Majestic's Two Black Crows.</b>																											
WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1
<b>Standard Symphony Hour.</b>																											
KFI	468.5	640	468.5	KHO	325.9	920	370.2	KFI	468.5	640	468.5	KHO	325.9	920	370.2	KFI	468.5	640	468.5	KHO	325.9	920	370.2	KFI	468.5	640	468.5
KGO	379.4	790	384.4	KOMO	483.6	620	309.1	KGO	379.4	790	384.4	KOMO	483.6	620	309.1	KGO	379.4	790	384.4	KOMO	483.6	620	309.1	KGO	379.4	790	384.4
KGW	508.2	590	491.5	KPO	440.9	680	422.3	KGW	508.2	590	491.5	KPO	440.9	680	422.3	KGW	508.2	590	491.5	KPO	440.9	680	422.3	KGW	508.2	590	491.5
<b>10</b>																											
<b>De Forest Audions.</b>																											
WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1
<b>Longines Time.</b>																											
WJZ	344.5	760	454.3	WBZ	302.8	990	333.1	WJZ	344.5	760	454.3	WBZ	302.8	990	333.1	WJZ	344.5	760	454.3	WBZ	302.8	990	333.1	WJZ	344.5	760	454.3
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1	KDKA	305.9	980	315.6	WBZA	302.8	990	333.1	KDKA	305.9	980	315.6	WBZA	302.8	990	333.1	KDKA	305.9	980	315.6
KWVA	221.8	1350	234.2	WJLB	340.7	880	483.6	KWVA	221.8	1350	234.2	WJLB	340.7	880	483.6	KWVA	221.8	1350	234.2	WJLB	340.7	880	483.6	KWVA	221.8	1350	234.2
WBAL	282.8	1060	258.5	WREN	296.9	1010	254.1	WBAL	282.8	1060	258.5	WREN	296.9	1010	254.1	WBAL	282.8	1060	258.5	WREN	296.9	1010	254.1	WBAL	282.8	1060	258.5
<b>10:30</b>																											
<b>Com. to the Fair.</b>																											
WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1	WABC	348.6	860	309.1
<b>Whittall Anglo-Persians.</b>																											
KFI	468.5	640	468.5	KOMO	483.6	620	309.1	KFI	468.5	640	468.5	KOMO	483.6	620	309.1	KFI	468.5	640	468.5	KOMO	483.6	620	309.1	KFI	468.5	640	468.5
KGO	379.4	790	384.4	KPO	440.9	680	422.3	KGO	379.4	790	384.4	KPO	440.9	680	422.3	KGO	379.4	790	384.4	KPO	440.9	680	422.3	KGO	379.4	790	384.4
<b>12 mid.</b>																											
<b>Atwater Kent Program.</b>																											
KFI	468.5	640	468.5	KHO	325.9	920	370.2	KFI	468.5	640	468.5	KHO	325.9	920	370.2	KFI	468.5	640	468.5	KHO	325.9	920	370.2	KFI	468.5	640	468.5
KGO	379.4	790	384.4	KOMO	483.6	620	309.1	KGO	379.4	790	384.4	KOMO	483.6	620	309.1	KGO	379.4	790	384.4	KOMO	483.6	620	309.1	KGO	379.4	790	384.4
KGW	508.2	590	491.5	KPO	440.9	680	422.3	KGW	508.2	590	491.5	KPO	440.9	680	422.3	KGW	508.2	590	491.5	KPO	440.9	680	422.3	KGW	508.2	590	491.5
<b>Monday</b>																											
<b>8:45 a.m.</b>																											
<b>Tower Health Exercises.</b>																											
Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	Call	New Wave	Old Wave	
Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	Mtrs.	Kc.	Mtrs.	
WEAF	454.3	660	491.5	WGR	545.1	550	302.8	WJZ	344.5	760	454.3	WJAR	340.7	880	483.6	WJZ	344.5	760	454.3	WJAR	340.7	880	483.6	WJZ	344.5	760	454.3
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WEEI	508.2	590	508.2	WRC	315.6	950	468.5	KYW	299.8	1000	526	WJLB	340.7	880	483.6	KYW	299.8	1000	526	WJLB	340.7	880	483.6	KYW	299.8	1000	526
<b>10 a.m.</b>																											
<b>Dr. Royal S. Copeland Hour.</b>																											
WJZ	344.5	760	454.3	WJZ	344.5	760	454.3	WJZ	344.5	760	454.3	WJZ	344.5	760	454.3	WJZ	344.5	760	454.3	WJZ	344.5	760	454.3	WJZ	344.5	760	454.3
<b>Radio Household Institute.</b>																											
WEAF	454.3	660	491.5	WJAR	340.7	880	483.6	WEAF	454.3	660	491.5	WJAR	340.7	880	483.6	WEAF	454.3	660	491.5	WJAR	340.7	880	483.6	WEAF	454.3	660	491.5
KSD	545.1	550	293.9	WLIT	535.4	560	405.2	KSD	545.1	550	293.9	WLIT	535.4	560	405.2	KSD	545.1	550	293.9	WLIT	535.4	560	405.2	KSD	545.1	550	293.9
KYW	299.8	1000	526	WRC	315.6	950	468.5	KYW	299.8	1000	526	WRC	315.6	950	468.5	KYW	299.8	1000	526	WRC	315.6	950	468.5	KYW	299.8	1000	526
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2	WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2	WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2	WCAE	241.8	1240	461.3
WCSH	319	940	214.2	WTAG	516.9	580	361.2	WCSH	319	940	214.2	WTAG	516.9	580	361.2	WCSH	319	940	214.2	WTAG	516.9	580	361.2	WCSH	319	940	214.2
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8	WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8	WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8	WEEI	508.2	590	508.2
WFI	535.4	560	405.2	WTIC	282.8	1060	535.4	WFI	535.4	560	405.2	WTIC	282.8	1060	535.4	WFI	535.4	56									



Table with columns for Eastern, Central, Mountain, Pacific time zones and station call letters, frequencies, and program titles.

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# New World Music Wins Favor

## MELODIOUS Strains Typical of Southern Republics May Have Originated With Races Who Lived in Ice Age

PROBABLY at no time in history has there existed a more friendly feeling between the republics of the Americas than the present. The Pan American Union, with headquarters in Washington, represents twenty-one republics. Last year the U. S. Navy Station NAA in cooperation with this organization broadcast a series of concerts as a token of good will to the southern nations. The courtesy has been reciprocated and Mr. Franklin Adams, counselor of the Pan American Union, tells Radio Digest readers of The New World Music.

By Franklin Adams

WHILE the people of the United States have for years been familiar with "La Paloma," that Cuban love song suggesting the old fashioned Senorita behind the latticed balcony, gazing down upon her serenader equipped with a guitar, and also, perhaps, that "La Golon drina," the plaintive song from Mexico used as the "Home, Sweet Home" number in all Mexican programs, it can be generally stated that music from the Latin American lands was almost unknown in the United States until a few years ago. Then suddenly there arrived from the metropolis of the south, Buenos Aires, a waltz by Robledo, one of Argentina's most popular composers, which swept over this country and became the "Valencia" of its day. Probably no composition was more universally used by phonograph, player piano, band, orchestra and hand organ than this selection, "Three o'Clock in the Morning." The chimes heard in this number came from the Westminster bells in the San Martin Tower in Buenos Aires. This clock tower was a gift from the British colony in Argentina's metropolis to the nation in honor of its First Centenary of Independence. Argentina has since sent us many tangos. One of the very popular compositions over the world, the overture "Il Guarany," was credited in most part to European composers, though Carlos Gomes, who supplied the score to the famous opera, was a Brazilian and utilized the folk themes of the Guarani tribes of Brazil in his musical score.

THREE years ago the United States Army Band, impressed with the fragmentary selections drifting north from the other American nations, decided to arrange for importation of music from all of the twenty other republics of the New World. The leader and his band of eighty-five musicians were amazed at the number of marvelous selections which came to them in manuscript form. They learned later that it was not considered necessary in the Latin American republics, where each leader was capable of arranging the full score for his band, to use "ready made" instrumentations. The directors much preferred "to roll their own," for this method allowed them to exert their own individuality and at the same time to adapt the instrumentation to the ability of the musicians under them.

Over four hundred pieces of music from Latin American sources have been added to the repertoire of the Army Band, and every three months the Adjutant General of the Army supplies to the ninety-seven bands attached to the various posts fifteen selections of Latin American music.

It was this unique collection of music from the New World that caused the Commissioner General of the United States' Participation in the Exposition at Sevilla, to request of the Secretary of War permission to have the Army Band play sixty programs of New World music at the Ibero-American Exposition at Sevilla next spring. The Secretary of War was much impressed and plans were perfected for this im-

portant visit. Concerts will also be played in Paris, San Sebastian, Madrid and Barcelona.

Senor Don Alejandro Padilla y Bell, Ambassador of Spain, said to the members of the Army Band when it complimented him recently with a typical Spanish serenade before his home in Washington, "As Columbus discovered the New World, you have discovered and made available its really wonderful and impressive music."

There is no doubt but that Europe will be much impressed by the programs which the Army Band will present to the public. Many of the selections will be arrangements of folk music of the indigenous tribes of the New World. Music that was composed long before the "Conquistadores" reached the New World.

NOT only have the Latin Americans demonstrated their marked ability as composers, but they are shining today the most brilliant of stars on concert and operatic stage. American managers have, as a rule, considered it advisable to have the artists under their management featured as Europeans, but gradually their New World origin is being disclosed so that today at least thirty vocalists and instrumentalists from the southern republics have been accorded first line positions in the galaxy of stars.

This situation brought forth a large interrogation point. Why are these Latin Americans so unusually gifted? Dr. J. W. Gidley, eminent scientist of the Smithsonian Institute, comes forward with the answer.

In direct opposition to the claim of anthropologists that man has only been five thousand years in the New World, Dr. Gidley emphatically states that the figures may be all right as far as they go, but that they do not go far enough, or it may be that the decimal point has become nervous, for he has proof that man has been fully five hundred thousand years in the New World and not five thousand.

Investigations covering a number of years has proven that man lived and hunted the wild beasts in Florida, Mexico, Central and South America as far back as the Pleistocene or Ice Age, when the northern part of this continent was covered with gigantic glaciers. Through these ages he evolved and reached such a high cultural stage that the modern world views with amazement his wonderful temples being unearthed by scientific expeditions in various parts of the New World to the south of us.

With his building, architecture and art developed his music. Many of the ancient peoples conducted their lives with a musical ritual. Songs sung today in connection with the plant-

(Continued on page 106)



Sue Fulton (left) nationally famous singer at KFJ, Wichita. Gibson Gondoliers: Horace Brosius, J. Leslie Fox, director; and Guy Richardson. KFJ is popular over a wide area in Mid-west.

# OFFICIAL CALL BOOK AND LOG

New Wave lengths Effective 3 a. m., Nov. 11, 1928. Current Wave lengths Shown in Parenthesis.

- KDKA**  
E. Pittsburgh, Pa. 305.9m-980kc. (315.6m-950kc). 50,000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sun, 9:45 am, 12 n, 4 pm, 5 markets, weather; 6:15, dinner concert. Mon, Wed, Thurs, 9:45 am-11 pm. Tues, Fri, 9:45 am-10:30 pm. Sat, 9:45 am-10 pm. Sat, 10 pm-10:45 pm. Eastern.
- KDLR**  
Devils Lake, N. Dak. 247.8m-1210kc (230.6m-1300kc). 15 watts. Radio Elec. Co. Announcer, Bert Wick. Daily ex Sun, 7:30-8:40 am, markets, 12:40 pm, weather, news, Wed, 8:9 pm. Sun, 10:45 am. service. Founded Jan. 25, 1925. Central.
- KDYL**  
Salt Lake City, Utah. 243.8m-1230kc (234.2m-1280kc). 500 watts. Intermountain Broadcasting Corp. Announcer, Philip G. Lasky. Slogan, "On the Air—Goes Everywhere." Daily ex Sun, 7 am-12 mid. Sun, 2-6 pm, 7:30-10, Mountain. Founded June, 1922.
- KEJK**  
Beverly Hills, Calif. 239.9m-1250kc (252m-1190kc). 250 watts. R. S. MacMillan. Daily ex Sun, 12:30-2:30 pm, 5:30-7:30, 9-12 mid. Pacific. Founded Feb. 7, 1927.
- KELW**  
Burbank, Calif. 284.4m-780kc (228.9m-1310kc). 500 watts. Earl I. White. Daily ex Sun, 10-2 pm, 5-11. Wed, 10-2 pm, 5-11. Pacific. Founded Feb. 12, 1927.
- KEX**  
Portland, Ore. 254.1m-1180kc (277.6m-1080kc). 2,500 watts. Western Broadcasting Co. Announcer, Jack Barnett. Daily ex Sa, Sun, 9 am-12 mid. Sat, 9 am-12 mid. Sun, 5:30-10 pm. Pacific. Opened Dec. 25, 1926.
- KFAB**  
Lincoln, Neb. 389.4m-770kc (319m-940kc). 5,000 watts. Nebraska Buick Auto Co. Announcer, Gayle Grubb. Daily, 6-8 am, 9-10, 11-12:30 pm, 2-3, 4-5, 6-7, 8-9, 10-11. Founded Dec. 4, 1924. Central.
- KFAD**  
Phoenix, Ariz. 483.6m-620kc (322.4m-930kc). 500 watts. Electrical Equip. Co. Announcer, Arthur C. Anderson. Slogan, "The Voice of Phoenix." Daily ex Sun, Mon, 12-1 pm, 2-3, 3-4 pm. Tues, Wed, Sat, 10-11 pm. Daily ex Sun, Mon, Sat, 2-3 pm. Sun, 11 am-12:30 pm, 1-2, 8-9. Founded Oct. 30, 1921. Mountain.
- KFAU**  
Boise, Idaho. 243.8m-1280kc (285.5m-1050kc). 4,000 watts. 6 am-6 pm. 2,000 watts. Independent School Dist. of Boise. Announcer, Harold G. Austin. Slogan, "The Voice of Idaho." Mon, Tues, Wed, Thurs, Fri, 12:30-1:30 pm, weather, markets, Tues, Thurs, 7:30-10 pm. Thurs, 11:30 pm. Sun, 10 am-12:30 pm, 7:30-9. Founded Oct., 1921. Mountain.
- KFBB**  
Havre, Mont. 249.9m-1200kc (275.1m-1090kc). 50 watts. F. A. Buttrey Co. Announcer, E. H. Nelson. Daily ex Sun, 12-2 pm, music, markets, weather reports, household talks. Wed, 7:30-9 pm. Sun, 1-3 pm, 7:30-9. Founded 1921. Mountain.
- KFBK**  
Sacramento, Calif. 228.9m-1310kc (275.1m-1090kc). 100 watts. Sacramento Bee. Bimball-Upton Co. Announcer, R. Clark. Tues, Sat, 7:30-10 pm. Thurs, 7:30-10 pm. Founded 1921. Pacific.
- KFBL**  
Everett, Wash. 199.9m-1500kc (223.7m-1340kc). 50 watts. Lesse Bros. Announcer, Al. Folkins. Daily ex Sun, 9:30, 10:45 am, 4-5 pm, 6-10. Sun, 11-12 n, 8-9:30 pm. Pacific. Founded Aug. 25, 1922.
- KFBU**  
Laramie, Wyo. 499.7m-600kc (483m-620kc). 500 watts. Bishop N. S. Thomas. Announcer, S. E. Edwards. Sunday services. Daily, 12 n, 2 pm. Mon, Wed, Fri, Thurs, Wed, Fri, 7:30 pm. Mountain. Founded Nov., 1925.
- KFCB**  
Phoenix, Ariz. 228.9m-1310kc (243.8m-1230kc). 125 watts. 250 watts 6 am-6 pm. Nielsen Radio Supply Co. Announcer, E. A. Nielsen. Slogan, "Kind Friends Come Back." Mon, Thurs, 8-9 pm. Sat, 8-10 pm. Every other Thurs, 12 mid-3 am. Sun, 9-11 am. Mountain.
- KFCR**  
Santa Barbara, Calif. 199.9m-1500kc (211.1m-1420 kc). 100 watts. Santa Barbara Broadcasting Co. Announcer, Jack W. Pilley. Daily ex Sun, 12-1 pm, 5:45-7-7:30, 7:20-7:30. Mon, Tues, Wed, Thurs, 7:30-9:30 pm. Fri, 7:30-10 pm. Sat, 12-1 pm, 6:15-7:30 pm. Sun, 7:15-8:15 pm, 8:15-9:15, 9:30-10:30. Pacific. Founded Dec. 22, 1926.
- KFDM**  
Beaumont, Tex. 545.1m-550kc (483.6m-620kc). 1,000 watts. Magnolia Petroleum Co. Announcer, Lee O. Smith. Slogan, "Call for Dependable Magnolene." Daily ex Sun, 11 am, 12:30 pm, 12:55. Tues, 8-10 pm. Fri, 8:30-10:30 pm. Sat, 7-11 pm. Sun, 12-1 pm. Central. Founded Oct. 1, 1924.
- KFDX**  
Shreveport, La. 249.9m-1200kc (236.1m-1270kc). 250 watts. First Baptist Church. Announcer, W. B. Lee. Wed, 9:10 pm. Sun, 10:50-12 n, 7:45-9. Founded 1922. Central.
- KFDY**  
Brookings, S. D. 545.5m-550kc. 500 watts. State College of Agriculture and Mechanical Arts. Announcer, P. C. Perkins. Daily ex Sun, 12:30-1:15 pm. Tues, Thurs, 7:30-9 pm. Central.
- KFEC**  
Portland, Ore. 218.8m-1370kc (214.2m-1400kc). 100 watts. Meier & Frank Co., Inc. Announcer, Sid Goodwin. Daily ex Sun, 10-11 am, 11-7 pm. Pacific. Founded 1922.
- KFEL**  
Denver, Colo. 267.7m-1120kc (227.1m-1320kc). 250 watts. Eugene P. O'Fallon, Inc. Announcer, I. H. Hathaway. Daily ex Sun, 7:15 am, gym; 10, 11, 2, 4, 5, 6. Tues, Thurs, 8 pm. Tues, 10 pm. Fri, 11 pm. Mon, Wed, Sat, 9:11 pm. Sun, 8:30 am, 10, 2:30 pm, 4:30. Mountain.
- KFEQ**  
St. Joseph, Mo. 212.6m-1410kc (230.6m-1300kc). 1,000 watts. 2,000 watts 6 am-6 pm. J. L. Seroggin. Announcer, Clarence Koch. Daily ex Sun, 6:30-7:30 am, 8:45 am, 9, 10, 12. Markets; 5 music; 6:30 music. 8:30-10. Sun, 11-12 n. Central. Founded 1922.
- KFEY**  
Kellogg, Idaho. 218.8m-1370kc (232.4m-1290kc). 100 watts. Union High School. Announcer, Walter C. Clark. Slogan, "Voice of the Coeur D'Alenes." Mon, Thurs, 7-8 am. Sun, 11 am, 7:30 pm. Pacific.
- KFGQ**  
Boone, Iowa. 228.9m-1310kc (209.7m-1430kc). 100 watts. Boone Biblical school. Founded April 1923.
- KFH**  
Wichita, Kan. 230.6m-1300kc (245.8m-1220kc). 500 watts. Hotel Lassen. Announcer, J. L. Fox. Daily ex Sun, 8:30 am, grain; 9, markets; 9:30, 10, 10:05, 11, 12 pm, 12:25 pm, 1, 2, 5, 7:25, 7:30, 8:30, 9, 9:25, 10, 10:30, 11, 10:30, 5:20 pm, 7:25, 7:30. Founded Dec. 1, 1925. Central.
- KFHA**  
Gunnison, Colo. 249.9m-1200kc. 50 watts. Western State College of Colorado. Announcer, E. Russell Wigman. "Where the Sun Shines Every Day." Tues, Fri, 7-9:30 pm. Founded May 1922. Mountain.
- KFI**  
Los Angeles, Calif. 468.5m-640kc. 5000 watts. Earle C. Anthony, Inc. Announcer, Leslie Adams. Slogan, "A National Institution." Daily ex Sun, 12:30-1 pm. Sun, 11am, 1 pm. Sat, 11 am-2 am. Installed Spring, 1920. Pacific.
- KFIF**  
Portland, Ore. 211.1m-1420kc (228.9c-1310kc). 50 watts. Benson Polytechnic School. Announcer, Albert Skei, Omar Bittner, W. Hollensted. Tues, 8:15-9:15 pm. Pacific.
- KFIO**  
Spokane, Wash. 245.8m-1220kc. 100 watts. North Central High School.
- KFIU**  
Juneau, Alaska. 228.9m-1310kc (225.4m-1330kc). 10 watts. Elec. Light & Power Co. Announcer, O. E. Schoenbelle. Mon, Wed, Fri, 6-7 pm. Alaskan time.
- KFJB**  
Marshalltown, Iowa. 249.9m-1200kc (247.8m-1210kc). 100-250 watts. Marshall Electric Co. Announcer, Julius Heland. Slogan, "Marshalltown, the Heart of Iowa." Daily ex Sun, 10 am, 12-1:30 pm. Daily, 6 pm, 7. Tues, Fri, 8:30 pm. Sun, 11 am, 7:30 pm. Founded June 2, 1923. Central.
- KFJF**  
Oklahoma City, Okla. 204m-1470kc (272.6m-1100kc). 1,000 watts. National Radio Mfg. Co. Announcer, Fred Hagan. Slogan, "Radio Headquarters of Oklahoma City." Daily ex Sun, 9 am, music; 10, sacred music; 10:30, markets; 12-1:30 pm, music; 7-10. Sun, 9 am, I. B. S. A.; 10, Men's class; 11, services; 8, services. Central. Founded July, 1923.
- KFJI**  
Astoria, Ore. 218.8m-1370kc (249.9m-1200kc). 50 watts. Kincaid News Co., Oregonians-East Express. Announcer, Clay Osborne. Daily ex Sun, 10 am-1 pm. Mon, Tues, Thurs, Fri, 5-9 pm. Wed, 5-10 pm. Sat, 5-7:30 pm. Sun, 11-12 n. Pacific.
- KFJM**  
Grand Forks, N. D. 545.1m-550kc (333.1m-900kc). 100 watts. University of North Dakota. Announcers, Howard J. Monley, D. R. Jenkins. Daily, 12 m, 6 pm. Sun, 10:45 am, 12:30 pm, 4:30, 6. Founded Oct. 1923. Central.
- KFJR**  
Portland, Ore. 230.6m-1300kc (239.9m-1250kc). 500 watts. Ashley C. Dixon & Son. Announcer, Ashley C. Dixon. Sr. Mon, Tues, Wed, Thurs, 5-6 pm, 7-8. Mon, 9-11 pm. Tues, 9-11:30 pm. Fri, 4-6 pm, 7-8, 12-1. Sat, 4-6 pm, 7-8, 9-10. Founded Sept. 23, 1923. Pacific.
- KFJY**  
Fort Dodge, Iowa. 228.9m-1310kc (232.4m-1290kc). 100 watts. Tunwall Radio Co. Announcer, Carl Tunwall. Daily ex Sun, 10 am, 5:45-7 pm. Tues, 10-11:30 pm. Thurs, Fri, 9:30 pm. Wed, 3-4 pm. Fri, 10-11 pm. Sat, 9:30-10:30 pm. Sun, 11-12:30 pm. Sun, 11-12:30 pm. Founded Oct. 1923. Central.
- KFJZ**  
Fort Worth, Texas. 218.8m-1370kc (249.9m-1200kc). 50 watts. W. E. Branch. Announcer, Jack Fralia. Daily ex Wed, Sun, 7-8 pm, 9-10, 7-8, 9-10. Sun, 1-3 pm, 6-7. Central. Founded, Sept. 24, 1923.
- KFKA**  
Greeley, Colo. 296.9m-1010 kc (249.9m-1200kc). 500 watts. Colorado State Teachers' College. Announcer, H. E. Green.
- KFKB**  
Milford, Kan. 265.3m-1130kc (241.8m-1240kc). 5000 watts. J. R. Brinkley, M. D. Daily ex Sun, 10:15-10:30 am, 12-1:30 pm. Daily ex Sun, Sat, 5-11 pm. Sun, 8 am, 10, 6-12 mid. Central.
- KFKU**  
Lawrence, Kan. 296.9m-1010kc (254.1m-1180kc). 500 watts. University of Kansas. Announcer, Ellsworth C. Dent. Wed, Thurs, 7-8 pm. Sun, 3-4:45 pm. Founded Dec. 15, 1924. Central.
- KFKX**  
Chicago, Ill. 299.8m-1000kc (526m-570kc). 5000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sat, Sun, 10 am, 11, 12, 1:30 pm, 3, 5:15, 5:30. Sat, 10 am, 11, 12 n, 5:15, 5:30. Central.
- KFKZ**  
Kirksville, Mo. 247.8m-1210kc (225.4m-1330kc). 50 watts. State Teachers College. Announcer, F. M. Henry. Mon, 8:30-9:30 pm. Thurs, 8-9 pm. Founded 1923. Central.
- KFLV**  
Rockford, Ill. 212.6m-1410kc (267.m-1120kc). 500 watts. Rec. A. J. Frykman, Announcers, Oscar Olson, Paul Bodin. Wed, 8:15 pm. Sun, 10:40 am, 9:30 pm. Founded Oct. 1923. Central.
- KFLX**  
Galveston, Texas. 247.8m-1210kc (270.1m-1110kc). 100 watts. George R. Clough.
- KFMX**  
Northfield, Minn. 243.8m-1230kc (236.1m-1270kc). 1,000 watts. Carleton College. Daily ex Sun, 10:30 am, time. Fri, 8:15 pm, lecture, 8:45, 10. Sun, 7 pm. Central.
- KFNF**  
Shenandoah, Iowa. 336.9m-890kc (461.3m-650kc). 500 watts. 6 am-7 pm. Henry Field Seed Co., Announcer, Henry, Field. Slogan, "The Friendly Farmer Station." Daily ex Sun, 6-8:30 am, 11-11 pm, 1:30-2:15, 3:30-4:30, 5-7, Tues, 7:40-7:50 am. Sun, 8:30-9:30 am, 10:45, 2 pm, sermonette; 6. Founded Feb. 1924. Central.
- KFOA**  
Seattle, Wash. 234.2m-1280kc (447.5m-670kc). 1,000 watts. Rhodes Dept. Store. Announcer, Arthur W. Lindsay. Ward Ireland. Mon, Tues, Thurs, Fri, 6:45-10 pm. Wed, Sat, 6:45-9 pm. Pacific. Founded May, 1922.
- KFON**  
Long Beach, Calif. 239.9m-1250kc (241.8m-1240kc). 1,000 watts. Nichols & Warinner, Inc. Announcer, Hal G. Nichols. Slogan, "Piggly Wiggly Station." Daily and Sun, 8-1 am. Founded March, 1924. Pacific.
- KFOR**  
Lincoln, Nebr. 247.8m-1210kc (217.3m-1380). 100 watts. Howard A. Shunan. Daily ex Sun, 12-1 pm, 2-3:15, 6-7, 8-10. Fri, 11-1 am. Central. Founded March, 1924.
- KFPL**  
Dublin, Texas. 218.8m-1370kc (275.1m-1090kc). 15 watts. C. C. Baxter. Announcer. Daily ex Sun, 6 am. Mon, Thurs, 8 pm. Sat, 11 pm. Sun, 7:30 am, 1:30 pm. Central.
- KFPM**  
Greenville, Texas. 228.9m-1310kc (230.6m-1300kc). 15 watts. The New Furniture Co.
- KFPW**  
Sulphur Springs, Ark. 223.7m-1340kc (263m1140kc). 50 watts. St. John M. E. church. Slogan, "Keeping Pace with Christ Means Progress." Daily ex Sun, 5-6 am, 1:30-2:30 pm. Sun, 1-2:30 pm. Central. Founded April 17, 1924.
- KFPY**  
Spokane, Wash. 247.8m-1210kc (245.8m-1220kc). 250 watts. Symons Investment Co. Announcer, E. B. Craney. Daily ex Sat, Sun, 12 n. Tues, Wed, Thurs, Fri, 4-10 pm. Sun, 7:40-10:30 pm. Pacific. Founded 1922.
- KFQB**  
Fort Worth, Texas. 241.8m-1240kc (333.1m-900kc). 1,000 watts. W. B. Fishbourn, Inc. Announcer, Alva R. Willgus. Daily ex Sun, 10:30-11:30 am, 12:30-1:30 pm, 2:15-3, 7:30-8:30, 9:30-11. Wed, 10:30-11:30 am, 12:30-1:30 pm. Sun, 11-12 n, 2-4 pm, 7:30-11. Central.
- KFQD**  
Anchorage, Alaska. 333.1m-900kc (344.6m-870kc). 100 watts. Anchorage Radio club. Mon, Fri, 8-10 pm. Sun, 7:30-9 pm. Alaskan time.
- KFQU**  
Holy City, Calif. 220.4m-1360kc. 100 watts. W. E. Riker. Announcer, Arthur J. Landstrom. Daily ex Sun, 6:30-7:30 pm. Tues, Fri, 9:30-11 pm. Wed, Thurs, Sat, 10-11 pm. Sun, 11-12 n, 10-11 pm. Pacific. Founded November, 1924.
- KFQW**  
Seattle, Wash. 211.1m-1420kc (217.3m-1380kc). 100 watts. KFQW, Inc. Pacific. Announcer, Harry R. Long. Daily ex Sun, 9 am-12 mid. Sun, 12 mid-3 am, 4 am-12 mid. Pacific. Founded June, 1924.
- KFQZ**  
Hollywood, Calif. 352.7m-850kc (232.4m-1290kc). 25 watts. Tait Radio Company. Announcer, Bob Swain. Daily ex Sun, 7 am-12 mid. Sun, 8 am-12 mid. Pacific.



**KFRC** San Francisco, Calif. 491.5m-610kc (454.3m-660kc). 1060 watts. Don Lee, Inc. Announcer, Harrison Hollway. Daily ex Sat, Sun, 7-9 am, 10-12 n, 12-1 mid, 2-12 mid. Sat, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sun, 10 am-12 n, 12-12 mid. Pacific.

**KFRU** Columbia, Mo. 475.9m-630kc (249.9m-1200kc). 500 watts. Stephens college. Announcer, La Voa-Rall, Slogan, "Where Friendliness Is Broadcast Daily." Daily ex Sun, 8:30-11:15 am, 3 pm, 6:30. Wed, 7:30-10 pm. Thurs, 7:30-11 pm. Sun, 7:30 am, 9:20, 10:45, 4 pm, 5, 7:30. Founded October 25, 1925. Central.

**KFSD** San Diego, Calif. 499.7m-600kc (440.9m-680kc). 500 watts. Airfan Radio Corporation. Announcer, Tom Sexton. Daily ex Sun, 9 am-1:30 pm, 4:45-12 mid. Sun, 2-4 pm, 8:30-10. Pacific. Founded March 28, 1926.

**KFSG** Los Angeles, Calif. 267.7m-1120kc (252m-1190kc). 500 watts. Daily ex Sun, Mon, 10:30-12:30 pm, 2:30-4:30. Tues, Wed, Sat, 6:30-9:30 pm, Thurs, Fri, 6:30-11 pm. Sun, 10:30-12:30 pm, 2:30-4:30, 6:30-11 pm. Pacific.

**KFUL** Galveston, Texas. 232.4m-1290kc (258.5m-1160kc). 500 watts. Will H. Ford and Community Broadcasting station.

**KFUM** Colorado Springs, Colo. 215.7m-1390kc (483.6m-620kc). 1000 watts. Corley Mountain Highway. Announcer, Donald E. Bennett. Slogan, "The Voice of the Rockies." Daily ex Sun, 9-12 n, 5:45-6:45 pm. Mon, 8-10 pm. Tues, 8-11 pm. Thurs, 7:30-11 pm. Mountain.

**KFUO** St. Louis, Mo. (Tr. at Clayton.) 545.1m-550kc. 500 watts. Concordia Theological Seminary (Lutheran). Announcer, Herm. H. Hohenstein. Daily ex Sun, Sat, 7:15 am, 12:15 pm. Mon, Tues, Thurs, Fri, Sat, 9 pm. Wed, 9:30 pm. Sat, 7:15 pm. Sun, 2:30 pm, 3, 9:15 pm. Founded December 14, 1924. Central.

**KFUP** Denver, Colo. 199.9m-1500kc (227.1m-1320kc). 100 watts. Fitzsimons General Hospital, Educational and Recreational Dept. Announcer, Major Transue. Daily ex Sat and Sun, 10-11 am. Tues, Thurs, Fri, 7:30 pm. Mountain.

**KFUR** Ogden, Utah. 228.9m-1310kc (225.4m-1330kc). 50 watts. Peery Building Co. Daily ex Sun, 9-10 am, 12-3 pm. 5:30-11. Mountain.

**KFVD** Culver City, Calif. 428.3m-700kc (215.7m-1390kc). 250 watts. W. J. & C. McWhinnie. Announcer, Mrs. G. Webb. Daily ex Sun, 9:30-12 n, 4:30-6 pm, 9-12 mid. Wed, 12-2 am. Founded April, 1925. Pacific.

**KFVS** Cape Girardeau, Mo. 247.8m-1210kc (223.7m-1340kc). 50 watts. Hirsch Battery & Radio Co. Announcer, W. W. Watkins. Slogan, "The City of Opportunity." Daily ex Sun, 12:15 pm, news, markets, 6:45 music. Tues, Fri, 10 am. Sun, 11 am. Founded May 27, 1925.

**KFWB** Hollywood, Calif. 315.6m-950kc (361.2m-830kc). 1000 watts. Warner Brothers. Announcer, William "Bill" Ray. Mon, 9:30 am-2:15 pm, 4:15-11. Tues, 9 am-11:30 pm. Wed, 8 am-11 pm. Thurs, 9:30 am-11 pm. Fri, Sat, 9:30 am-11 pm. Sun, 10 am-5 pm, 6:30-11. Pacific.

**KFWC** Ontario, Calif. 249.9m-1200kc (247.8m-1210kc). 100 watts. L. E. Wall. Announcer, Bert Elise Wall. Daily ex Sun, 4-7 pm, 7-11. Pacific.

**KFWF** St. Louis, Mo. 249.9m-1200kc (214.2m-1400kc). 100 watts. St. Louis Truth Center. Slogan, "The Voice of Truth." Announcer, Rev. Charles H. Hartmann. Tues, Fri, 9:45 am. Thurs, 10:45 am, 7:45 pm. Sun, 9 am, 10:45, 7:45 pm. Founded 1925. Central.

**KFWI** San Francisco, Calif. 322.4m-930kc (267.7m-1120kc). 500 watts. Radio Entertainment, Inc. Announcer, Torres Weir. Mon, 8 am-11 pm. Tues, Wed, Thurs, Fri, 7 am-11 pm. Sat, 7 am-11 pm. Sun, 7:50-11 pm. Pacific.

**KFWM** Oakland, Calif. 322.4m-930kc (236.1m-1270kc). 500 watts. 1000 am-6 pm. Oakland Educational Society. Announcer, O. B. Eddins. Daily ex Sat, Sun, 10-11 am, 12-1 pm, 5-10:30. Sat, 10-11 am, 12-1 pm, 7-10:30. Tues, Thurs, Fri, 2-3 pm. Wed, 1:30-3 pm. Sun, 9:45-11 am, 12:30-2:30 pm, 7:30-9:20. Pacific.

**KFWO** Avalon, Calif. 199.9m-1500kc (299.8m-1000kc). 100 watts. 53.07m-565m. 100 watts. Major Lawrence Mott-Signal Corp. Slogan, "Katalina for Wonderfuf Outings." Daily, 12:30-1:30 pm, 7:30-9. Tues, Fri, Sun, 5-6 pm. Pacific. Founded April, 1925.

**KFXD** Jerome, Idaho. 211.1m-1420kc (204m-1470kc). 15 watts. KFXD, Inc. Daily ex Sun, 12 n, Wed, Sat, 8-10 pm. Sun, 11:20-12:20 pm. Mountain.

**KFXF** Denver, Colo. 267.7m-1120kc (232.8m-1060kc). 250 watts. Colorado Radio Corp. Announcers, W. D. Pyle, Gordon Miles, and Goldsmith. Slogan, "The Voice of Denver." Daily ex Sun, 8 am-6 pm, 6-11. Sun, 9 am-10 am. Mountain.

**KFXJ** Edgewater, Colo. 199.9m-1500kc (209.7m-1430kc). 50 watts. R. G. Howell. Slogan, "America's Scenic Center." Daily ex Sun, 10-12 mid, 1-4 pm, 7-8. Tues, 9-12 mid. Wed, 9-10 pm. Thurs, Sat, 8-12 mid. Mountain.

**KFXR** Oklahoma City, Okla. 228.9m-1310kc (223.7m-1340kc). 50 watts. Exchange Ave. Baptist church. Mon, Wed, Fri, 8 pm. Sun, services. Central.

**KFXZ** Flagstaff, Ariz. 211.1m-1420kc (205.4m-1460kc). 100 watts. Mary M. Costigan. Announcer, Cecil J. Walters. Daily, 11 am, 3 pm, 6. Sun, 12-1 pm. Mountain.

**KFYO** Breckenridge, Texas. 199.9m-1500kc (211.1m-1420kc). 100 watts. Kirksey Brothers Battery & Elec. Co. Daily ex Sun, 10:30-11:30 am, 12-1 pm, 8-10. Sun, 8-10 pm. Central. Founded February 19, 1927.

**KFYR** Bismarek, N. D. 545.1m-550kc (249.9m-1200kc). 500 watts. 500 6 am-6 pm. Hoskins-Meyer, Inc. Announcer, C. F. Dirjan. Daily ex Sun, 9:30-1:30 pm, 6:30-8:30 pm. Tues, Thurs, 10-11 pm. Sun, 10:30-12 n, 1-3 pm. Founded December, 1925.

**KGA** Spokane, Wash. 204m-1470kc (260.7m-1150kc). 5000 watts. Northwest Radio Service Co. Announcer, Albert Ely. Daily ex Sun, 9, 10, 11 am; 12, news; 12:15 pm, 5, kiddies' program; 6, time; 8-12 mid. Sun, 11 am, 12:30-1 pm, 5:30-7:30, 7:30-9, service; 9-10, music. Pacific.

**KGAR** Tucson, Ariz. 218.8m-1370kc (234.2m-1280kc). 100 watts. Tucson Citizen. Announcer, Harold S. Sykes. Tues, Fri, 8-9 pm. Sun, 11 am, 7:30-9 pm. Installed June, 1926. Mountain.

**KGB** San Diego, Calif. 223.7m-1340kc (247.8m-1210kc). 100 watts. Southwestern Broadcasting Corp.

**KGBU** Ketchikan, Alaska. 491.5m-610kc (399.8m-750kc). 500 watts. Alaska Radio & Service Co. Announcers, R. Fox, Harry G. McCain. Slogans, "The Voice of Alaska." Daily ex Sun, 8-9:30 pm. Tues, 9:30-10:30 pm. Wed, 9:30-11 pm. Sun, 11-12:30 pm. Alaskan time.

**KGBX** St. Joseph, Mo. 247.8m-1210kc (288.3m-1040kc). 100 watts. Foster-Hall, Inc. Announcers, R. D. Foster, R. L. Hill. Daily ex Sun, 6-8 am, 12-1 pm. Mon, 5-6 pm. Wed, 5-7 pm. Tues, Thurs, Fri, 6-10 pm. Sun, 7:30 pm. Founded August 11, 1926. Central.

**KGBZ** York, Neb. 322.4m-930kc (212.6m-1410kc). 500 watts. Announcer, Dr. George R. Miller. Slogan, "Keep Your Hogs and Poultry Healthy." Mon, Tues, Wed, Thurs, Fri, Sat, 5:30 am, 9, music, 12:30, 2:30, 7:30, Thurs, Sat, 10:30-11:30 pm, music. Alternate Sun, 11 am, 7:30 pm, service. Opened August, 1926. Central.

**KGCA** Decatur, Iowa. 236.1m-1270kc (247.8m-1210kc). 50 watts. Chas. W. Greenley.

**KCCB** Enid, Okla. 247.8m-1210kc (215.7m-1390kc). 50 watts. Wallace Radio Institute. Daily ex Sun, 10 am, 5 pm, 9-12. Central.

**KGCH** Wayne, Neb. 322.4m-930kc (293.9m-1020kc). 250 watts. Farmers and Merchants Cooperative Radio Corp. of America. Founded August, 1926.

**KCCI** San Antonio, Texas. 218.8m-1370kc (220.4m-1360kc). 250 watts. Liberty Radio Sales.

**KGCN** Concordia, Kan. 211.1m-1420kc (208.2m-1440kc). 50 watts. Concordia Broadcasting Co. Daily ex Sun, 12:30-1:30 pm, 7-9. Founded August, 1926. Central.

**KGCR** Brookings, S. D. 247.8m-1210kc (208.2m-1440kc). 100 watts. Cutler's Radio Broadcasting Service, Inc.

**KCCU** Mandan, N. D. 249.9m-1200kc (239.9m-1250kc). 100 watts. Mandan Radio Assn. Announcers, H. L. Dahmers, C. E. Bagley. Daily ex Sun, 7-8:30 am, 10-11, 12-1:30 pm, 6:30-8. Mon, 11 pm-1:30 am. Sun, 11-12 n, 4:30-6:30 pm. Mountain. Founded 1925. Central.

**KCCX** Vida, Mont. 218.8m-1370kc (243.8m-1230kc). 10 watts. First State Bank of Vida. Announcer, E. E. Krebsbach. Daily ex Sun, 12:30-1:30 pm, Sun, 2-4 pm. Mountain. Founded October 1, 1926.

**KGDA** Dell Rapids, S. D. 247.8m-1210kc (254.1m-1180kc). 6 am-6 pm. 15 watts. Home Auto Co. Sun, 10-11 am, 5-6 pm. Central.

**KGDE** Barrett, Minn. 249.9m-1200kc (205.4m-1460kc). 50 watts. Jaren Drug company. Daily ex Sun, 12:30 pm, musicale; 1:15, news, weather, markets; 4, 5, 7-7:30. Sun, 10:30-3 pm, 6-8. Licensed September 15, 1926. Central.

**KGDM** Stockton, Calif. 260.7m-1150kc (217.3m-1380kc). 10 watts. Peffer Music Co. Daily ex Sun, 9-11:30 am, 2-3:30 pm. Thurs, Sat, 8-9 pm. Pacific. Founded January 1, 1927.

**KGDP** Pueblo, Colo. 247.8m-1210kc (223.7m-1340kc). 10 watts. Boy Scouts of America. Tues, 8 pm. Thurs, 9 pm. Mountain.

**KGDR** San Antonio, Texas. 199.9m-1500kc (206.8m-1450kc). 30 watts. 6 am-6 pm. Joe B. McShane.

**KGDW** Humboldt, Nebr. 322.4m-930kc (293.9m-1020kc). 100 watts. Frank J. Rist. Announcer, C. M. Hecht. Mon, Sat, 7:30 pm. Tues, Wed, Fri, 11:30 am. Thurs, 8:30 pm. Central. Founded November, 1926.

**KGEF** Los Angeles, Calif. 230.6m-1300kc (263m-1140kc). 1000 watts. Trinity Methodist church. Announcers, E. C. Huckabee. Daily ex Sat, 6-10 pm. Sun, 10:45-12:30 pm, 5-6, 7-10:30. Pacific. Founded, December 26, 1926.

**KGEK** Yuma, Colo. 249.9m-1200kc (263m-1140kc). 10 watts. 7 am-7 pm. Beehler Electrical Equipment Co.

**KGEN** El Centro, Calif. 249.9m-1200kc (225.4m-1330kc). 15 watts. E. R. Irey and F. M. Bowles. Daily ex Thurs, Sun, 12:15-1:15 pm. Mon, Wed, Fri, 5:30-6:30 pm. Tues, Sat, 8-9 pm. Thurs, 9-11 pm. Pacific.

**KGEO** Grand Island, Nebr. 322.4m-930kc (205.4m-1460kc). 100 watts. Hotel Yancey. Mon, Wed, Sat, 8-9 pm. Tues, Fri, 12:25-12:55 pm. Sun, 2-4 pm. Central.

**KGER** Long Beach, Calif. 218.8m-1370kc (215.7m-1390kc). 100 watts. C. Merwin Dolyns. Daily, 9-12 mid. Pacific. Founded December 19, 1926.

**KGES** Central City, Nebr. 322.4m-930kc (204m-1470kc). 100 watts. Central Radio Elec. Co.

**KGEW** Fort Morgan, Colo. 249.9m-1200kc (218.8m-1370kc). 100 watts. City of Fort Morgan. Announcer, Glenn S. White. Daily ex Sat, Sun, 5:15 pm, markets, 5:15-6:45. Tues, Thurs, 3-10 pm. Sat, 12-1 pm, 8-10. Sun, 11-12 n, 2-4 pm. Mountain. Founded January 15, 1927.

**KGEZ** Kalispell, Mont. 228.9m-1310kc (293.9m-1020kc). 100 watts. Flathead Broadcasting Assn. Announcer, John E. Parker. Daily ex Sun, 12-1 pm, 6:30-7. Daily ex Thurs, 9-10 pm. Thurs, 9-10 pm. Sun, 11 am. Mountain. Founded February 20, 1927.

**KGFF** Alva, Okla. 211.1m-1420kc (205.4m-1460kc). 100 watts. Earl E. Hampshire. Irregular schedule.

**KGFG** Oklahoma City, Okla. 218.8m-1370kc (215.7m-1390kc). 50 watts. Full Gospel Church.

**KGFH** Glendale, Calif. 299.8m-1000kc (263m-1140kc). 250 watts. Frederick Robinson. Slogan, "Keeping Glendale Folks Happy." Daily ex Sun, 9-12 n. Mon, Wed, Fri, Sat, 5-1 am. Pacific. Founded February 7, 1927.

**KGFI** Los Angeles, Tex. 211.1m-1420kc (212.6m-1410kc). 15 watts. San Angelo Broadcasting Co. Daily ex Sun, 12 n, 3 pm, 8-10 pm. Sun, 10:45 am, 7:45 pm, sermons. Central.

**KGFL** Los Angeles, Calif. 211.1m-1420kc (212.6m-1410kc). 100 watts. Ben S. McGlashan. Slogan, "Keeping Good Folks Joyful." Daily ex Sun, 6:30-9:30 am, 12-4:30 pm, 6-9. Daily ex Sat, 12-6:30 am. Sun, 12-4:30 pm, 6 pm. Pacific. Founded January 18, 1927.

**KGFK** Hallock, Minn. 249.9m-1200kc (223.7m-1340kc). 50 watts. Kittson County Enterprise.

**KGFL** Raton, N. M. 247.8m-1210kc (222.1m-1350kc). 50 watts. N. L. Cotter.

**KGFW** Ravenna, Nebr. 211m-1420kc (296.9m-1010kc). 50 watts. Otto F. Sothman. Announcer, R. H. McConnell. Slogan, "Catering to the Home Folks." Daily ex Sun, 9-10 am, 12:30-1:30 pm, 6:30-7:30. Central.

**KGFX** Pierre, S. D. 516.9m-580kc (254.1m-1180kc). 200 watts. 6 am-6 pm. Dana McNeil. Daily ex Sun, 12-15 pm, news, weather. Central.

**KGGF** Ficher, Okla. 516.9m-580kc (206.8m-1450kc). 500 watts. Dr. D. L. Council. Daily ex Sun, 7:30-8:30 pm, 8:30-9:30. Central. On air Sept. 1, 1927.

**KGGH** Cedar Grove, La. 218.8m-1370kc (212.6m-1410kc). 50 watts. Bates Radio & Elec. Co. Announcer, A. J. Bates. Mon, Wed, Sat, 2-3 pm, 8:30-10. Tues, 8:30-10 pm. Thurs, Fri, 8:30-10 pm. Sun, 2-4 pm. Central. Founded Sept. 15, 1927.

**KGHA** Pueblo, Colo. 249.9m-1200kc (209.7m-1430kc). 50 watts. George H. Sweeney and N. S. Walpole.

**KGHB** Honolulu, H. I. 227.1m-1320kc. 250 watts. Radio Sales Co. Announcer, Gaylord Byron. Mon, Tues, Wed, Fri, 9-10 am, 11:30-1 pm, 3:30-5, 6-10. Thurs, 9-10 am, 11:30-1 pm, 3:30-5, 6-7. Sat, 9-10 am, 11:30-1 pm, 3:30-5, 6-12 mid. Sun, 10-12 n, 9-10 am, 15:30 meridian, 2 1/2 hours earlier than Pacific. Founded Sept. 28, 1927.

**KGHD** Missoula, Mont. 211.1m-1420kc (232.4m-1290kc). 5 watts. 6 am-6 pm. Elmore-Nash Broadcasting Corp.

**KGHF** Pueblo, Colo. 227.1m-1320kc (209.7m-1430kc). 250 watts. Curtis P. Ritchie, Joe E. Finch. Slogan, "Voice of the Rockies." Daily ex Sun, 9 am, 9:30, 10, 10-11, 12-1 pm, 4-5, 5, 5:30-6:30, 6:30, 7, 8-10. Mountain.

**KGHG** McGhee, Ark. 218.8m-1370kc (222.1m-1350kc). 50 watts. Chas. W. McCollum.

**KGHI** Little Rock, Ark. 199.9m-1500kc (260.7m-1150kc). 15 watts. Berean Bible Class.

**KGHL** Billings, Mont. 315.6m-950kc (222.1m-1350kc). 250 watts. 500 watts 6 am-6 pm. Northwestern Auto Supply Co., Inc.

**KGHX** Richmond, Tex. 199.9m-1500kc. 50 watts. Ft. Bend County School Board.

**KGJF** Little Rock, Ark. 218.8m-1370kc (277.6m-1080kc). 250 watts. First Church of the Nazarene.

**KGKB** Goldwaite, Tex. 199.9m-1500kc (280.2m-1070kc). 50 watts. Eagle Pub. Co.

**KGKL** Georgetown, Tex. 218.8m-1370kc (232.4m-1290kc). 100 watts. M. L. Oates.

**KGKO** Wichita Falls, Tex. 218.8m-1370kc. 250 watts. Highland Heights Christian Church.

**KGO** Oakland, Calif. 379.5m-790kc (384.4m-780kc). 10000 watts. Gen. Elec. Co. Announcer, Howard I. Millholland. Daily ex Sun, 9:30-10:30am, 11:30-1 pm, 1, stocks, 4:30-5:30, orchestra, 6-6:30, stocks, baseball news, markets, 6:30-7:30, dinner concerts, Mon, 4-4:30 pm, 5:30-6, 7-9:30, 9:30. Tues, 7-10 pm. Wed, 7-11 pm. Thurs, 7-10 pm. Fri, 5:30-6 pm, 7-12, Sat, 7-12 mid. Sun, 11 am, service; 3-5 pm, 6:30-7:30, 7:35, service; 9-9:30. Pacific.

**KGRS** Amarillo, Texas. 212.6m-1410kc (243.8m-1230kc). 1000 watts. Gish Radio Service. Daily ex Sun, 6:30 am, 10, 11:45, 6:30. Mon, Wed, Fri, 9 pm. Sun, 11 am, 7:30 pm. Central.

**KGTT** San Francisco, Calif. 199.9m-1500kc (220.4m-1360kc). 50 watts. Glad Tidings Temple and Bible Institute. Daily ex Sun, 12:30 pm, scripture reading, Tues, Wed, Fri, 8-10 pm. Wed, 2:30-4 pm. Divine healing service. Sun, 2:30-3 pm. Sunday school, 3-5 service; 7:30-10. service. Pacific. Founded Nov. 1925.

**KGU** Honolulu, Hawaii. 319m-940kc (270.1m-1110kc). 500 watts. Marion A. Mulroy. Announcer, Homer Tyson. Daily, 12-1 pm. Daily ex Sat and Sun, 5-6 pm. Mon, Tues, Thurs, 7:30-9:30 pm. Fri, 8-9:30 pm. Sat, 2-4:30 pm, sports, 157 1/2 meridian, 2 1/2 hours earlier than Pacific. Founded May 11, 1922.

**KGW** Portland, Ore. 508.2m-590kc (491.5m-610kc). 1000 watts. Oregonian Publishing Co. Announcer, Dick Haller. Slogan, "KGW, Keep Growing Wiser." Daily ex Sun, 10-11:30 am, town crier, household helps; 6-7, concert, 7-10. Mon, 9-11 pm. Tues, 9:45-10 am, exercises; 7-9 pm, 9-11 pm. Wed, 9-10 pm, 10-12. Thurs, 7:30-7:45 pm, amusement guide; 7:45-8, lecture; 9-10. Fri, 9:45-10 am, exercises; 7-9, 9-12 mid. Sat, 10-12 mid. Pacific.

**KGY** Lacey, Wash. 211.1m-1420kc (245.8m-1220kc). 50 watts. St. Martins College. Announcer, Sebastian Ruth. Slogan, "Out Where the Cedars Meet the Sea." Sun, Tues, Thurs, 8:30-9:30 pm. Pacific. Opened April 5, 1922.

**KHJ** Los Angeles, Calif. 333.1m-900kc (399.8m-750kc). 1000 watts. Don Lee. Daily ex Sun, 8 am, 9, time; 9:30, stories; 12:30, news; 1:30-11 pm. Sun, 8:30 am, concert; 10:30, service; 1-10. Pacific.

**KHQ** Spokane, Wash. 325.9m-920kc (370.2m-810kc). 1000 watts. Louis Wasmer, Inc. Announcer, C. F. Underwood. Slogan, "Tells the World." Daily ex Sun, 7 am-12 mid. Sun, 10:30 am-10:30 pm. Pacific.

**KIAF** Sittipoc, Minn. 422.3m-710kc. 500 watts. Steele Co. Slogan, "Far from the Maddening Crowd." Mon, Wed, Fri, 7-8 pm. Sun, 2-3 pm. Central.

**KICK** Red Oak, Iowa. 535.4m-560kc (322.4m-930kc). 100 watts. Atlantic Automobile Co. Operated by Walnut Grove Products Co. Announcer, H. A. Marshall. Daily ex Sun, 10 am-1 pm, 4-6. Founded 1923. Central.

**KJBS** San Francisco, Calif. 218.8m-1370kc (245.8m-1220kc). 1000 watts. J. H. Brant and Sons Co. Announcer, Stephen Hobart, Gordon Brown, R. J. Smith. Daily ex Sun, 7 am-12 n, 1:30-10 pm. Sun, 12-1:30 pm, 4, 7-30. Pacific. Founded Jan., 1925.

**KJR** Seattle, Wash. 309.1m-970kc (348.6m-860kc). 5000 watts. Northwest Radio Service Co. Daily ex Sun, 9 am-12 mid. Sun, 10, 11, 7:30 pm, 6:15-7:15, 7:15, 7:30, 9. Pacific. Opened July 2, 1920.

**KKP** Seattle, Wash. 211.1m-1420kc (272.6m-1100kc). 15 watts. City of Seattle. Daily, 10 pm. Pacific. Opened, Dec., 1926.

**KLCN** Blytheville, Ark. 232.4m-1290kc (285.5m-1050kc). 50 watts. Edgar G. Harris.

**KLDS** Independence, Mo. 315.6m-950kc (270.1m-1110kc). 1000 watts. Reorganized Church of Jesus Christ of Latter Day Saints. Midland Broadcasting Co. Announcer, Dr. F. H. Criley. Tues, 6:30 am, 7, 7:30 pm. Fri, 6:30 am, 7, Sat, 8:30 pm. Sun, 8:30 am, 9, 10, 6 pm, 7:15, 10. Central. Founded 1921.

**KLRA** Little Rock, Ark. 204m-1470kc. 50 watts. Arkansas Broadcasting Co.

**KLS** Oakland, Calif. 211.1m-1420kc (245.8m-1220kc). 250 watts. Warner Bros. Radio Supplies.

**KLX** Oakland, Calif. 236.1m-1270kc (508.2m-590kc). 500 watts. Oakland Tribune. Announcer, Charles Lloyd. Slogan, "Where Rail and Water Meet." Daily ex Sun, 7-8 am, 10:30-



KRGV

Harlingen, Texas. 296.9m-1010kc (236.1m-1270kc). 1000 watts. Harlingen Music Co.

KRLD

Dallas, Texas. 288.3m-1040kc (461.3m-650kc). 5000 watts. KRLD, Inc. Announcer, Arthur W. Stowe. Slogan, "Where the Bluebonnets Grow." Daily ex Sun, 11-11:30 am; 12:30-2 pm, 3:30-4, 5-6, 7-8, 9-10, 11-12. Sun, 9:30-10:30 am, 11-12 n, 5-7:30, 9-9:30, 10:30-11:30. Sat, 12 m-3 am. Central. Founded Oct. 30, 1926.

KRMD

Shreveport, La. 220.4m-1360kc. 50 watts. Air-Phan Radio Shop. Daily ex Sun, 8:30-9:30 am.

KRSC

Seattle, Wash. 267.7m-1120kc (272.6m-1100kc). 50 watts. Radio Sales Corp. Announcer, William J. Calsamalia. Daily ex Sun, 9-10 am, 6-7:30 pm, 9-10:30 pm. Mon, Wed, Fri, 3:30-5 pm. Pacific.

KSAC

Manhattan, Kan. 296.9m-1010kc (333.1m-900kc). 500 watts. Kansas State Agricultural College. Announcer, Lisle L. Longsdorf. Daily ex Sat, Sun, 9-9:55 am, 9:55-10:30, 12:35 pm, 6:30-8. Sat, 12:35 pm. Central. Founded Dec. 1, 1924.

KSBA

Shreveport, La. 206.8m-1450 (267.7m-1120kc). 1000 watts. Shreveport Broadcasting Assn. Announcer, W. G. Patterson. Daily ex Sun, 10:15 am, 12:15 pm, 3-15, markets, weather, news; Tues, Wed, Thurs, Fri, 6:30 pm, 8 Mon, 11 pm. Sat, 9 pm. Sun, 11 am, 7:30 pm. Central. Founded March 14, 1922.

KSCJ

Sioux City, Ia. 225.4m-1330kc (243.8m-1230kc). 1000 watts. 1000 6 am-6 pm. The Sioux City Journal. Announcer, C. W. Corkhill. Daily ex Sun, 7 am, 9:45 am, 10:45, 12:15, stock markets, weather; 11:30-12:30 pm, news, music; 2-4 pm, music, educational; 6-7, 8. Sun, 9:30 am, 2 pm, 7-10. Central. Opened April 4, 1927.

KSD

St. Louis, Mo. 545.1m-550kc. 500 watts. Pulitzer Pub Co. Announcer, W. P. Corwin. Daily ex Sun, 9:40 am, 10:40, 11:40, 12:40, 1:40, 3:40. Mon, Tues, Thurs, Fri, 7-11 pm. Wed, 6:30-11 pm. Sat, 7-11 pm. Sun, 2-9:15 pm. Central. Founded June 24, 1922.

KSEI

Pocatello, Idaho. 227.1m-1320kc (333.1m-900kc). 250 watts. KSEI Broadcasting Assn. Announcer, W. J. O'Connor. Daily ex Sun, 3-4 pm, 6-8, 9-11. Sun, 9-11 pm. Mountain. Opened Jan., 1925.

KSL

Salt Lake City, Utah. 265.3m-1130kc (302.8m-990kc). 5000 watts. Radio Service Corp. of Utah. Announcers, Roscoe Grover, Lewis Lacey. Daily ex Sun, 11 am, 12 n-1 pm, 7-11. Sun, 12n-11:30 pm. Mountain.

KSMR

Santa Maria, Calif. 249.9m-1200kc (272.6m-1100kc). 1000 watts. Santa Maria Valley Railroad Company. Announcer, Sydney C. Peck. Daily ex Sat, Sun, 10:30-1 pm, 5-9:30 pm. Sat, 7:30 pm. markets. Pacific. Founded Dec. 3, 1925.

KSO

Clarinda, Iowa. 217.3m-1380kc (227.1m-1320kc). 1000 watts. Derry Seed Co. Announcer, Joe Faassen. Slogan, "Keep Serving Others." Daily ex Sun, 6:30-8 am, 10:30-11, 11:45-1 pm, 3-4, 6:30-9 pm. Sun, 11-12 n, 5-6 pm. Founded November 2, 1925. Central.

KSOX

Sioux Falls, S. D. 302.8m-990kc (209.7m-1430kc). 1000 watts. 6 am-6 pm. Sioux Falls Broadcast Assn. Announcer, L. M. Austin. Daily ex Sun, 7-8 am, 12-1 pm, 5-6. Central. Founded 1922.

KSTP

St. Paul-Minneapolis, Minn. (tr. Wescott, Minn.). 205.4m-1460kc (220.4m-1360kc). 10000 watts. The National Battery Station. Slogan, "The Call of the North." Daily ex Sun, 7 am, 7:00 am-12 mid. Sun, 3 pm, 6-11. Central. Founded May, 1924.

KTAB

Oakland, Calif. 236.1m-1270kc (280.2m-1070kc). 500 watts. The Associated Broadcasters. Announcers, Lytton Spaulding, R. M. Bitzer. Slogan, "Knowledge, Truth and Beauty." Daily ex Sun, 6:45-10 pm, 4-7:30, 8-11. Sun, 9:45-12:30 pm, 1:30-2:30, 7-8, 8-9:15. Pacific. Opened August 1, 1925.

KTAP

San Antonio, Texas. 247.8m-1210kc (228.9m-1310kc). 1000 watts. Robert B. Bridge, Alamo Broadcasting Co. Slogan, "Kum to America's Playground." Daily ex Sun, 7-8 am, 11-12, 1-2 pm, 3-4, 6-7, 9-12. Sun, 5-7 pm, 9-12. Central. Founded September 15, 1927.

KTBI

Los Angeles, Calif. 230.6m-1300kc (275.1m-1090kc). 1000 watts. Bible Inst. of Los Angeles. Announcer, H. P. Herdman. Daily ex Sun, 8:30 am, 10 pm. Sun, 10:45-12:30 pm, 3-4, 6-7, 7-10. Pacific. Founded September, 1922.

KTBR

Portland, Ore. 230.6m-1300kc (228.9m-1310kc). 500 watts. M. E. Brown. Announcers, M. E. Brown, Sid Goodwin. Daily ex Sun, 6:47 pm, dinner program, markets. Mon, Tues, Thurs, 8-9 pm. Mon, 9-12 mid. Wed, 8:30-9 pm, 9:30-12. Fri, 8-10 pm, 10-12. Sun, 10:30 am, 2-4 pm, 7:30-9. Pacific. Opened September 23, 1925.

KTHS

Hot Springs National Park, Ark. 374.8m-800kc (499.7m-600kc). 5000 watts. The Hot Springs Chamber of Commerce. Announcer, C. A. Arnoux. Slogan, "Kum to Hot Springs." Mon, Wed, Thurs, Sat, 12-1 pm, 9-12 mid. Tues, Fri, 12-1 pm, 6-9. Sun, 11-12:30 pm, 6-7:30, 9-10. Installed December 20, 1924. Central.

KTNT

Muscateine, Iowa. 258.5m-1160kc (256.3m-1170kc). 5000 watts. Norman Baker. Slogan, "Dedicated to and the Voice of the Farmer." Announcers, Norman Baker, Mabel Albers, Charles Salisbury, Rene Bellows. Daily ex Sat and Sun, 12:30-1 pm, 2:30-5, 6:30-9. Sun, 12-1 pm, 2:30-4:30. Central. Founded 1924.

KTSA

San Antonio, Texas. 232.4m-1290kc (265.3m-1130kc). 1000 watts. Alamo Broadcasting Co.

KTUE

Houston, Texas. 218.8m-1370kc (212.6m-1410kc). 5 watts. Uhalt Electric. Announcer, Walter Ivanhoe Zabroraski. Daily ex Sun, 7-8:30 am, 2-3 pm, 7-10 pm. Sun, 2-3 pm. Central.

KTW

Seattle, Wash. 234.2m-1280kc (394.5m-760kc). 1000 watts. First Presbyterian church. Announcer, J. D. Ross. Slogan, "Hear Ye, Hear Ye, the Gospel." Sun, 11-12:30 pm, 3-4:30, 7-9:30, church service. Pacific.

KUJ

Longview, Wash. 199.9m-1500kc, 10 watts. Puget Sound Radio Broadcasting Co. Mon, Wed, Fri, 6-9 pm. Sat, 6-12 mid. Pacific.

KUOA

Fayetteville, Ark. 239.9m-1250kc (296.9m-1010kc). 500 watts. University of Arkansas, W. S. Gregson. Daily ex Sun, 12-1 pm. Sun, Mon, 7-9 pm. Thurs, 7-9 pm. Central. Founded 1923.

KUOM

Missoula, Mont. 325.9m-920kc (461.3m-650kc). 500 watts. University of Montana. Mon, Thurs, 8-9:30 pm. Sun, 9:15-10:30 pm. Mountain. Founded 1924.

KUSD

Vermillion, S. D. 336.9m-890kc (483.6m-620kc). 500 watts. University of South Dakota. Announcer, Bill Knight. Slogan, "South Dakota University for South Dakotans." Mon, Wed, Fri, 8-9 pm. Central.

KUT

Austin, Texas. 267.7m-1120kc (232.4m-1290kc). 500 watts. University of Texas. Announcer, J. G. Adams. Mon, Wed, 8 pm. Fri, 8 pm. Founded 1925. Central.

KVI

Tacoma, Wash. 223.7m-1340kc (282.8m-1060kc). 1000 watts. Puget Sound Radio Broadcasting Co. Daily ex Sun, 12-9 pm. Sun, 11 am-12:30 pm, 1-5. Pacific.

KVL

Seattle, Wash. 199.9m-1500kc (272.6m-1100kc). 1000 watts. Arthur C. Dailey, Moore Hotel, Mon, Wed, 12-4 pm, 6-11. Fri, 12-4 pm, 6-12. Tues, Thurs, Sat, 12-6 pm. Sun, 7-11 pm. Pacific. Founded July 13, 1926.

KVVO

Tulsa, Okla. 535.4m-560kc (348.6m-860kc). 1000 watts. Southwestern Sales Corp. Announcer Francis Laux. Daily ex Sun, 11:45 am, markets; 12-1 pm, 1:30, 3-4, 6-12. Sun, 9:15 am-2 pm, 6-8-15. Central. Opened January, 1925.

KVOS

Bellingham, Wash. 526m-570kc (209.7m-1430kc). 250 watts. Mt. Baker Station.

KWBS

Portland, Ore. 199.9m-1500kc. 15 watts. Schaeffer Radio Co.

KWCR

Cedar Rapids, Iowa. 228.9m-1310kc (239.9m-1250kc). 1000 watts. H. F. Paar. Slogan, "The Voice of Cedar Rapids." Daily ex Sun, 6:30 am, 11:30, 3:45 pm, 4, 4:30, 5, 6, 9, 10. Sun, 4 pm, 9:30. Central. Founded July 29, 1922.

KWEA

Shreveport, La. 218.8m-1370kc (212.6m-1410kc). 1000 watts. William Erwin Antony.

KWG

Stockton, Calif. 211.1m-1420kc (344.6m-870kc). 103 watts. Portable Wireless Telephone Co. Announcer, George J. Turner. Slogan, "Voice of the San Joaquin Valley." Daily ex Sun, 8-9 am, 4-5 pm, organ, concert, markets; 5-6, 6-7:30, 8-10, concert. Sun, 7:30-9:30, service; 9:30-10:30, organ. Pacific.

KWJJ

Portland, Ore. 199.9m-1500kc (249.9m-1200kc). 50 watts. Wilbur Jerman. Slogan, "The Voice From Broadway." Daily ex Sun, 1-6 pm, 6-8, 8-10:30. Wed, 10:30-12 mid, 12-1. Sun, 12-1 pm. Pacific. Founded July 25, 1925.

KWK

St. Louis, Mo. 222.1m-1350kc (234.2m-1280kc). 1000 watts. Greater St. Louis Broadcasting Co. Announcers, Thomas Patrick Convey, George Wood. Daily ex Sun, 9:30 am-12, shoppers club; baseball, student concert, 1:45-11:30 pm. Central.

KWKC

Kansas City, Mo. 218.8m-1370kc (222.1m-1350kc). 1000 watts. Wilson Duncan Studios. Announcer, Elmer C. Hodges. Slogan, "Keep Watching Kansas City." Tues, Wed, Thurs, Fri, 7 pm, 9. Central. Founded 1925.

KWKH

Kennonwood, La. 394.5m-760kc. 3500 watts. Henderson Iron Works & Supply Co. Daily ex Sun, Mon, 8:30-12 mid. Sun, 7:30-12 mid. Central. Founded January 8, 1925.

KWLC

Decorah, Iowa. 236.1m-1270kc (247.8m-1210kc). 50 watts. Luther College.

KWSC

Pullman, Wash. 526m-570kc (394.5m-760kc). 500 watts. State College of Washington. Announcer, Harvey Wixson. Mon, Wed, Fri, 7:30-9 pm, music, lectures. Pacific. Founded 1922.

KWTC

Santa Ana, Calif. 199.9m-1500kc (272.6m-1100kc). 1000 watts. Dr. John Wesley Hancock. Mon, Thurs, 5-10 pm. Tues, Wed, Fri, 5-7:30 pm. Sat, 5-9 pm. Pacific. Founded November 15, 1926.

KWWG

Brownsville, Texas. 296.9m-1010kc (277.6m-1080kc). 500 watts. Lone Star Broadcast Co., Inc. Slogan, "Good Night, World." Daily ex Sun, 9:30 am, 12 n, weather, markets, news; 4 pm, markets. Mon, Tues, Thurs, Fri, 7:30 pm. Wed, 12 mid. Central.

KXA

Seattle, Wash. 526m-570kc (535.4m-560kc). 500 watts. American Radio Tel. Co. Daily 10 am-11 pm. Sun, 10-11 pm, 5:30-10:30.

KXL

Portland, Ore. 239.9m-1250kc (220.4m-1360kc). 500 watts. KXL Broadcasters. The Portland Telegram. Announcer, A. R. Truitt. Slogan, "The Voice of Portland." Daily ex Sun, 7 am-1 am. Sat, 7 am. Sun, 11:30 pm. Pacific. Founded December 13, 1926.

KXRO

Aberdeen, Wash. 247.8m-1210kc (223.7m-1340kc). 500 watts. KXRO, Inc.

KYA

San Francisco, Calif. 245.8m-1220kc (352.7m-850kc). 1000 watts. Pacific Broadcasting Corp. Announcer, Billy Sherwood. Daily ex Sun, 8 am-12 mid. Sun, 10-11 pm, 7-10. Pacific. Founded December 18, 1926.

KYW

Chicago, Ill. 299.8m-1000kc (526m-570kc). 2500 watts. 5000 after 10 pm. Westinghouse Elec. & Mfg. Co., Herald and Examiner. Announcer, Maurice Wetzel. Daily ex Sun, 2-3:30 pm; 6, Uncle Bob; 6:30-11. Daily ex Sun, 10 am, weather, time; 5:55 pm, time; 9-11, time, weather. Sun, 7:15-7:45 pm, 7:45-8:15, 8:15-8:35, 8:35-9. Central.

KZIB

Manila, P. I. 260m-1153kc. 20 watts. I. Beck. Inc. Daily, 6:30-8 pm. Wed, 7:30-10:30 pm.

KZM

Hayward, Calif. 218.8m-1370kc (230.6m-1300kc). 1000 watts. Western Radio Institute (Hotel Oakland). Announcer, Elbert Cowan. Daily ex Sun, 6:30-7:30 pm. Sun, 8-10 pm. Pacific. Founded June 29, 1921.

KZRO

Manila, P. I. 413m-726kc. 1000 watts. Radio Corp. of the Philippines.

NAA

Washington, D. C. 434.5m-690kc. 1000 watts. United States Navy Dept. Daily and Sun, 10:05 am, 10:05 pm, weather; 10 am, 10 pm, time. Daily ex Sun, 3:45 pm, weather. Fri, 7:45-8 pm. Eastern.

WAAD

Cincinnati, Ohio. 218.8m-1370kc (230.6m-1300kc). 25 watts. Ohio Mechanics' Institute. Sat, 9:45 pm. Eastern.

WAAF

Chicago, Ill. 319m-940kc (389.4m-770kc). 500 watts. Chicago Daily Drivers Journal. Announcer, Carl Ulrich. Daily ex Sun, 8:45 am, 10:50, 11, 12:50 pm. Daily ex Sun. Sat, 4:30, live stock and weather reports. Central. Founded May 22, 1922.

WAAM

Newark, N. J. 239.9m-1250kc 267.7m-1120kc). 500 watts. I. K. Nelson Company. Announcer, Jack Van Riper. Daily ex Sun, 7-8 am, 11-1:30 pm. Tues, Wed, 6-8 pm. Fri, 8-10 pm. Mon, Thurs, 10-12 mid. Sat, 6-10 pm. Sun, 11 am-12:30 pm, 3:30-6:30. Eastern. Experimental call 2XBA 65.18m. Founded Feb., 1922.

WAAT

Jersey City, N. J. 206.8m-1450kc (245.8m-1220kc). 300 watts. Bremer Broadcasting Corp. Announcer, J. B. Bayley. Slogan, "The Voice at the Gate of the Garden State." Daily ex Sun, 10:30 am, housewives' hour; 6 pm, markets; 6:05, dinner music; 6:40, weather; 6:45, sports; 7, time. Mon, 8-2 am, Tues, 8-9 pm. Thurs, Sat, 8-11 pm. Sun, 8:30-10:10 am, 5-11 pm. Eastern. Founded 1921.

WAAW

Omaha, Neb. 454.3m-660kc (440.9m-680kc). 500 watts. Omaha Grain Exchange. Announcer, James Thompson. Slogan, "Pioneer Market Station of the West." Daily ex Sun, 6 am, 8, 9:30, 9:45, 10:15, 10:45, 11:15, 11:45, 12:15, 1:15, 1:35, 1:40, 2-6 pm. Founded 1921. Central.

WABC

New York, N. Y. 348.6m-860kc (309.1m-970kc). 5000 watts. Atlantic Broadcasting Corp. Daily ex Sun, 1-3 pm, 4-11:30 or 12:30 am. Sun, 10:50-12 n, 4-10:30 pm. Eastern.

WABF

Kingston, Pa. 208.2m-1440kc (205.4m-1460kc). 250 watts. Markle Broadcasting Corp. Announcer, E. L. Jones. Slogan, "The Voice of Womung Valley." Daily 11-11:15 pm. Daily ex Sun, 6-10 pm. Eastern.

WABI

Bangor, Me. 249.9m-1200kc (389.4m-770kc). 100 watts. First Universalist church. Announcer, Prof. W. J. Creamer, Jr. Sun, 10:30 am, 7:30-9 pm. Eastern. Founded 1923.

WABY

Philadelphia, Pa. 228.9m-1310kc (247.8m-1210kc). 500 watts. John Magaldi, Jr.

WABZ

New Orleans, La. 249.9m-1200kc (238m-1260kc). 5000 watts. The Coleson Place Baptist church. Announcer, Charles B. Page. Slogan, "The Station With a Message." Thurs, 8-9 pm. Sun, 11-12:15 pm, 7:30-9, church service. Central. Founded January, 1924.

WADC

Akron, Ohio. 223.7m-1340kc (238m-1260kc). 1000 watts. Allen Theater Broadcasting Station. Announcer, George F. Houston. Daily ex Sun, 11-12 pm, 5-6 pm. Daily ex Sun, Sat, 8-11 pm. Sun, 10:30-11:45 am, 12:30-1:30 pm, 2-4 pm, 8-10. Eastern. Founded March, 1925.

WAFD

Detroit, Mich. 211.1m-1420kc (230.6m-1300kc). 1000 watts. Albert L. Parie Co. Announcer, Owen F. Urdis. Daily ex Sat, 6:45 pm, dinner music; 7:15, 7:30, 8. Eastern. Founded Jan., 1925.

WAGM

Royal Oak, Mich. 228.9m-1310kc (225.4m-1330kc). 5000 watts. Robert L. Miller. Announcer, Fred Stanton. Slogan, "The Little Station With the Big Reputation." Mon, 6:30 pm-12 mid. Wed, Fri, 6:30-11:30 pm. Founded Oct. 3, 1925. Central.

WAIU

Columbus, Ohio. 468.5m-640kc (282.8m-1060kc). 5000 watts. Tues, Thurs nights, 299.8m-1000kc, 8-10 pm. American Insurance Union. Announcers, C. R. Thompson, Don Hix. Daily ex Sun, 10:30-11 am; services, 11:30-12:30 pm. Daily ex Sat, 3-4 pm, 6-7. Mon, Fri, 7-11 pm. Wed, 9-11 pm. Sun, 2-4 pm, 7-30:10. Eastern. Founded April, 1922.

WALK

Willow Grove, Pa. 199.9m-1500kc (201.2m-1490kc). 500 watts. Albert A. Walker, portable.

WAPI

Auburn, Ala. 263m-1140kc (340.7m-880kc). 5000 watts. Alabama Polytechnic Institute. Announcer, W. A. Young. Daily ex Sun, 12-1. 6:45 pm, baseball, markets, news, weather. Tues, Wed, 9-10 pm. Installed 1922. Central.

WASH

Grand Rapids, Mich. 236.1m-1270kc (256.3m-1170kc). 2500 watts. Baxter Laundries, Inc. Announcers, Hugh Hart, "Uncle Jerry," Richard Smith. Daily ex Sat, Sun, 12:30-1:30 pm, 5:30-6. Daily ex Thurs, Sun, 7-8 pm. Sun, 10-11:30 am, 2-4 pm, 7-8:30. Central. Founded March 13, 1925.

WBAA

W. Lafayette, Ind. 214.2m-1400kc (272.6m-1100kc). 5000 watts. Purdue University. Announcer, J. W. Stafford. Daily ex Sun, 11:15 am, stocks, markets, weather. Mon, Fri, 7 pm, special program. Central. Founded 1920.

WBAK

Harrisburg, Pa. 267.7m-1120kc (299.8m-1000kc). 5000 watts. Pennsylvania State Police. Announcer, A. E. Poorman. Daily ex Sun, 10:30 am, 1:30-4 pm. Mon, Thurs, 7 pm. Eastern. Founded 1919.

WBAL







**WJAG**

Norfolk, Nebr. 508.2m-590kc (285.5m-1050kc). 500 watts. 5:30 p.m. Tues, 7 am-7 pm, Norfolk Daily News. Announcer, Karl Stefan. Slogan, "The World's Greatest Country Daily and Home of Printer's Devil." Daily ex Sun, 12:15 pm, 4 pm, 6:30-7:30 pm, orchestra. Sun, 3 pm. Central. Founded 1922.

**WJAK**

Kokomo, Ind. 228.9m-1310kc (234.2m-1280kc). 50 watts. Kokomo Tribune. Daily ex Sun, 10 am, organ; 11:45 am, chapel. Mon, 7:30 pm, music. Wed, Thurs, 5:30 pm, concert. Fri, 7:30 pm, Sat, 7:30 pm. Founded September, 1921. Central.

**WJAM**

Waterloo, Iowa. 249.9m-1200kc (239.9m-1250kc). 100 watts. Waterloo Broadcasting Co. Daily ex Sun, 9 am, 9:40, 12:30, 1:20, markets. Mon, Wed, Fri, 7-9 pm. Tues, Thurs, Sat, 9-11 pm. Central. Founded July 29, 1922.

**WJAR**

Providence, R. I. 340.7m-880kc (483.6m-620kc). 250 watts. The Outler Co. Announcers, J. A. Reilly, John T. Boyle, Slogan, "The Southern Gateway of New England." Daily ex Sun, 1:05-2 pm. Mon, Tues, Sat, 10:45-11:30 am, music. Wed, Thurs, Fri, 10-11:30 am. Mon, 7:15-10:30 pm. Tues, 6:45-10:30 pm. Wed, 8:10-30 pm. Thurs, 7:25-10:30 pm. Fri, 8:20-10 pm. Sat, 8:30-30 pm. Sun, 2-4 pm, 6:30-9:15. Eastern. Founded Sept. 6, 1922.

**WJAS**

Pittsburgh, Pa. 232.4m-1290kc (270.1m-1110kc). 500 watts. Pittsburgh Radio Supply House. Pickering's Studio. Announcer, Howdy Clark. Slogan, "World's Jolliest Aerial Station." Daily ex Sun, 10 am-1:30 pm. Mon, Wed, Fri, 9-11 pm. Tues, Thurs, 7:30-11 pm. Sat, 7-11 pm. Sun, 11 am, 2-5 pm, 9-11. Eastern. Founded Aug. 4, 1922.

**WJAX**

Jacksonville, Fla. 263m-1140kc (340.7m-880kc). 1000 watts. City of Jacksonville. Daily ex Sun, 11:55-12:05 pm. Daily ex Sun, Wed, 7:30-11 pm. Sun, 11 am, 6:30-7:30 pm, 8-9. Wed, 6:45-9:30 pm. Eastern. Founded Nov. 26, 1925.

**WJAY**

Cleveland, Ohio. 215.7m-1390kc (227.1m-1320kc). 500 watts. Cleveland Radio Broadcasting Corp. Announcer, Johnny Mack. Slogan, "O the Hollidays." Daily ex Sun, 10 am, 3-5 pm, 6-12 mid. Sun, 12 n-3 pm, 5-6, 6-9. Eastern. Founded Jan. 7, 1927.

**WJAZ**

Mt. Prospect, Ill. 202.6m-1480kc (263m-1140kc). 5000 watts. Zenith Radio Corp. Announcer, George G. Smith. Daily ex Sun, Mon, Thurs, 7-8 pm, 9-11. Tues, 9-12 mid. Sun, 7:30-9:30 pm. Founded 1922. Central.

**WJBB**

Sarasota, Fla. 218.8m-1370kc (238m-1260kc). 100 watts. Financial Journal. Announcer, "Dad" Wells. Daily ex Sun, 11:30-2 pm, 4:30-6, 6-7, 9-12. Eastern. Founded 1920.

**WJBC**

La Salle, Ill. 249.9m-1200kc (227.1m-1320kc). 100 watts. Hummer Furniture Co. Announcer, LeRoy Stremian. Slogan, "Better Home Station." Daily ex Sun, 7:30-8 am, 9-9:30, 12:30-1:30 pm, 6-7, 7-8. Wed, 8-9, Sun, 10-11:30 am. Founded May 4, 1925. Central.

**WJBI**

Red Bank, N. J. 247.8m-1210kc (263m-1140kc). 100 watts. Robert S. Johnson. Founded Sept. 15, 1925.

**WJBK**

Ypsilanti, Mich. 218.8m-1370kc (220.4m-1360kc). 50 watts. Ernest Goodwin. Announcer, H. T. Augustus. Mon, 9-11 pm. Thurs, 10-12 mid. Sun, 10-11:20 am, 7:30-8:30 pm. Eastern. Founded Oct. 27, 1925.

**WJBL**

Decatur, Ill. 249.9m-1200kc (212.6m-1410kc). 100 watts. William Gushard Dry Goods Co. Announcer, W. H. Wiley. Mon, 9-10:30 p. m. Wed, 9-11 pm. Sat, 9-11:30 pm. Sun, 10:45-12:15 pm. Central. Founded Sept. 24, 1925.

**WJBO**

New Orleans, La. 218.8m-1370kc (263m-1140kc). 100 watts. Valdemar Jensen. Mon, Wed, Thurs, Sat, 6:30-7:30 pm. Tues, Fri, 6:30-11 pm. Sun, 3-5 pm, 5-6, 6-7:30. Central. Founded 1922.

**WJBT**

Chicago, Ill. 389.4m-770kc. 500-5000 watts. J. S. Boyd, Inc. Announcer, Don Hastings. Daily ex Sun, 11:05 am, 3:30 pm, 5 Mon, 10-11 pm. Tues, 11 pm-11 am. Wed, Fri, Sat, 11 pm. Thurs, 11-12 mid. Sun, 10:30-12 n, 2:30-12 mid. Central. Founded 1926.

**WJBU**

Lewisburg, Pa. 247.8m-1210kc (214.2m-1400kc). 100 watts. Bucknell University. Announcer, John Weber. Slogan, "In the Heart of the Keystone State." Thurs, 8 pm. Eastern. Founded 1925.

**WJBW**

New Orleans, La. 249.9m-1200kc (238m-1260kc). 30 watts. C. Carlson, Jr.

**WJBY**

Gadsden, Ala. 247.8m-1210kc (234.2m-1280kc). 50 watts. Gadsden Elec. Refrigeration Co. Slogan, "The Choice of the Majority." Announcer, Joe McCormack. Daily, 3-4 pm, 8-9. Central.

**WJJD**

Chicago, Ill. (tr. at Mooseheart). 483.6m-620kc (365.6m-820kc). 1000 watts. 6 am-6 pm. Loyal Order of Moose station. Palmer House, Herald-Examiner. Announcer, Gene Rouse. Slogan, "The Call of the Moose." Daily ex Sun, 12 n, 2 pm, 4, 5:45, 8-9. Mon, Tues, Wed, 11-12 mid. Thurs, Fri, 11-1 am. Sat, 8-11 pm. Sun, 10:30-10:30 am, 1 pm, 2, 6:30, 9-10:15. Central.

**WJMS**

Gary, Ind. 220.4m-1360kc (232.4m-1290kc). 500 watts. Thomas J. Johnson and Frances Kennedy Radio Corp. Announcer, Scotty Weakley. Mon, Wed, Sat, 11 am-2 pm, 7-9, 11-2 am. Tues, Thurs, Fri, 11 am-2 pm, 7-9, 11-12. Sun, 3:30-5 pm, 7-9, 11-12. Central. Founded Aug. 16, 1927.

**WJR**

Detroit, Mich. (tr. at Pontiac). 399.8m-750kc (440.9m-680kc). 5000 watts. 8x A O, 32 m., WJR, Inc. Slogan, "The Good Will Station." Announcers, Leo Fitzpatrick, John F. Patt, Neal Tomp, John B. Eccles, Gordon Higham, John K. Harper. Daily, 9 am-12 mid. Eastern. Founded Aug. 1925.

**WJZ**

New York, N. Y. (tr. at Bound Brook). 394.5m-760kc (454.3m-660kc). 30,000 watts. R. C. A. Managed by National Broadcasting Co. Announcers, Milton J. Cross, Marley Sheeris, Norman A. Sweetser, Curt Petersen. Daily ex Sun, 10-11 am, 12:30-12 mid. Sun, 9-10 am, 1-10:45 pm. Founded 1926.

**WKAQ**

San Juan, Porto Rico. 516.9m-580kc (322.4m-930kc). 500 watts. Radio Corporation of Porto Rico. Announcer, Joaquin Agusti. Slogan, "The Island of Enchantment. Where the World's Best Coffee Grows." Wed, 7-9 pm. Fri, 8:30-9:30 pm. Eastern. Founded Dec. 3, 1922.

**WKAR**

East Lansing, Mich. 288.3m-1040kc (277.6m-1080kc). 500 watts. 1000 watts 7 am-7 pm. Michigan State College. Announcer, Keith Himebaugh. Enchantment. Where the World's Best Coffee Grows. Wed, 7-9 pm. Fri, 8:30-9:30 pm. Eastern. Founded Dec. 3, 1922.

**WKAV**

Laconia, N. H. 228.9m-1310kc (223.7m-1340kc). 50 watts. Laconia Radio club. Fri, 7:30 pm. Sun, 11 am, 5 pm. Eastern. Founded Oct. 1, 1922.

**WKBB**

Joliet, Ill. 228.9m-1310kc (215.7m-1390kc). 100 watts. Sanders Brothers. Mon, 7-9 pm. Tues, Thurs, 8-12 mid. Mon, 3-10 pm. Sun, 3-5 pm. Central.

**WKBC**

Birmingham, Ala. 228.9m-1310kc (218.8m-1370kc). 10 watts. H. V. Ansley. Mon, Wed, Thur, 6-8:30 pm. Sat, 9-10 pm. Central. Founded June, 1926.

**WKBE**

Webster, Mass. 249.9m-1200kc (228.9m-1310kc). 100 watts. Everett L. Dillard. Slogan, "Where Listeners Become Friends." Daily ex Sun, 9-12 n, 2-4 pm, 7-10:30. Central. Founded Nov. 13, 1926.

**WKBF**

Indianapolis, Ind. 214.2m-1400kc (252m-1190kc). 250 watts. Noble B. Watson. Announcer, Carl Watson. Daily ex Sun, 10 am, 10:30, 10:40, 5 pm, 7, 7:10. Daily ex Sun, 12 n. Mon, 7:30 pm, 8:30, 9. Tues, 8-10:30 pm. Thurs, 7:30-10 pm. Fri, 7:30, 8-9:30 pm. Sun, 10:45 am, 3 pm, 7:30. Founded Oct. 1925. Central.

**WKBH**

La Crosse, Wis. 217.2m-1380kc (230.6m-1300kc). 500 watts. Callaway Music Co. Announcer, Arthur J. Hecht. Daily ex Sun, 8 am, 10, Aunt Sammy, 12 n, weather. U. S. Farm talks; 6, 6:15. Mon, 7:30 pm. Wed, Sat, 9 pm, Fri, 7-15 pm. Sun, 10:30 am, 6:30 pm. Central. Founded 1924.

**WKBI**

Chicago, Ill. 228.9m-1310kc (215.7m-1390kc). 50 watts. Fred L. Schoenwolf. Daily, 2-4 pm. Fri, 5-10 am. Sun, 7:30-9:30 pm. Sun, 12:30 am-3 am. Central. Founded August, 1926.

**WKBN**

Youngstown, Ohio. 209.7m-1430kc (214.2m-1400kc). 500 watts. Radio Electric Service Co. Announcers, Arthur Brock, Warren P. Williamson, Jr. Daily ex Sun, 7:30 am, exercises. Tues, 5:45 pm. Thurs, Sat, 6 pm. Eastern. Founded Sept., 1926.

**WKBO**

Jersey City, N. J. 206.8m-1450kc (218.8m-1370kc). 250 watts. Camith Corp. Announcers, E. F. Bidwell, Donald Fisher. Mon, 12-1 pm, 6-9. Tues, 9-12. Wed, 9-12 mid. Thurs, 1-3 pm, 8-12. Fri, 3-6 pm, Sat, 3-8 pm, Sun, 8-12 mid. Eastern. Founded Sept., 1926.

**WKBS**

Galesburg, Ill. 228.9m-1310kc (217.3m-1380kc). 100 watts. Permil N. Nelson. Announcer, Paul V. Palmquist. Slogan, "The Voice of Galesburg." Daily ex Sat, Sun, 12:30-1:30 pm, 2:30-4. Sat, 12:30-1 pm. Mon, Fri, 7-11 pm. Tues, 7-9 pm, 10-11. Wed, 5:30-6 pm, 6:30-11. Thurs, 6:30-9 pm, 10-11. Sun, 1-3 pm. Central. Founded Oct., 1926.

**WKBT**

New Orleans, La. 211.1m-1420kc (252m-1190kc). 50 watts. First Baptist church. Announcer, W. H. Slogan, "We Keep Bible Truth." Sun, 10:45 am, 7:20 pm, service. Central, Founded Feb. 1924.

**WKBV**

Brookville, Ind. 218.8m-1370kc. 100 watts. Knox Battery & Electric Co. Wed, 7:30-9 pm. Fri, 7-9 pm. Sun, 7-9 pm. Central.

**WKBW**

Amherst, N. Y. 204m-1470kc (217.3m-1380kc). 5000 watts. Church Hill Evangelistic Assn., Inc. Daily ex Sun, 3-4 pm, 6:30-10. Sun, 9:30 am, 10:30, 3 pm, 7-9, 10:15-12 mid. Eastern. Founded 1926.

**WKBZ**

Ludington, Mich. 199.9m-1500kc. 15 watts. The Toggery. Daily ex Sun, 10-11 am, 12-1 pm. Mon, 8-10 pm. Sun, 10:30-12 n, 7-9. Central. Founded Nov. 23, 1926.

**WKEN**

Buffalo, N. Y. 204m-1470kc. 750 watts. WKEN, Inc. Announcers, Walter L. Amidon, Carl E. Welsher. Daily ex Sun, 11:45 am. Mon, Thurs, 6-12:30 am, Tues, 8-12 mid. Sat, 6:30 pm. Sun, 9:30 am, 11, 2:30-3:30 pm, 7:30. Eastern. Founded Fall 1924.

**WKJC**

Lancaster, Pa. 228.9m-1310kc (252m-1190kc). 50 watts. Kirk Johnson & Co. Announcers, M. W. Gehman, L. H. Bailey. Daily ex Sun, 11-12 n. Mon, Wed, Fri, 6-10 pm. Sun, 10:45-12 n, 7:30-9:11 pm. Sat, 11. Eastern. Founded Nov., 1921.

**WKRC**

Cincinnati, Ohio. 545.1m-550kc (245.8m-1220kc). 500 watts. Kodel Elec. & Mfg. Co. Mon, Wed, 6-7 pm, 9-11. Tues, 9-12 mid. Thurs, 11-12 mid. Fri, 9-11 pm. Sat, 11-12 mid. Sun, 11-12 n, 3-5 pm, 7-8, 9-11. Sun, 11:30-1. Eastern. Founded May, 1924.

**WKY**

Oklahoma City, Okla. 333.1m-900kc (288.3m-1040kc). 150 watts. WKY Radiophone Co. Daily, 10-11 am, 6-7:30 pm. Mon, Wed, Fri, 9-11 pm. Central.

**WLAC**

Nashville, Tenn. 201.2m-1490kc (225.4m-1330kc). 5000 watts. Life and Casualty. Announcer, Walter N. Campbell. Daily ex Sun, 6:30-10 am, 12:25-1:10 pm. Sun, 3:30-5 pm, 6-7, 9-10:30. Mon, Tues, Wed, Thurs, Sat, 3:30-5 pm, 6-11. Central. Opened Nov. 24, 1926.

**WLAP**

Louisville, Ky. 249.9m-1200kc (267.7m-1120kc). 30 watts. 100 watts 6 am-6 pm. Virginia av. Baptist Church. Sun, 10:45 am, 7:30-8:45 pm. Central. Founded, 1922.

**WLB-WGMS**

Minneapolis, Minn. 243.8m-1230kc (245.8m-1220kc). 1000 watts. U. of Minnesota. Announcer, Gordon C. Harris. Mon, 12:30-1 pm. Tues, 6-7 pm, 8-9. Wed, 6:15-7 pm, 7-8. Fri, 12:30-1 pm, 4-5. Central. Opened Oct. 3, 1927.

**WLBK**

Kansas City, Mo. 249.9m-1200kc (209.7m-1430kc). 100 watts. Everett L. Dillard. Slogan, "Where Listeners Become Friends." Daily ex Sun, 9-12 n, 2-4 pm, 7-10:30. Central. Founded Nov. 13, 1926.

**WLBG**

Petersburg, Va. 249.9m-12:00kc (214.2m-1400kc). 100 watts. R. A. Gamble.

**WLBH**

Farmingdale, N. Y. 211.1m-1420kc (232.4m-1290kc). 30 watts. Jos. J. Lombardi. Announcer, H. J. Martin. Daily, 10-12. Mon, Fri, 8-11 pm. Eastern.

**WLBL**

Stevens Point, Wis. 333.1m-900 kc. 1000 watts. 2000 watts 6 am-6 pm. Wisconsin Dept. of Markets. Slogan, "Wisconsin, Land of Beautiful Lakes." Daily ex Sun, 8 am, 9, 10, 11, 12 n, weather, markets; 1 pm; news. Thurs, Sat, 8-10 pm. Central.

**WLBQ**

Galesburg, Ill. 228.9m-1310kc (217.3m-1380kc). 100 watts. Frederick A. Trebbe, Jr. Tues, Thurs, Sat, 9-10 pm. Central. Founded Jan. 16, 1927.

**WLBV**

Mansfield, Ohio. 247.8m-1210kc (206.8m-1450kc). 100 watts. Mansfield Broadcasting Association. John P. Weimer. Daily ex Sun, 6-7 pm. Mon, 9-11 pm. Wed, 9-11 pm. Sat, 9-12 mid. Sun, 10:30-11:30 am, 9-10 pm. Central. Founded Jan. 1, 1927.

**WLBW**

Oil City, Pa. 238m-1260kc (272.6m-1100kc). 500 watts. Petroleum Telephone Co. Announcers, Frank Proudfoot, Cyril King. Daily ex Sun, 12:15-1:15 pm, 3-4, 5:15. Mon, 12-2:30 am. Thurs, 10-12 mid. Sun, 3:30-5 pm. Eastern. Founded 1926.

**WLBX**

Long Island, N. Y. 199.9m-1500kc (204m-1470kc). 100 watts. John N. Braby.

**WLBZ**

Foxcroft, Me. 526m-570kc (208.2m-1440kc). 250 watts. Thompson L. Guernsey.

**WLBI**

Ithaca, N. Y. 247.8m-1210kc. 50 watts. Lutheran Assn. of Ithaca. Announcer, Robert F. Schuetz. Slogan, "The Church at the Gate of the Campus." Sun, 10:15 am, 7:15 pm. Eastern. Founded 1926.

**WLEX**

Lexington, Mass. 211.1m-1420kc (230.7m-1300kc). 50 watts. Lexington Air Station. Announcers, Gerald Harrison, Carl S. Wheeler, Paul Morgan. Daily ex Sat, 7:45-10:30 pm. Eastern. Founded Oct. 1926.

**WLBI**

Chicago, Ill. (Tr. at Elgin.) 416.4m-720kc. 1500 watts. Liberty Magazine. Announcers, Quinn Ryan, Tommy Coates. See WGN. Central. Founded 1925.

**WLIT**

Philadelphia, Pa. 535.4m-560kc (405.2m-740kc). 500 watts. Lit Bros. Mon, Wed, Fri, 12-2 pm, music, 2-3, 4:30, music; 5:30, stories; 7:30 mid. Tues, Thurs, 11 am. Tues, Thurs, Sat, 12 n-2 pm, 4:30, 5:30, 7:30. Eastern. Founded Mar. 18, 1927.

**WLOE**

Chelsea, Mass. 199.9m-1500kc (211.1m-1420kc). 100 watts. William S. Pote. Daily ex Sun, 12-1:45 pm, 8-12. Eastern.

**WLS**

Chicago, Ill. (tr. at Crete). 344.6m-870kc. 5000 watts. Sears, Roebuck & Co. Slogan, "World's Largest Store." Daily ex Sun, 9-1:30 pm, half hour markets; 12-1 pm, farm program; 2:30-3:30, home-makers hour. Mon, 4:30-10 pm. Wed, Fri, 4:30-12 mid. Sat, 4:30-1 am. Tues, Thurs, 4:30-8 pm. Sun, 10:45-12:15 pm. U. of C. services; 12:15-1:30 pm concert; 1:30-2:30, Cross Roads; 6-8, Little Brown church. Central. Founded April 6, 1924.

**WLSI**

Providence, R. I. 218.8m-1370kc (247.8m-1210kc). 100 watts. Lincoln Studios, Inc. Announcer, Armando J. Lopez. Mon, 6:45 pm. Tues, 6:30 pm. Wed, 6-9 pm. Thurs, 6:30. Fri, 7 pm. Sat, 6:30 pm. Sun, 6:30 pm. Eastern. Founded Jan. 1925.

**WLTH**

Brooklyn, N. Y. 214.2m-1400kc (256.3m-1170kc). 250 watts. Voice of Brooklyn, Inc. Mon, 10 am, 5-6 pm, 9-11. Tues, Wed, Thurs, 4-7 pm, 9-12. Fri, 5-7 pm, 11-1 am. Sat, 4-6 pm, 9-12 mid. Sun, 1-2 pm, 5-6, 9-11. Eastern.

**WLW**

Cincinnati, Ohio. (tr. at Harrison). 428.6m-700kc. 5000 watts. 50,000, 8XAL. 52.02-5764kc. 250 watts. The Crosley Radio Corp. Daily ex Sat, Sun, 8 am, exercises; 10, woman's hour, 11:15, markets; 11:55, time; 12 n, 2 pm, 4, program; 6:45, markets. Sat, 10 am, woman's hour; 11:15, markets; 11:55, time; 12 n, weather; 12:45, markets; 2:30-3:30, musicale; 6:45, markets; 6-12. Sun, 9:30 am, 11, 2-11:30 pm. Eastern. Founded 1919.

**WLWL**

New York, N. Y. (tr. at Kearney.) 272.6m-1100kc (370.2m-810kc). 5000 watts. The Paulist League. Announcer, Bartholomew Sheehan. Slogan, "For God and Country." Mon, Tues, Wed, Thurs, Fri, Sat, 6-8 pm. Eastern.

**WMAC**

Cazenovia, N. Y. (tr. at Cazenovia). 208.2m-1490kc (225.4m-1330kc). 500 watts. O. B. Meredith. Announcer, C. R. Jones. Thurs, 12 n, farm program; 8 pm, popular studio. Founded 1922. Eastern.

**WMAF**

South Dartmouth, Mass. 227.1m-1320kc (428.3m-700kc). 500 watts. Round Hills Radio Corp.

**WMAK**

Buffalo, N. Y. (tr. at Martinsville). 333.1m-900kc (545.1m-550kc). 750 watts (tr. Tonawanda). WMAK Broadcasting System, Inc. Announcers, William Fay, Robert Steig, Robert Young. Daily ex Sat, Sun, 11 am-12 mid. Sat, 6:30-12. Sun, 3-11 pm. Eastern. Founded Sept. 22,



WOQ Kansas City, Mo. 491.5m-610kc (340.7m-880kc). 1000 watts. Unity School of Christianity. Announcer, Rex G. Bettis. Daily ex Sun, 11-11:30 am. Daily ex Sun, Sat, 6-7 pm. Mon, 9-10 pm. Wed, Fri, 8-9 pm. Sat, 10-11 pm. Sun, 11-12:30 am. 2:30-3 pm, 7:45-9 pm, 9:30-10. Central. Founded 1921.

WOR Newark, N. J. (tr. at Kearney). 422.3m-710kc (422.3m-710kc). 5000 watts. Lamberg & Co. Announcers, John B. Gambling, Louis Reid, Gregory Abbott, Meredith Page, C. M. Bosworth, William S. Lynch. Daily ex Sun, 6:45-8 am, 10-2 pm, 2:30-4 pm, 6-12. Sun, 3-5:30 pm, 7:30-11. Founded 1922. Eastern.

WORD Batavia, Ill. 202.6m-1480kc (252m-1190kc). 5000 watts. Peoples Pulpit association. Announcer, J. P. Holmes. Slogan, "Watchtower Station Word." Daily ex Sun, 10-11 am, 6-8 pm. Sun, 10-12 n. 2-4 pm, 6-7:40. Central. Founded December, 1924.

WOS Jefferson City, Mo. 475.9m-630kc (422.3m-710kc). 500 watts. Missouri State Marketing Bureau. Announcer, Jack Heiny. Slogan, "Watch Our State." Daily ex Sun, 9 am, 10, 10:30, 11, 12 n, 1 pm, 2, market, stocks, weather. Mon, Tues, Wed, Thurs, Fri, 7 pm, markets, baseball; 7:15, news. Fri, 4 pm, children's hour. Mon, Wed, 8 pm. Fri, 8:15 pm. Central. Founded 1922.

WOY New York, N. Y. 265.3m-1130kc (293.3m-1320kc). 1000 watts. International Broadcasting Corp.

WOW Omaha, Neb. 508.2m-590kc. 1000 watts. Woodmen of the World. Announcer, Lester Palmer. Slogan, "We're Here at His Best." Daily ex Sun, 8:15 am, 8:55, 10:30, 12:30 pm, 1:45, 3:15, 5, markets, 6-11. Daily ex Sun, Sat, 12:45 pm. Sun, 9:10:45 am, 1-4:30 pm, 6-8:13, 9:15. Founded April 2, 1923. Central.

WOWO Fort Wayne, Ind. 258.5m-1160kc (228.9m-1310kc). 5000 watts. 6-6 pm, 2500 watts after 6 pm. Main Auto Supply Co. Announcers, Al Becker, Don Crum. Daily ex Sat, Sun, 10:30-12 n, home news, farm flashes. Daily ex Sun, 12-1:30 pm, music. Mon, 6:15-11:30 pm. Tues, 8-10 pm. Wed, 7-11 pm. Thurs, Fri, 7-11 pm, Sat, 6-8 pm. Sun, 4-5 pm, service; 8-10. Central. Founded April, 1925.

WPAP Fallsdale, N. J. 296.9m-1010kc (394.5m-760kc). 250 watts. Fallsdale Amusement Park. Announcer, Perry Charles. Mon, Wed, Sat, 8 pm. Tues, Fri, 8:30 pm. Thurs, 9 pm. Eastern.

WPCC Chicago, Ill. 220.4m-1360kc (223.7m-1340kc). 500 watts. North Shore Congregational church. Announcer, Ralph E. Briggs. Wed, 7:30-8:30 pm. Fri, 7:30-9:30 pm. Sun, 11:12:30 pm, 3:30-5:30, 8-9:30. Central. Founded July, 1924.

WPCH Hoboken, N. J. 370.2m-810kc (325.9m-920kc). 500 watts. Concourse Radio Corp. Mon, 7-12 mid. Tues, 4-7 pm. Wed, 6-9 pm. Thurs, 4-12 mid. Sat, 4-7 pm, 9-2 am. Sun, 6:30-12 mid. Eastern.

WPG Atlantic City, N. J. 272.6m-1100kc. 5000 watts. Municipality of Atlantic City. Slogan, "World's Playgrounds." Daily ex Sun, 1 pm; 6:45-12:30 am. Sun, 3:15 pm, 4:15 pm, 5:15, 9:15, 10:30. Eastern. Founded Jan. 3, 1924.

WPRC Harrisburg, Pa. 249.9m-1200kc (209.7m-1430kc). 100 watts. Wilson Printing & Radio Co. Mon, Wed, Fri, 6-7 pm. Sun, 7:30-10:30 pm. Eastern. Opened Sept. 30, 1925.

WPSC State College, Pa. 243.8m-1230kc (299.8m-1000kc). 500 watts. Pa. State College. Announcers, D. M. Cresswell, D. D. Henry. Slogan, "The Voice of the Nittany Lion." Tues, Wed, 6:30-7:30 pm. Sat, 2 pm. Sun, 11 am. Eastern. Founded Nov., 1921.

WPSW Philadelphia, Pa. 199.9m-1500kc (206.8m-1450kc). 500 watts. Philadelphia School of Wireless Telegraphy. Slogan, "First Wireless School in America." Wed, Fri, 7 pm. Eastern. Founded 1908.

WPTF Raleigh, N. C. 277.6m-1080kc (545.1m-550kc). 5000 watts. Durham Life Ins. Co. Announcer, George L. Sutherland. Slogan, "We Protect the Family." Daily ex Sun, 11:30-2 pm, 6-12. Sun, 11 am, 7:30. Mon, Wed, Fri, 6-8 pm. Sun, 11 am, 7:30 pm. Eastern. Founded Oct. 1, 1927.

WQAM Miami, Fla. 241.8m-1240kc (384.4m-780kc). 750 watts. Electrical Equip. Co. Announcer, Frederick W. Mizer. Slogan, "The Most Southern Broadcasting Station in the U. S." Daily ex Sun, 11:12:30 pm, 3-5 pm, 7-9:30. Sun, 9-12 n, 7-9:30 pm. Eastern. Founded Feb. 1, 1922.

WQAN Scranton, Pa. 340.7m-880kc (230.6m-1300kc). 250 watts. Scranton Times. Announcer, T. V. Nealon. Slogan, "The Voice of the Anthracite." Daily ex Sun, 12:30-1 pm, 4:30-5, news, reports, sports, music. Tues, Fri, 8 pm, entertainment. Sat, 6:30-7:15 pm, dance music. Sun, 4-5 pm. Eastern. Opened Jan. 8, 1923.

WQAO Palisade, N. J. 296.9m-1010kc (394.5m-760kc). 250 watts. Calvary Baptist church. Announcer, G. R. Windham. Slogan, "The First Church Owned and Operated Broadcasting Station in the World." Wed, 7:30 pm, church service. Sun, 11:15 am, 3 pm, 7:30, church service. Founded 1922. Eastern.

WQBC Utica, Miss. 247.8m-1210kc (215.7m-1390kc). 100 watts. Utica Chamber of Commerce, Inc. Daily ex Sun, 7 am-7 pm. Central.

WQBZ Clarksville, Va. 249.9m-1200kc (249.9m-1200kc). 65 watts. John Raikes.

WQBZ Weirton, W. Va. 249.9m-1200kc (249.9m-1200kc). 60 watts. J. H. Thompson.

WRAF La Porte, Ind. 249.9m-1200kc (208.2m-1440kc). 100 watts. Radio Club, Inc. Announcer, Charles Middleton. Slogan, "The Voice of the Maple City." Daily ex Sun, 12-1 pm, 7-9. Sun, 10:15-11:45 am. Founded April, 1923. Central.

WRAC Erie, Pa. 218.8m-1370kc. 30 watts. Economy Light Co. Announcer, H. E. Flath. Slogan, "The Gateway to Cloverland." Mon, Fri, 8:30 pm. Eastern. Founded 1924.

WRAP Reading, Pa. 228.9m-1310kc (238m-1260kc). 100 watts. Avenue Radio & Elec. Shop. Slogan, "The Schuylkill Valley Echo." Announcer, C. M. Chafey. Daily ex Sun, 7:30-9 am. Tues, 9-11 pm. Thurs, 8-12 mid. Sun, 11 am, 3-4, 7:30. Eastern. Founded June 5, 1923.

WRAX Philadelphia, Pa. 208.2m-1440kc (212.6m-1410kc). 250 watts. Berachan Church, Inc. Announcers, Walter S. Smalley, Herbert Hogg. Tues, Thurs, 7:30-9:30 pm. Sun, 11:15-12:15 pm, 4-5, 9-10. Eastern. Founded 1923.

WRBC Valparaiso, Ind. (241.8m-1240kc (238m-1260kc). 500 watts. Immanuel Lutheran church. Announcer, Gerhard Seates. Slogan, "World Redeemed by Christ." Mon, 7:30 pm. Sun, 7:30 pm, church service. Central. Founded March, 1924.

WRBH Manchester, N. H. 500 watts. N. H. Broadcasting Corp.

WRBI Tifton, Ga. 228.9m-1310kc (222.1m-1350kc). 100 watts. Kent's Furniture and Music Store.

WRBJ Hattiesburg, Miss. 199.9m-1500kc (249.9m-1200kc). 10 watts. Woodruff Furn. Co. Daily ex Sun, 12-1 pm. Mon, Wed, Fri, 8-11 pm. Central.

WRBL Columbus, Ga. 249.9m-1200kc (256.3m-1170kc). 50 watts. Roy E. Martin.

WRBQ Greenville, Miss. 249.9m-1200kc (275.1m-1090kc). 100 watts. J. Fat Scully.

WRBT Wilmington, N. C. 218.8m-1370kc (232.4m-1320kc). 50 watts. Wilmington Radio Assn.

WRBU Gastonia, N. C. 247.8m-1210kc. 50 watts. A. J. Kirby Music Co.

WRBW Columbia, S. C. 228.9m-1310kc. 50 watts. Paul S. Pearce.

WRBX Roanoke, Va. 322.4m-930kc. 250 watts. Richmond Development Corp.

WRC Washington, D. C. 315.6m-950kc (468.5m-640kc). 500 watts. Radio Corp. of America. Announcer, John B. Daniel. Slogan, "The Voice of the Capitol." Daily ex Sun, 4:45 am-1 pm, 1-2, 6-11. Sun, 11 am-9:30 pm. Eastern.

WREC Memphis, Tenn. 499.7m-600kc (249.9m-1200kc). 500 watts. 4XA; 62.125m. 5000 watts. WREC, Inc. Announcer, Hoyt B. Wooten. Daily ex Sun, 7-9 pm. Sun, 3-5:30 pm. Central. Founded Sept., 1923.

WRHF Washington, D. C. 236.1m-1270kc (322.4m-930kc). 150 watts. American Broadcasting Company. Daily ex Sun, 7:30-8:30 am, 10-12 n, 5-7. Sun, 5:30-7 pm. Eastern. Founded 1924.

WRHM Minneapolis, Minn. 243.8m-1230kc (260.7m-1150kc). 1000 watts. Rosedale Hospital, Inc. Announcer, Troy S. Miller. Daily ex Sun, 9-10:30 am, 12-1 pm, 5-6, 6-7. Mon, Wed, Fri, 8-10 pm. Thurs, 10-12 mid. Sat, 6-11 pm. Sun, 9-15 am, 11, 7:45 pm. Central. Founded February, 1927.

WRJN Racine, Wis. 249.9m-1200kc (247.8m-1210kc). 500 watts. Racine Broadcasting Corp. Announcers, H. J. Newcomb, Dick Mann. Daily ex Sun, 12-1 pm, 7:30-8. Mon, Wed, Fri, 8 pm. Central. Founded Dec. 1, 1926.

WRK Hamilton, Ohio. 211.1m-1420kc (205.4m-1460kc). 100 watts. S. W. Doran. Mon, Wed, Fri, 1-2 pm, 6:45-10. Tues, Thurs, 1-2 pm, 6:45-2 am. Sat, 1-2 pm, 2:30-5, 6:45-2:50 am, 10:30. Eastern. Founded 1917.

WRM Urbana, Ill. 483.6m-620kc (272.6m-1100kc). 500 watts. University of Illinois. Announcer, J. C. Bayles. Daily ex Sun, 5-6 pm, 7-8 pm, musicale. Sun, 3:45-5 pm. Central. Founded 1922.

WRNY New York, N. Y. (tr. at Coytesville, N. J.). 296.9m-1010kc (325.9m-920kc). 500 watts. Short wave 2XAL (30.90m-9700kc). Experimentor Pub. Co. Daily ex Sun, 11-11 pm, 2-4, 7-11 pm. Sun, 11 am, 1-6:30 pm. Eastern. Founded June 12, 1925.

WRR Dallas, Tex. 252m-1190kc (461.3m-650kc). 5000 watts. City of Dallas. Announcer, John Thorwald. Slogan, "City of Achievements." Daily ex Wed, 11:30-12:30 pm, 6-7, 8-9, 10-11. Sun, 11-12 n, 7:30-9 pm, 9:30-10:50. Central.

WRUF Gainesville, Fla. 204m-1470kc (202.6m-1480kc). 500 watts. University of Florida. Not on air.

WRVA Richmond, Va. 270.1m-1110kc (254.1m-1180kc). 1000 watts. Larus & Bro. Co., Inc. Slogan, "Down Where the South Begins." Announcer, J. Robert Beadles. Daily ex Sat, Sun, 12-1:30 pm. Mon, Wed, Thurs, Fri, 7-12 mid. Sun, 11-12 n, 8-9. Eastern. Opened Nov. 2, 1925.

WSAI Cincinnati, Ohio (tr. at Mason). 423.3m-700kc (361.2m-800kc). 5000 watts. Crosley Radio Corp. Daily ex Sun, 10:15-11 am. Daily ex Sun, Sat, 12-12:45, 2-4 pm, 5:30-11. Sat, 12-1:30 pm, 3-3:30, 5:45-12 mid. Sun, 8-11 am, 1-10 pm.

WSAJ Grove City, Pa. 228.9m-1310kc (223.7m-1340kc). 100 watts. Grove City College. William L. Harman, activities. Irregular schedule. Founded April, 1920.

WSAN Allentown, Pa. 199.9m-1500kc (222.1m-1350kc). 100 watts. Allentown Call Pub. Co. Announcer, Charles Walp. Tues, Thurs, 8:15 pm. Eastern.

WSAR Fall River, Mass. 206.8m-1450kc (212.6m-1410kc). 250 watts. Doughty & Welch Elec. Co., Inc. Announcer, Barton G. Albert. Daily, 12-1 pm, 5:30-6:30. Founded January, 1923. Eastern.

WSAZ Huntington, W. Va. 516.9m-580kc (249.9m-1200kc). 250 watts. McKellar Elec. Co. Announcer, F. B. Smith. Daily ex Sun, 10-4 pm, 5:30-10:30. Sun, 10-12:30 pm, 6:30-9. Eastern. Founded Jan., 1927.

WSB Atlanta, Ga. 405.2m-740kc (475.9m-630kc). 1000 watts. Atlanta Journal. Announcer, Lambdin Kay. Slogan, "The Voice of the South." Daily ex Sun, 10 am, homemakers' half hour; 12-1 pm, music, weather; 1, farm service; 2:30, reports; 8-9 concert; 10:45-12, concert. Mon, 5:30 pm, WJZ. Tues, 7 pm, WEAF. Wed, 6:15 pm, health talk; 7, WJZ. Sat, 6 pm, S. S. lesson. Sun, 9:30 am, 10:54, 5 pm, 6:15, WEAF; 8:15, music. Central.

WSBC Chicago, Ill. 247.8m-1210kc (232.4m-1290kc). 100 watts. World Battery Co. Daily ex Sun, 9-11 am, 2:30-3 pm, 5-7, 9-11. Tues, Thurs, Fri, 12-1 am. Sun, 9-11 am, 2:30-3 pm, 5-7, 9-11. Central.

WSBT South Bend, Ind. 325.9m-920kc (399.8m-750kc). 500 watts. South Bend Tribune. Announcer, C. G. Livengood. Daily ex Sun, 6-7 pm. Mon, 9:30-11:30 pm. Thurs, 9-11:30 pm. Fri, 10-12 mid. Founded April, 1922. Central.

WSEA Portsmouth, Va. 384.4m-780kc (263m-1140kc). 500 watts. Radio Corp. of Virginia. Founded January 7, 1927.

WSGH-WSDA Brooklyn, N. Y. 214.2m-1400kc (227.1m-1320kc). 500 watts. Amateur Radio Specialty Co. Announcer, Irwin R. Wolfe. Daily ex Sun, 4 pm, 12 mid. Sun, 12:30-3 pm. Eastern. Opened November 3, 1926.

WSIX Springfield, Tenn. 247.8m-1210kc (249.9m-1200kc). 150 watts. 638 Tire and Valve Co. Announcer, George H. Lawrence. Daily ex Sun, 12:30-1:30 pm, 6-7. Sun, 11 am. Central. Founded Jan. 7, 1927.

WSKC Bay City, Mich. 212.6m-1410kc (272.6m-1100kc). 500 watts. World's Star Knitting Co. Announcer, S. F. Northcott. Slogan, "Where the Summer Trails Begin." Daily ex Sun, 12-1 pm, Hardy hour of music. Tues, Wed, 8-11 pm. Thurs, 6-11 pm. Sun, 11 am. Eastern. Founded June 15, 1925.

WSM Nashville, Tenn. 461.3m-650kc (336.9m-890kc). 5000 watts. National Life and Accident Insurance Co. Announcers, George Hay, Jack Keefer, Harry Stone. Daily ex Sun, Sat, 12 n, 12:30 pm, 1-1:30. Mon, 5-11 am. Tues, Wed, 5-11 pm. Thurs, 6-11 pm. Fri, 7-8:30 pm. Sat, 7-12 mid. Sun, at 11 am, 7:15 pm, services, 3-4:30, 6-7:15 pm. Founded October 5, 1925. Central.

WSMB New Orleans, La. 227.1m-1320kc (296.9m-1010kc). 750 watts. Saenger Theaters, Inc. and The Maison Blanche Co. Announcer, C. R. Randall. Daily ex Sun, 12:30-1:30 pm, 6-7. Mon, Wed, Thurs, Sat, 8:30-10:30 pm. Founded April 21, 1925. Central.

WSMD Salisbury, Md. 228.9m-1310kc (265.3m-1130kc). 100 watts. Tom F. Little. Announcer, Wm. M. Johnson, Jr. Fri, 6-7 pm. Eastern. Opened Jan., 1923.

WSMK Dayton, Ohio. 526m-570kc (296.9m-1010kc). 200 watts. S. M. Krohn. Slogan, "The Home of Aviation." Daily ex Sun, Thurs, 9-10 am, woman's hour; 12-1 pm, 6-11. Thurs, 9 am, 12 pm, 6, 11-3 am. Sun, 10:30-11, 7-9 pm. Central.

WSPD Toledo, Ohio. 206.8m-1450kc (239.9m-1250kc). 250 watts. The Toledo Broadcasting Co. Announcer, Karl Beinke. Slogan, "The Gateway to the Sea." Daily, 9:30 am-10:30 pm. Wed, Sat, 10:30-12 mid. Sun, 9 pm. Eastern.

WSRO Middletown, Ohio. 211.1m-1420kc (236m-1270kc). 100 watts. Middletown Broadcasting Co. Announcer, Harry W. Fahrländer. Tues, Fri, 10:30-11 am, 8-10 pm. Sun, 2-4 pm. Central. Founded 1923.

WSSH Boston, Mass. 211.1m-1420kc (288.3m-1040kc). 100 watts. Tremont Temple Baptist church. Announcer, Raymond B. Meader. Fri, 7:30-9 pm. Sun, 10 am, 6:30 pm. Eastern. Founded June 8, 1924.

WSUI Iowa City, Iowa. 309.1m-970kc (475.9m-630kc). 500 watts. Univ. of Iowa. Announcer, Carl Menzer. Daily ex Sun, 9 am, 10:30. Daily ex Sat, Sun, 12:25 pm, 5 pm, 6 Mon, 7 pm, 9, 11, Wed, 7 pm. Mon, 4 pm, 12 mid. Sat, 7:30 pm. Sun, 9:30 pm. Founded February 12, 1924. Central.

WSUN St. Petersburg, Fla. 333.1m-900kc (516.9m-580kc). 1000 watts. City of St. Petersburg. Announcer, Dudley Saumensig. Slogan, "The Sunshine City." Tues, Thurs, Sat, 12-1 pm, 7-12. Eastern. Founded November 1, 1927.

WSVS Buffalo, N. Y. 218.8m-1370kc (204m-1470kc). 50 watts. Seneca Vocational School. David Warnhoff, announcer. Slogan, "Watch Seneca Vocational School." Mon, 9:30-10 am. Tues, 9:30-10 am. Wed, 9:30-10 am, 8:30-9 pm. Thurs, 9:30-10 am. Fri, 9:30-10 am, 8:30-9 pm. Eastern. Founded November 9, 1925.

WSYR Syracuse, N. Y. 545.1m-550kc (293.9m-1020kc). 500 watts. Clive B. Meredith. Slogan, "Voice of Central New York." Daily ex Sun, Thurs, 6:20-10:30 pm. Sun, 6:20-9:15 pm. Eastern. Founded 1922.

WTAD Quincy, Ill. 208.2m-1440kc (236.1m-1270kc). 250 watts. 500 watts 6 am-7 pm. Illinois Stock Medicine Broadcasting Corporation. Slogan, "The Voice of Agriculture." Daily ex Sun, 11:30-12:30 pm. Central. Founded December 29, 1926.

CFAC Calgary, Alta., Can. 434.5m-690kc. 500 watts. Calgary Herald. Announcer, Fred Carleton. Daily ex Sun, 11:30-12:15 pm, 1:15 pm, weather, markets. Mon, 3:30-4:30 pm, 7:45-8:45. Tues, 7-9 pm, Wed, 3:30-4:30 pm, 7:45-8:45. Thurs, 9 pm, 9:30-10:30, 12. Fri, 3:30-4:30 pm, 8:30. Sun, 11 am, 7 pm, service.

CFBO St. John, N. B. 336.9m-890kc. 50 watts. Imperial theater.

CFCA Toronto, Ont., Can. 356.9m-840kc. 500 watts. Toronto Star. Announcer, Gordon W. McClain. Daily ex Sun, 12 n, 5:45, 6:20, weather, stocks. Mon, 6:30-8 pm. Wed, 6:30-12 mid. Thurs, 6:30-9 pm, 10:30-12 mid. Sat, 6:30-10 pm. Sun, 11 am, 7 pm, 8:15. Eastern. Founded March, 1922.

CFCF Montreal, P. Q., Can. 410.7m-730kc. 1650 watts. Canadian Marconi Co. Announcer, W. Dundas. French announcer, B. C. Belanger. Daily ex Sun, 12:35-1:40 pm. Mon, Fri, 11-12:30 pm, 7-12 mid. Tues, Sat, 4:45-6 pm. Eastern.

CFCH Iroquois Falls, Ont. 499.7m-600kc. 250 watts. Abitibi Power and Paper Co., Ltd.

CFCA Calgary, Alta., Can. 434.5m-690kc. 1800 watts. W. W. Grant, Ltd. Slogan, "Voice of the Prairies." Tues, 9-10 pm. Wed, 9-10 pm, 11-12. Thurs, 7:45-8:45 pm. Fri, 9-10 pm. Sun, 11 am, 7:15 pm, services, 3 pm. Mountain.

CFCO Chatham, Ont. 247.8m-1210kc. 25 watts. Western Ontario "Better Radio" Club.

CFCT Victoria, B. C., Can. 475.9m-630kc. 500 watts. The Victoria Broadcasting Assn. Sun, 11-12:15 am, 7:30-9:15 pm. Daily, 8-8:30 am, 6-7:30 pm. Mon, 11-12 mid. Wed, 7:30-9:30 pm. Fri, 7:30-9:30. Thurs, 10:30-12 mid. Pacific. On air March, 1924.

CFCY Charlottetown, P. E. I. 312.3m-960kc. 100 watts. Island Radio Co. Daily, 12-1 pm, 4-6. Wed, Thurs, 7-8 pm. Sun, 11 am, 7 pm.

CFJG Kamloops, B. C. 267.7m-1120kc. 15 watts. N. S. Dalgleish and Sons, Weller and Weller. Mon, Fri, 5:30-6:30 pm. Wed, 8 pm. Pacific.

CFLC Prescott, Ont. 296.9m-1010kc. 50 watts. Radio Association of Prescott. Tues, Wed, Thurs, Sat, 2:15-3:30, 5:30, 5:45, 10:30. Tues, Thurs, 6:15-6:45 pm. Sat, 6 pm. Mountain.

WTAG Worcester, Mass. 516.9m-580kc. 250 watts. Worcester Telegram Gazette. Announcer, Chester Gaylord. Slogan, "The Voice From the Heart of the Commonwealth." Daily ex Sun, Sat, 10:30 am, 11:15, 12 n, 12:30, 12:35, 1 pm, 6:30, 7, 7:30, 8, 8:30, 9, 10, 11. Sat, 12:30, 1 pm, 6:40. Sun, 3, 4, 5:30, 7:20-9:16 pm. Eastern. Founded May 1, 1924.

WTAM Cleveland, Ohio. 280.2m-1070kc (399.8m-750kc). 3500 watts. 5000 watts 6 am-6 pm. Willard Storage Battery Co. Announcer, J. E. Richards. Slogan, "The Voice From the Storage Battery." Mon, Tues, 11:15 am, 6-7 pm, 8-12. Wed, 11 am, 6-7 pm, 8-12. Thurs, 6-7 pm, 8-10 pm. Fri, 11 am, 6-7:30 pm, 8-11. Sat, 11:15 am, 6-11 pm. Sun, 1:55 pm, 6-12 mid. Founded Sept. 26, 1923. Eastern.

WTAQ Eau Claire, Wis. 225.4m-1330kc (254.1m-1180kc). 1000 watts. Gillette Rubber Co. Announcer, C. S. Van Gorden. Slogan, "The Voice of the Wilderness."

WTAR-WPOR Norfolk, Va. 384.4m-780kc (236.1m-1270kc). 500 watts. Reliance Electric Co. Announcer, Blayne R. Butler. Slogan, "Down in Old Virginia." Daily ex Sun, 11:30-12:30 pm, 12:30-1:30 pm, organ; 4-4:30, popular program; 4:30-5:30, 6-6:30, 6:30-10, 10-11. Sun, 2-3 pm, 4:15-5:45, 5:45, 7-9. Eastern. Founded September 21, 1923.

WTAS Chicago, Ill. 416.4m-720kc (275.1m-1090kc). 15,000 watts. Illinois Broadcasting Corp.

WTAW College Station, Tex. 267.7m-1120kc (483.6m-620kc). 500 watts. Agricultural and Mechanical College of Texas. Daily ex Sun, Sat, 12:10 pm. Wed, Fri, 7 pm. Eastern. Founded 1922. Central.

WTAX Streator, Ill. 247.8m-1210kc. 50 watts. Williams Hardware Co., Radio Division. Mon, 8-10 pm. Thurs, 9-10:30 pm.

WTAZ Chesterfield Hills, Va. 247.8m-1210kc (220.4m-1360kc). 15 watts. W. Reynolds, Jr., and T. J. McQuire.

WTFI Tooeva, Ga. 206.8m-1450kc (209.7m-1430kc). 500 watts. Tooeva Falls Institute. Announcer, Kelly Barnes. Tues, Thurs, 7-8 pm. Sun, 9-10 pm. Eastern. Founded October 4, 1927.

CFMC Kingston, Ont., Can. 267.7m-1120kc. 20 watts. Monarch Battery Mig. Co., Ltd.







# October Official Wave Lengths

## Current to 3 A. M. November 11, 1928

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location	Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
247.8	1,210	100	WOMT	Manitowoc, Wis.	299.8	1,000	5,000	KYW	Chicago, Ill.
		100	WQBC	Utica, Miss.			5,000	KFKX	Chicago, Ill.
		50	WRBU	Gastonia, N. C.			250	KGFH	Glendale, Calif.
		100	WBBC	Chicago, Ill.	302.8	990	15,000	WBZ	Springfield, Mass.
		100	WSIX	Springfield, Tenn.			500	WBZA	Boston, Mass.
		15	WTAX	Streator, Ill.			1,000	KSOZ	Sioux Falls, S. D.
		15	WTAX	Richmond, Va.					
249.9	1,200	100	KFBB	Havre, Mont.	305.9	980	50,000	KDKA	Pittsburgh, Pa.
		50	KFBD	Shreveport, La.					
		50	WFHA	Marshalltown, Colo.	309.1	970	5,000	KJR	Seattle, Wash.
		100	KFJB	Marshalltown, Iowa.			5,000	WOC	Davenport, Ia.
		100	KFWC	Ontario, Calif.			500	WSUI	Iowa City, Ia.
		100	KFWF	St. Louis, Mo.					
		100	KGCU	Mandan, N. D.	315.6	950	1,000	KFWB	Hollywood, Calif.
		50	KGDE	Barrett, Minn.			500	KGHL	Billings, Mont.
		15	KGDI	Oldham, S. D.			1,000	KLDS	Independence, Mo.
		50	KGEK	Yuma, Colo.			1,000	KMBC	Independence, Mo.
		100	KGEN	Ei Centro, Calif.			1,000	KPSN	Pasadena, Calif.
		100	KGF	Ft. Morgan, Colo.			1,000	WHB	Kansas City, Mo.
		50	KGFK	Haiiook, Minn.			500	WRC	Washington, D. C.
		100	KMJ	Fresno, Calif.					
		50	KPPC	Pasadena, Calif.	319	940	500	KGU	Honolulu, H. T.
		50	KRMD	Shreveport, La.			1,000	KOIN	Portland, Ore.
		100	KSMR	Santa Maria, Calif.			500	WAAF	Chicago, Ill.
		100	WABJ	Banzon, Maine.			500	WCSH	Portland, Maine.
		50	WABZ	New Orleans, La.			1,000	WFIW	Hopkinsville, Ky.
		100	WBBW	Norfolk, Va.					
		75	WBBY	Charleston, S. C.	322.4	930	500	KFWI	San Francisco, Calif.
		100	WBBZ	Ponca City, Okla.			500	KFWM	Oakland, Calif.
		100	WCAE	Rapids, S. D.			500	KGBZ	York, Neb.
		100	WCAX	Burlington, Vt.			500	KMA	Shenandoah, Iowa.
		100	WCLO	Kenosha, Wis.			500	WBRC	Birmingham, Ala.
		100	WEPS	Gloucester, Mass.			250	WDBJ	Roanoke, Va.
		100	WFBE	Cincinnati, Ohio.			500	WBC	Chicago, Ill.
		10	WHBC	Canton, Ohio.			250	WRBZ	Roanoke, Va.
		50	WHBY	West Depere, Wis.					
		50	WIBR	Steubenville, Ohio.	325.9	920	1,000	KHO	Spokane, Wash.
		100	WJAM	Waterloo, Iowa.			500	KUOM	Missoula, Mont.
		100	WJBC	LaSalle, Ill.			1,000	WGBM	Indianapolis, Ind.
		100	WJBL	Decatur, Ill.			500	WSBT	South Bend, Ind.
		50	WJBW	New Orleans, La.					
		100	WKBE	Webster, Mass.	333.1	900	100	KFQD	Anchorage, Alaska.
		30	WLAF	Louisville, Ky.			1,000	KHJ	Los Angeles, Calif.
		100	WLBK	Kansas City, Mo.			750	WFBL	Syracuse, N. Y.
		100	WLBG	Petersburg, Va.			1,000	WFLA	Clearwater, Fla.
		100	WMAJ	St. Louis, Mo.			1,000	WKY	Oklahoma City, Okla.
		15	WNBO	Washington, Pa.			1,000	WLBL	Stevens Point, Wis.
		5	WNBW	Carbondale, Pa.			750	WMAK	Buffalo, N. Y.
		100	WNBZ	Springfield, Va.			1,000	WSUN	St. Petersburg, Fla.
		100	WPRC	Harrisburg, Pa.					
		65	WQBJ	Clarksburg, W. Va.	336.9	890	500	KFNW	Shenandoah, Iowa.
		100	WQBZ	Weirton, W. Va.			500	KUSD	Vermillion, S. D.
		100	WRAF	La Port, Ind.			500	WGST	Atlanta, Ga.
		50	WRAC	Columbus, Ga.			250	WJAR	Providence, R. I.
		100	WRBQ	Greenville, Miss.			500	WMAZ	Macon, Ga.
		100	WRJN	Racine, Wis.			500	WNAX	Yankton, S. D.
		100	WVAE	Hammond, Ind.					
252	1,190	5,000	WOAI	San Antonio, Tex.	340.7	880	500	WCOO	Columbus, Miss.
		5,000	WRR	Dallas, Tex.			250	WGBI	Scranton, Pa.
		5,000	KEX	Portland, Ore.			250	WQAN	Scranton, Pa.
		5,000	KOB	State College, N. M.					
		500	WGBS	New York, N. Y.					
256.3	1,170	5,000	WCAU	Philadelphia, Pa.	344.6	870	5,000	WENR	Chicago, Ill.
							5,000	WLS	Chicago, Ill.
258.5	1,160	5,000	KTNT	Muscatine, Iowa.	348.6	860	5,000	WABC	New York, N. Y.
		5,000	WCBD	Zion, Ill.			5,000	WBOQ	New York, N. Y.
		500	WEAN	Providence, R. I.					
		5,000	WMBI	Chicago, Ill.	352.7	850	5,000	KWKH	Kenonwood, La.
		5,000	WOWO	Wayne, Ind.			250	WFLA	New Orleans, La.
		5,000	KGDM	Stekton, Calif.			250	KFQZ	Hollywood, Calif.
		5,000	WHAM	Rochester, N. Y.					
263	1,140	5,000	WAPI	Auburn, Ala.	361.2	830	12,500	KOA	Denver, Colo.
		1,000	WJAX	Jacksonville, Fla.					
265.3	1,130	5,000	KSL	Salt Lake City, Utah	365.6	820	1,000	WWJ	Detroit, Mich.
		5,000	KFKB	Milford, Kans.					
		1,000	WVOV	New York, N. Y.	370.2	810	10,000	WCCO	Minneapolis, Minn.
							500	WPCH	Hoboken, N. Y.
267.7	1,120	250	KFEL	Denver, Colo.	374.8	800	5,000	KTHS	Hot Springs, Ark.
		250	KFXE	Denver, Colo.			5,000	WBAP	Fort Worth, Tex.
		500	KRSC	Seattle, Wash.	379.5	790	10,000	KGO	Oakland, Calif.
		500	KMIC	Inglewood, Calif.			50,000	WGY	Schenectady, N. Y.
		500	KFSG	Los Angeles, Calif.					
		500	KUT	Austin, Tex.	384.4	780	500	KELW	Burbank, Calif.
		500	WBAC	Harrisburg, Pa.			500	KNR	Santa Monica, Calif.
		100	WBAO	Decatur, Ill.			100	WBSO	Wellesley Hills, Mass.
		500	WCOA	Pensacola, Fla.			500	WMC	Memphis, Tenn.
		250	WFBP	Baltimore, Md.			500	WPGR	Norfolk, Va.
		250	WHAD	Milwaukee, Wis.			500	WSEA	Portsmouth, Va.
		250	WISN	Milwaukee, Wis.			500	WTAR	Norfolk, Va.
		500	WTAW	College Station, Tex.					
270.1	1,110	5,000	WRVA	Richmond, Va.	389.4	770	5,000	KFAB	Lincoln, Neb.
							10,000	WBBM	Chicago, Ill.
							10,000	WJBT	Chicago, Ill.
272.6	1,100	5,000	WPG	Atlantic City, N. J.	394.5	760	30,000	WJZ	New York, N. Y.
		5,000	WLWL	New York, N. Y.			1,000	WWEW	St. Louis, Mo.
275.1	1,090	5,000	KMOX	St. Louis, Mo.	399.8	750	5,000	WCX	Detroit, Mich.
							5,000	WJR	Detroit, Mich.
277.6	1,080	5,000	WBT	Charlotte, N. C.					
		5,000	WPTF	Raleigh, N. C.					
280.2	1,070	100	WCAZ	Carthage, Ill.					
		1,000	WEAR	Cleveland, Ohio					
		100	WDZ	Tuscola, Ill.					
		3,500	WTAM	Cleveland, Ohio					
282.8	1,060	5,000	WBAL	Baltimore, Md.					
		5,000	WTIC	Hartford, Conn.					
285.5	1,050	5,000	KNX	Los Angeles, Calif.					
		5,000	WHO	Des Moines, Ia.					
		5,000	WOI	Ames, Ia.					
288.3	1,040	5,000	KRLD	Dallas, Tex.					
		5,000	WFAA	Dallas, Tex.					
		500	WKAR	E. Lansing, Mich.					
293.9	1,020	5,000	WHAS	Louisville, Ky.					
		5,000	WVVA	Wheeling, W. Va.					
296.9	1,010	500	KFKA	Greeley, Colo.					
		500	KPOF	Denver, Colo.					
		500	KQW	San Jose, Calif.					
		500	KRCV	Harlington, Tex.					
		500	KSAC	Manhattan, Kan.					
		500	KFKU	Lawrence, Kan.					
		500	KFWG	Brownsville, Tex.					
		250	WHN	New York, N. Y.					
		250	WPAP	New York, N. Y.					
		250	WQAO	New York, N. Y.					
		500	WREN	Lawrence, Kan.					
		250	WRNY	New York, N. Y.					

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location	Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
405.2	740	1,000	WSB	Atlanta, Ga.	422.3	710	5,000	WOR	Newark, N. J.
		1,000	KMMJ	Clay City, Nebr.					
416.4	720	15,000	WGN	Chicago, Ill.	428.3	700	250	KFVD	Culver City, Calif.
		15,000	WLIB	Chicago, Ill.			5,000	WLW	Cincinnati, Ohio
		15,000	WTAS	Chicago, Ill.			5,000	WSAI	Cincinnati, Ohio
440.9	680	5,000	KPO	San Francisco, Calif.	440.9	680	1,000	WEMC	Berrien Springs, Mich.
		1,000							
447.5	670	5,000	WMAQ	Chicago, Ill.	447.5	670	5,000	WMAQ	Chicago, Ill.
454.3	660	50,000	WEAF	New York, N. Y.	454.3	660	50,000	WEAF	New York, N. Y.
		500	WAAW	Omaha, Nebr.					
461.3	650	5,000	WSM	Nashville, Tenn.	461.3	650	5,000	WSM	Nashville, Tenn.
468.5	640	5,000	KFI	Los Angeles, Calif.	468.5	640	5,000	KFI	Los Angeles, Calif.
		5,000	WAIU	Columbus, Ohio			5,000	WEAO	Columbus, Ohio
		750							
475.9	630	500	KFRU	Columbia, Mo.	475.9	630	250	WDEL	Wilmington, Del.
		250	WGBF	Evansville, Ind.			250	WVW	Topeka, Kan.
		250	WMAL	Washington, D. C.			250	WOS	Jefferson City, Mo.
		250	WOS	Jefferson City, Mo.					
483.6	620	500	KFAD	Phoenix, Ariz.	483.6				







# Foreign Wave Lengths Table

New Mexico					Pennsylvania					Washington					Europe					South Africa					Australia-Tasmania				
City	Call	Meters	Kc.	Watts	City	Call	Meters	Kc.	Watts	City	Call	Meters	Kc.	Watts	Wave Lgth.	Freq. Kilo-cycles	Power, Watts	Location	Call Signals	Wave Lgth.	Freq. Kilo-cycles	Power, Watts	Location	Call Signals	Wave Lgth.	Freq. Kilo-cycles	Power, Watts	Location	Call Signals
Albuquerque	KGGM	211.1	1,420	100	Allentown	WCSA	199.9	1,500	100	Aberdeen	KKRO	247.8	1,210	250	158	1,899	600	Beiers, France		370	811	500	Paris, France	EAJ7	370	811	500	Paris, France	
Raton	KGFL	247.8	1,210	50	Bellingham	WCSB	199.9	1,500	100	Bellingham	KVOS	526	570	250	187.5	1,600	250	Sundavall, Sweden		375	800	1,500	Madrid, Spain		375	800	1,500	Helsingfors, Finland	
State College	KOB	254.1	1,180	5,000	Altoona	WCSA	199.9	1,500	100	Everett	KFRJ	199.9	1,500	50	196	1,530	250	Karlskrona, Sweden		375.4	799	1,000	Helsingfors, Finland	EAJ7	368	815	1,500	Cape Town	
<b>New York</b>					<b>West Virginia</b>					<b>Wisconsin</b>					<b>North America</b>					<b>South Africa</b>					<b>Australia-Tasmania</b>				
Auburn	WMBO	218.8	1,370	100	Charleston	WOBV	516.9	580	250	Beloit	WEBW	499.7	600	250	230.5	1,490	250	Jonkoping, Sweden		405.4	740	1,000	Glasgow, Great Britain	EAJ22	368	815	1,500	Durban	
Bay Shore	WINR	247.8	1,210	100	Clarksburg	WOBV	516.9	580	250	Eau Claire	WTAQ	225.4	1,330	1,000	230.5	1,490	250	Umea, Sweden		408	735	2,200	Tallinn, Reval, Estonia	EAJ3	443.5	676	500	Johannesburg	JB
Brooklyn	WBBC	214.2	1,400	500	Huntington	WBSZ	516.9	580	250	Fond du Lac	KFTZ	211.1	1,420	100	220.4	1,381	250	Karlstad, Sweden		405.4	740	1,000	Glasgow, Great Britain	EAJ22	368	815	1,500	Cape Town	
Buffalo	WMBQ	199.9	1,500	100	Manitowoc	WIBA	247.8	1,210	100	Kenosha	WVLO	249.9	1,200	100	236.2	1,270	500	Strasbourg, France		405.4	740	1,000	Glasgow, Great Britain	EAJ22	368	815	1,500	Cape Town	
Buffalo	WSDA	214.2	1,400	500	Milwaukee	WISN	267.7	1,120	250	La Crosse	WKBB	217.3	1,380	1,000	238.1	1,260	250	Nimes, France		408	735	2,200	Tallinn, Reval, Estonia	EAJ3	443.5	676	500	Johannesburg	JB
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Madison	WHA	526	570	750	239.5	1,450	250	Stockholm, Sweden		410.5	731	1,500	Berne, Switzerland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	249.7	1,201	1,500	Montelupat, France		412	728	200	Notodden, Norway	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	250	1,200	2,500	Uleaborg, Finland		416.6	720	800	Goteborg, Sweden	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		422.5	710	10,000	Katowitz, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
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Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
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Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
Buffalo	WVGR	228.9	1,310	100	Manitowoc	WIBA	247.8	1,210	100	Manitowoc	WIBA	247.8	1,210	100	252.1	1,190	250	Safile, Sweden		426.7	703	600	Wilno, Poland	EAJ5	481	620	3,000	Melbourne, Victoria	
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### Caldwell Explains Radio "Pie"

"When mother serves pie to a large, hungry family, she must plan her operations in two steps: First, she must make the pie as large as possible, with the materials available. Second, when the pie is ready, she must divide it among the pie-eaters as accurately as possible, according to the pie-rights and claims of each diner." Thus reads a statement concerning the new allocations by Radio Commissioner Caldwell. It continues:

"The radio-broadcasting problem, in many respects, is like this matter of equitably distributing a single pie in a lusty, growing family.

"What the national total of broadcasting can safely be, while still preserving good Radio for all the people of the United States, has been the subject of long and careful study by the members of the Radio Commission, with the aid of many of the country's best engineers. Hardly had the 1918 Act been passed, before all sorts of broadcasting allocations and solutions were being analyzed, in an effort to find a plan or arrangement which would be most flexible to meet the varying requirements of the different zones while insuring good reception. Literally, dozens of plans and allocations have been built up, studied and revised.

"And all of these various and differing plans have shown that if good Radio reception is to be preserved, the broadcasting band will not hold more than 150 to 165 stations of 500 watts and upward, operating simultaneously. After trying out every conceivable expedient, we come invariably back to this figure, that there can be no more than 165 such stations on the air at one time during night hours.

"So our national Radio pie is limited to 165 simultaneous stations of 500 watts and above, and this national total we must divide equally among the five Radio zones and then within those zones, proportionally to state populations.

"The new re-allocation which was put under way with the Commission's general order No. 40, and which is to go into effect in November, accomplishes this equalization of the country's facilities. It follows the Davis amendment completely and exactly. All present licensed stations will be continued, but on such a basis of sharing time that their total time is equivalent to 165 full-time stations.

"But the new allocation also provides a greatly improved basis for Radio reception by so arranging the channels that on 70-odd out of our 90 wave lengths, there will be the very best of receiving conditions this winter, especially for the farmers.

**I**T IS these millions of remote listeners who live 75 miles or more from any broadcasting station, who will be the chief beneficiaries of the arrangement, particularly in their future ability to hear clearly the smaller stations in their own neighborhood and states. At least 60,000,000 people are involved in this improved service. And, these remote populations—on the farms and ranches, in the mountains, along the coasts, and in towns, villages and crossroads, make up the very folk to whom Radio means most, as a source of news, inspiration and entertainment. And later, as increased power is used on the cleared channels assigned to various sections, there will be no home anywhere within the nation which will not enjoy a diversity of satisfactory broadcast programs.

"A second feature of the re-allocation is the preferred treatment accorded to the smaller stations. Under the Commission's new plan, the regional stations of 50 to 1,000 watts are given essentially clear channels, so that they may be heard to the full extent of their service ranges. Separations of 1,200 to 1,000 miles have been preserved on these channels, assuring excellent reception, as compared with former conditions where separations of 400 and 500 miles were common. Many of these 500-watt regional stations furnish important services to farmers and rural residents in their own states and neighboring states, and the new plan will restore operating conditions similar to those enjoyed prior to 1926.

"Nearly one-half of the total number of assignments to be authorized by the Commission under the new plan will be for 'local' stations of 10, 50 and 100 watts. In fact, the number of such assignments practically equals the total of the higher powers and provides for a considerable increase in such stations far beyond the present number of community stations.

**"M**Y trips of inspection throughout my own zone, which includes New England, New York, and the North Atlantic seaboard, have convinced me that the usefulness of every home receiver would be expanded in a new dimension if it could pick up, at one end of the dial, local or neighborhood broadcasting from a 10 to 50-watt broadcaster in its own community. Of course, such local offerings must be kept widely separated from the great regional and national programs which are and always will be the backbone of Radio. But without interfering with our present splendid national services, we can easily find room for hundreds of such "locals" for all the time they care to be on the air (usually only one or two nights a week), for the broadcasting of local events, school debates, basketball games, town meetings, sermons, and affairs of only

nearby interest, usually not acceptable by general broadcasters.

"Such a service to hundreds of local communities can be supplied through the development of the new allocation plan. And throughout the new assignments, improved positions on the dial have been provided these 'locals,' by advancing numbers of them to higher positions, where they can be comfortably listened to by even the more obsolete small-town sets."

### New World Music Wins Favor

(Continued from page 86)

ing of the maize and the potatoes in the highlands of South America trace back into the mystic past.

**T**HOUSANDS of melodies in use by the Incas have been set down today by modern composers and are being sung and played both in America and Europe. Investigations have found that the ancient traditional scale employed by the Incas was identical with that of Ancient Greece, which, according to Nicomachus, was identified with the sun, having its keynote on the fourth degree of the scale, like the sun in the center of the planets.

The Army Band has added to its repertoire selections using the ancient pipes of the Incas, the quenans, and another instrument from Central America, the marimba, has only been added to the Army Band's musical equipment.

Latin American music is becoming known to the Radio public now that ninety-seven Army bands are being gradually equipped with these selections. Washington, the capital city, is making rapid progress in the development of its plan for becoming one of the great musical centers of the world. The Music Division of the Library of Congress, with its auditorium especially arranged for the rendition of chamber music, has attracted music lovers from a wide range of territory through its musical festivals held semi-annually.

The creation of the United Service Orchestra by the Pan American Union was another step toward giving the capital city musical attractions. This organization, made up of musicians from the Army and Navy musical groups, was especially created to play music from the New World. It has already given four concerts at which many of the numbers were especially composed for this new organization and received their premiers in Washington.

While at present the United Service Orchestra consists of eighty-six musicians, it is planned to later expand it until it is the largest in the world. Other plans call for the providing of entire programs of music to be played and sung for the first time. Such unusual musical evenings will undoubtedly serve as feature events for general broadcasting circuits so that the people of the United States will be brought into closer contact with the "Other Americans," and the medium will be the language which all can understand—music.

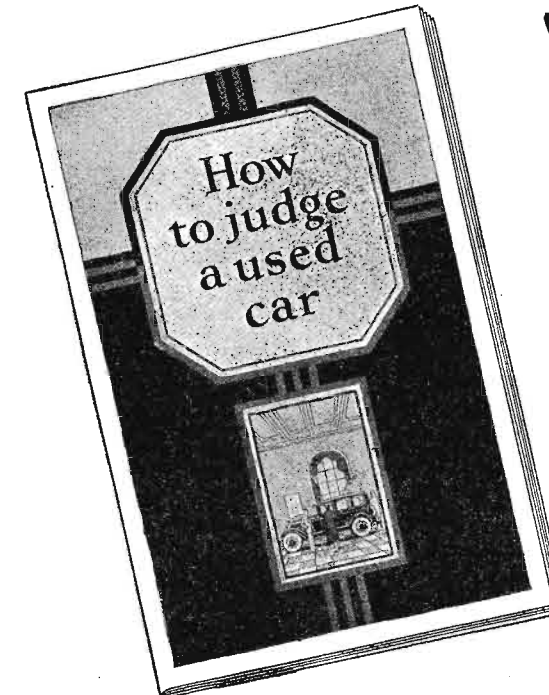
The **BERKSHIRE HOTEL**  
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# Visible Opera Promised Soon

SIT IN YOUR Parlor and by a Simple Twist of Wrist

Hear Famous Stage Artists and See Them, Too

**V**ISIBLE as well as audible opera is a possibility of the not very distant future for your Radio set. The science of television has taken enormous strides during the past year. The broadcast of a complete grand opera by sound and by television is a goal toward which some of the best minds in the business are working today.

Many of us have only come to know a little of what opera has to offer since it has been broadcast piecemeal from time to time. Imagine sitting in your parlor and viewing the gorgeous stage settings and costumes of the artists as they sing you the immortal dramas!

**OPERA.** The name opera comes from the Italian and indicates generally, a musical work. The art form of opera or "Music-drama" is of ancient origin, having reached a stage of great perfection under the Greeks, but it probably had an even earlier origin.

Opera has several distinct developments, grand opera; simple opera (in which everything is sung), and opera conique (a comic opera with spoken dialogue). An operetta, a light form of opera is generally of short duration with the song and dialogue alternated.

**AFRICANA** (The African). Opera in five acts. Music by Meyerbeer; text by Scribe. Produced in Paris, 1865; London, 1865; New York, 1865. Story: Vasco di Gama, an explorer, is betrothed to Inez, daughter of the King of Portugal. The king wishes his daughter to marry Don Pedro and later to gain his end, the king orders Vasco to prison. To save Vasco, Inez marries Don Pedro and they sail away to find a new land. Vasco follows, but through the treachery of Nelusko, his ship is wrecked and most of the crew massacred by Selika's people, the Queen of India. Selika, however, saves Vasco's life and they are to wed when Vasco hears the voice of Inez. Selika then generously allows the lovers to escape regardless of her own sentiments, then kills herself by inhaling the fumes of the blossoms of the poisonous Mancanillo tree.

**AIDA.** Opera in four acts and seven scenes. Music by Verdi; text by Ghislanzoni. First produced in Cairo, Egypt, 1871; Paris, 1876; London, 1876; New York, 1873.

Story: Aida, daughter of the King Amonasro of Ethiopia is being held captive by the Egyptians at Memphis. She and Radames, a young Egyptian soldier, are in love with each other. Radames departs to lead the Egyptian army against the Ethiopians, and Amneris, daughter of the King of Egypt, who is in love with Radames, learning of the attachments of the young lovers, becomes furious.

The victorious Radames returns in a blaze of glory, with many Ethiopian prisoners, including Aida's father, Amonasro, who is released by the king at the request of the young captain. As a reward for his victory, the king offers Amneris, his daughter, in marriage to Radames.

In the next, the Nile scene, Aida is forced by her father to persuade Radames to turn traitor. Because of his love for Aida, and his unwillingness to go through with the marriage with Amneris, Radames agrees to the plot, but is overheard by Amneris. When the young soldier, true to his love, refuses to forsake Aida, he is denounced as a traitor by Amneris, and condemned to be buried alive in a vault. When he is entombed, he finds concealed there, Aida, who has come to die with him. Here they die in each others arms, while above them the penitent Princess kneels in prayer.

**ANDREA CHENIER.** Opera in four parts. Music by Umberto Giordano; libretto by Luigi Illica. Presented in Milan, 1896.

Story: Gerard, a servant and revolutionist, is secretly in love with Madeline, who loves Andrea Chenier. Through a letter Madeline and Andrea Chenier arrange a meeting. Gerard in-

terposes just as they are about to flee; Chenier and Gerard duel with swords and Gerard is wounded. The lovers flee but are captured later. Gerard, knowing that Chenier has been captured, writes an indictment against him, despite the pleadings of Madeline. Later Gerard declares that he will save his rival, as Madeline has promised herself to him (Gerard). Gerard then tells the crowd that the charges against Chenier are false, but the mob demands the poet's death. Madeline enters Chenier's cell in the prison of Lazare with Gerard. She has bribed the jailer to allow her to substitute herself for another woman prisoner so that she may die with her lover, Chenier. Together she and Chenier go to the scaffold and to immortality as true lovers.

**BARBIERE DI SIVIGLIA** (The Barber of Seville). Comic opera in two acts. Music by Rossini; text by Sterbini. First presented in Rome in 1816.

Story: Count Almaviva loves Rosina, the ward of Dr. Bartolo, an old bachelor, who secretly wishes to marry her himself. Almaviva persuades the village barber, Figari, to arrange a meeting for him, and gains entrance to the house disguised as a dragoon, but is arrested by the guardian. Not discouraged, he returns, pretending to be a substitute for Rosina's music teacher, who, he says, is ill. The appearance of the real music teacher, Don Basilio, spoils this plan, and the count retreats for the second time, having, however, arranged a plan for elopement. Bartolo finally arouses Rosina's jealousy by pretending that the count loves another, and she promises to forget him and marry her guardian. When the time for the elopement arrives she meets the count, intending to reproach him, but he convinces her of the base plot of Bartolo, and the lovers are wedded by a notary, just as Bartolo arrives with the officers to arrest the count. The opera, by many, is considered Rosini's masterpiece.

**THE BARTERED BRIDE.** Comic opera in three acts. Music by Friedrich Smetana; text by Sabina. First performed in Prague, May 30, 1866.

Story: Hans, a servant in the household of Kruschina, has won the love of that rich peasant's daughter, Marie, who is planned, at the instance of a marriage broker, Krezal, to be married by her father to the rich but half-witted Wenzel. Wenzel is the son of Kruschina's friend, Micha. Kezal, the marriage broker, offers Hans 300 crowns to renounce Marie. He agrees if the contract shall contain the words "Marie shall marry only a son of Micha." Marie refuses to believe that Hans has sold his love, but upon meeting him, he seems quite joyous over the affair. Micha and his wife arrive in time to recognize in Hans their long-lost eldest son. The contract remains valid and the marriage broker is out 300 crowns.

**LA BOHEME.** An opera in four acts. Music by Giacomo Puccini; text by Giuseppe Giacosa and Luigi Illica.

Story: Deals with the life and love in the students' quarters in 1830. The happiness, joys and sorrows of the four inseparable companions, Rudolph, the poet; Marcel, the painter; Colline, the philosopher and Schauvard, the musician, are all vividly shown. They live together in a small garret of the quartier Latin, in a happy-go-lucky and carefree manner that is typical of Bohemians. Rudolph makes the acquaintance of Mimi, a little flower girl; Marcel meets the gay Musetta, who plays at love with him. Alternate quarrels and reconciliations fill the lives of these lovers, but the final separation comes with the sad death of Mimi, at the close of the opera.

**THE BOHEMIAN GIRL.** A romantic light opera in three acts. Music by Michael William Balfe. First produced at Drury Lane London, 1843.

Story: Arline, the daughter of the Count Arnheim, has been kidnapped by the great gypsy chief, Devilshoof, and is forced to live with them.

Arline, however, falls deeply in love with Thaddeus, who is a young nobleman that has been banished from his own country, and who has joined the gypsy band. Arline has angered the gypsy queen and during a moment of rage, the queen accuses Arline of stealing. Arline is

then taken before Count Arnheim who discovers that she is his daughter by a scar on her arm. Arline is restored to her home and position, but, however, continues meeting her lover, Thaddeus, secretly. In a short time Arnheim is informed of the secret courtship by the jealous gypsy queen. At first Count Arnheim is furious, but the pleadings of his daughter and the knowledge that Thaddeus is of noble birth, causes him to give them his blessing.

**CARMEN.** Opera in four acts. Music by Bizet. Founded on Merimee's novel. Text by Meilhac and Haevy. The story of Carmen is tragic. Don Jose, a brigadier, is betrothed to the peasant girl, Micaela. He is instructed to arrest Carmen, a reckless and beautiful girl who works in a cigarette factory nearby. She had stabbed a fellow worker. In fulfilling his duty, Jose is fascinated by the alluring Carmen, and allows her to escape. For this he is thrown into jail. He later follows her to the Pastia Inn, where he finds her accepting the attentions of Escamillo, torreador, and Capt. Zuniga.

Unable to forget Carmen, Jose joins the band with the hopes of winning her, but Carmen soon tires of his attentions and repulses him in favor of Escamillo, the torreador. In a fit of anger, Jose attempts to kill Carmen, but is intercepted by the arrival of his former sweetheart, Micaela, who has a summons from his dying mother. He goes but swears vengeance.

In the last scene Carmen is waiting outside the bull ring for the triumphant Escamillo. She is found there by Jose, who, in a fit of crazed jealousy, kills her.

**CAVALLERIA RUSTICANA.** An opera in one act. Music by Mascagni. Plot adopted from Verga's short story. First shown in Rome, 1890. The scene is in a Sicilian village square.

Story: Turiddu, is in love with Lola, but returning from the army finds her married to Alfio, the carter. Turiddu then turns to the beautiful peasant girl, Santuzza, to whom he makes ardent love. He soon tires of her, however, and returns to Lola, who accepts his attentions.

Santuzza, in despair, appeals to Turiddu's mother, Lucia, who attempts to help her. Santuzza is scorned, however, and goes to Alfio revealing to him the faithlessness of his wife.

Alfio then challenges Turiddu to a duel. Turiddu bids his mother farewell, asking her to take care of Santuzza, whom he regrets having wronged. The duelists go to the field, and soon peasants rush upon the stage, telling of the death of Turiddu.

**CHIMES OF NORMANDY.** A comic opera in three acts. Music by Robert Planquette; text by Clairville and Gabet. First produced in Paris, 1877.

Story: Henri, Marquis de Vallerol, is romantic and adventurous. During his absence from home strange things happen. Gaspard, the warden of the estate, has turned miser, and has planned that Germaine, his supposed niece, shall wed the sheriff and ward off detection. Germaine, however, loves Grenicheux, whom she thinks saved her from drowning. Grenicheux seeks her hand, also the supposed wealth she will inherit from her miser uncle. He jilts Serpolette, a girl of unknown parentage, found as a baby in the fields by Gaspard. Villagers, at a fair, try to tease Serpolette, but fail. She claims she is a nobleman's daughter and cares nothing for Grenicheux.

Henri returns in Mexican costume, and is not recognized. It is believed that Corneville castle is "haunted" for chimes ring out mysteriously. Henri decides to investigate. Germaine and Serpolette, with Grenicheux, enter his service, and he reveals his rank. They discover, after blood curdling experiences, that Gaspard is using the castle as a treasure house and ringing the chimes to keep away the curious minded. Gaspard finally reveals that Germaine is the true Marchioness. Henri and Germaine marry, and Grenicheux and Serpolette. The chimes ring out for a double wedding.

**CLEOPATRA.** Opera in four acts. Music by Jules Massenet; text by Louis Payen. First produced at Monte Carlo, 1914.

Story: Marc Antony, encamped in Asia Minor, receives pledges of fidelity from his de-

(Continued on page 110)



WINNER OF HONORS at Aurora. C. E. Allen, jockey, receives the congratulations of the Misses Vera Maroz and Eva Strohm of Chicago. Whenever you see smiles like these there is but one explanation—Pepsodent.



MISS MURIEL WIES comes ashore from the Nancy Lee at Portsmouth. Hers is a smile seen often among social circles—its charm is partly due to Pepsodent—the scientific dentifrice that brightens teeth by removing dingy film.

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### Visible Opera Promised

(Continued from page 108)

feated enemies. Spakos, an Egyptian freedman, arrives to announce Cleopatra. Marc Antony is not pleased, but the queen's beauty impresses him and he falls in love. Despite orders recalling him to Rome, he decides for Egypt with her. They enter the royal barge, to the chagrin of Spakos, himself in love with the queen.

Antony wears of his prize and returns to Rome to wed his former betrothed, Octavia. An officer from Egypt arrives at the wedding festivities in the second act, with the intelligence that Cleopatra has consorted herself with Spakos. Antony becomes jealous, leaves his bride and hurries back to Egypt.

In the midst of a riotous scene in Alexandria, Charmian arrives to tell the queen of Marc Antony's arrival. Spakos tries to detain her but she has him arrested and hastens back to the palace to welcome her lover. At a fete in the queen's garden Octavia, Antony's wife, arrives and begs him to return to Rome. He refuses and she returns alone. While he is warring in Egypt Spakos brings word of his death, whereupon Cleopatra, enraged, stabs him.

Antony returns, vanquished, and dies in the queen's arms. She then, overwhelmed by grief, applies a poisonous asp to her breast and dies.

**DON CARLOS.** Opera in four acts. Music by Verdi; text by Mery and Du Loelle. First produced in Paris, 1867.

Story: Don Carlos, son of Philip II, King of Spain, is in love with Elizabeth de Valois, daughter of Henry II of France. Their love is mutual, but for reasons of state, Elizabeth is married, not to Don Carlos, but to Philip II and the young prince therefore finds himself in love with his own stepmother. He confides in Rodrigo, Marquis de Posa, who entreats him to leave the Spanish court.

Don Carlos has a dangerous admirer in Princess Eboli, who learns that the queen has by no means ceased to love Don Carlos, though married to his father. Moved by jealousy she informs the King of the conditions of affairs, whereupon he orders his son Don Carlos thrown into prison. While his friend Rodrigo visits him there he is shot by the king's friends.

Don Carlos is freed and goes to the monastery of St. Just to keep tryst with the queen. The king surprises them there, and his anger once more aroused he hands over Don Carlos to the officers of the Inquisition, and thus to his death.

**FAUST.** Opera in five acts. Music by Gounod; text founded upon Goethe's tragedy. First produced in Paris, 1859.

Story: Faust, a German philosopher, after a life of meditation, becomes disgusted with the smallness of human knowledge and his own inability to unravel the mysteries of nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of Mephistopheles, Faust is restored to youth and endowed with personal beauty and luxurious garb.

Mephistopheles, in a vision, reveals to him the village maid, Margaret, with whom the Faust falls in love. Margaret, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by the influence of Mephistopheles, urges his suit, and Margaret yields.

Later, Valentine, Margaret's brother, who has learned of her betrayal, is killed in a duel with Faust. Overcome by the calamity of which she is the cause, Margaret's reason becomes affected and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to escape, but Margaret, in whom holier feelings have obtained ascendancy, spurns their proffered aid, and expires. She is borne to heaven.

**FRA DIAVOLO.** Comic opera in three acts. Music by Daniel Auber; text by Scribe. First produced in Paris, 1830.

Story: Serlina and Lorenzo, her soldier lover, are too poor to marry. The girl's father, Matteo, has a rich suitor all ready, and plans the nuptials for the following day. There is a gay time at the inn. Lord Rocburg and his wife, Lady Pamela, arrive. They have been robbed, and Lorenzo and his men go after the bandits.

Another guest, the suave Marquis of San Marco (Fra Diavolo, the bandit), next comes in—to flirt with Lady Pamela, and to gain access to the noble Lord's money-belt. He is distressed when Lorenzo returns with the jewels and news of the slain robbers. The young man is given a reward and enabled to marry.

That night, the marquis and two followers, Beppo and Giacomo, conceal themselves in Zerlina's room to rob Rocburg in the night. Lorenzo arrives; discovered, the marquis makes both him and Rocburg believe that he has been conducting affairs with Zerlina and Lady Pamela. Both men challenge him. Next morning Zerlina discovers Beppo and Giacomo were in her room too. Lorenzo arrests them, and they are forced to betray their chief. He is led into a trap and is shot, whereupon it is found that Fra Diavolo and the marquis were one. All ends happily.

**FORZA DEL DESTINO** (Force of Destiny). (Fort-zah del des-tee-noh.) Opera in four acts by Verdi. First produced in Petrograd, 1862.

A brief summary of the story follows: Alvaro is in love with Leonora, and they are about to elope, when the latter's father, Marquis of Calatrava, enters. The Marquis and Alvaro engage in a conflict in which Alvaro accidentally kills the Marquis. Alvaro and Leonora then flee to an old abandoned hermitage. In the meantime Don Carlo, who is Leonora's brother, swears to avenge his father's death and through strange circumstance, he meets Alvaro and they become good friends. Later Don Carlo discovers his friend's identity and attacks him. In the fight which ensues Don Carlo is wounded. As the fight has taken place just outside Leonora's refuge, she rushes out only to receive the dagger from her brother before he dies. Alvaro's grief is so great that he suddenly becomes insane and leaps to death over a precipice.

**JEWELS OF THE MADONNA.** By Wolf-Ferrari. First produced in Berlin, 1911. The story is set in Naples.

Story: Maliella scorns the love of her foster brother, Gennaro, and is captivated by the bandit leader, Rafaele, during the celebration of the Madonna's feast day.

In his ardent pledge of love, Rafaele declares that for love of Maliella he will steal the jewels from the statue of the Madonna. She is overcome by his lovemaking and when Gennaro rebukes her for associating with the worst character in Naples she tells him of the Camorra chief's offer to steal the jewels.

Finally in despair Gennaro himself steals away and robs the statue of the valuable and beautiful jewels and lays them at the feet of the girl he loves. She decks herself out with the jewels and thinking only of Rafaele she is unaware that it is Gennaro who embraces her.

She flees to the bandit's lair where she is spurned by the chief. Gennaro follows, Maliella flees, leaving the jewels scattered around the floor. As the angry mob arrives in pursuit of Gennaro for stealing the jewels they find him dead at his own hand with the jewels laid at the foot of the statue where he has prayed for pardon.

**LOHENGRIN.** Romantic drama in three acts; words and music by Richard Wagner. First produced Weimar, August, 1850, under the direction of Liszt.

Many of Wagner's most beautiful melodies come in the story of the son of Parsifal. Lohengrin, a Knight of the Holy Grail, who is sent to earth to protect Elsa, wickedly accused of the murder of her young brother by Tetramund and his wife, Ortrud. Lohengrin overcomes Tetramund and wins Elsa as his bride. Upon her he lays the well known verboten that she shall ask no questions concerning his past. The unfortunate girl, under the influence of the powerful Ortrud, is filled with curiosity, and at last asks Lohengrin the fatal question. He satisfies her curiosity, but is compelled to return at once to Mont Salvat and disappears in the distance in his swan-drawn boat. The motifs in this opera are infinitely beautiful throughout.

**LUCIA DI LAMMERMOOR** (Loo-chee-ah). (Donizetti.) Opera in three acts. Text by Cammerano. Music by Gaetano Donizetti. First produced in Naples in 1835.

The plot of the story was taken from Sir Walter Scott's novel, "The Bride of Lammermoor." A brief sketch of the story follows:

Lucia has been deeply in love with Edgar of Ravenswood, but her brother, Lord Henry Ashton, who was quite unaware of the love affair between them, has secretly arranged for her marriage to Lord Arthur Bucklaw, a wealthy nobleman. Ashton wishes this marriage as it would aid him in a financial way. Later, he learns of his sister's love for Edgar and in an underhand manner convinces Lucia that Edgar is not true to her. Due to the intense pleadings of her brother she finally, very much against her will, says that she will marry Lord Arthur. Then the wedding scene at which the famous sextette is sung. It is at this time the heart-broken Edgar arrives to denounce Lucia for her unfaithfulness. He is evicted from the castle

and Lucia, whose mind has become deranged, suddenly kills her husband and then dies. Edgar's sorrow is more than he can bear, so he stabs himself while in the churchyard at Ravenswood.

**MANON LESCAUT** (Man-on Les-koh). (Puccini.) Sung in Italian. Opera in four acts, the libretto, founded on Abbe Prevost's novel, being mainly the work of the composer. The Abbe Prevost romance has been treated operatically by several composers.

Manon's brother, Lescaut, is escorting his sister to the convent where she is to complete her education. While Lescaut is carousing with companions, Manon meets des Grieux, who chances to be dining at the inn, dressed as a student. School not appealing to the girl, she agrees to elope, thereby spoiling the plans of Geronte, who had planned to abduct her. Manon tires of des Grieux and his poverty, and leaves him for Geronte; but when des Grieux appears again she runs away with him. Geronte denounces Manon as an abandoned woman. She is condemned to be deported to Louisiana. Des Grieux and Lescaut try to rescue her, but the attempt fails and the former begs the commandant to permit him to accompany her. In the final scene the lovers are shown in a "desert" near New Orleans. Des Grieux leaves Manon to search for water, and returns just in time to see her die in his arms.

**MARTHA** (Flotow). Opera in four acts by Friedrich Von Flotow. Libretto by Wilhelm Friedrich Reese and St. George. First produced in Vienna, 1847.

The story: Lady Harriet, maid of honor to Queen Anne, has tired of the dullness of court life so she and her maid, Nancy, slip away, disguised as servants, to the fair at Richmond. Here, according to the old custom, they are bargained for by the two farmers, Lionel and Plunkett, and are taken away to a farm. They escape, however, in the morning and return to court. Life to Nancy and Lady Harriet is even duller than before, for in their adventure, Dan Cupid short four arrows true to the mark. Plunkett possesses a ring, which Lionel presents to the Queen and is restored to court as the son of the Earl of Denby. Plunkett and Nancy are reunited and they plot to bring Lady Harriet and Lionel together, whom they know love each other. At a re-enactment of the Richmond fair, Lionel hears a sweet voice singing "Last Rose of Summer." He recognizes the owner as Lady Harriet, whom he knows as Martha, and sweeps her into his arms.

**MIGNON** (Mcen-yon). (Paris, 1866.) (Ambroise Thomas.) Opera in three acts; text by Barbier and Carre, based upon Goethe's "Wilhelm Meister;" music by Ambroise Thomas. First production, Paris, 1866; London, 1870; New York, 1872.

The first act opens in the yard of a German inn. A group of actors, including the beautiful Filina, are on their way to the Prince's castle, where they are to give a performance. A strolling band of gypsies arrives, and Mignon, who is with them, is ordered to dance for the entertainment of the guests. The girl is weary, and on her refusal to dance, Giarno, the leader, threatens her. Lothario tries to protect the young girl, and Giarno turns upon the old man.

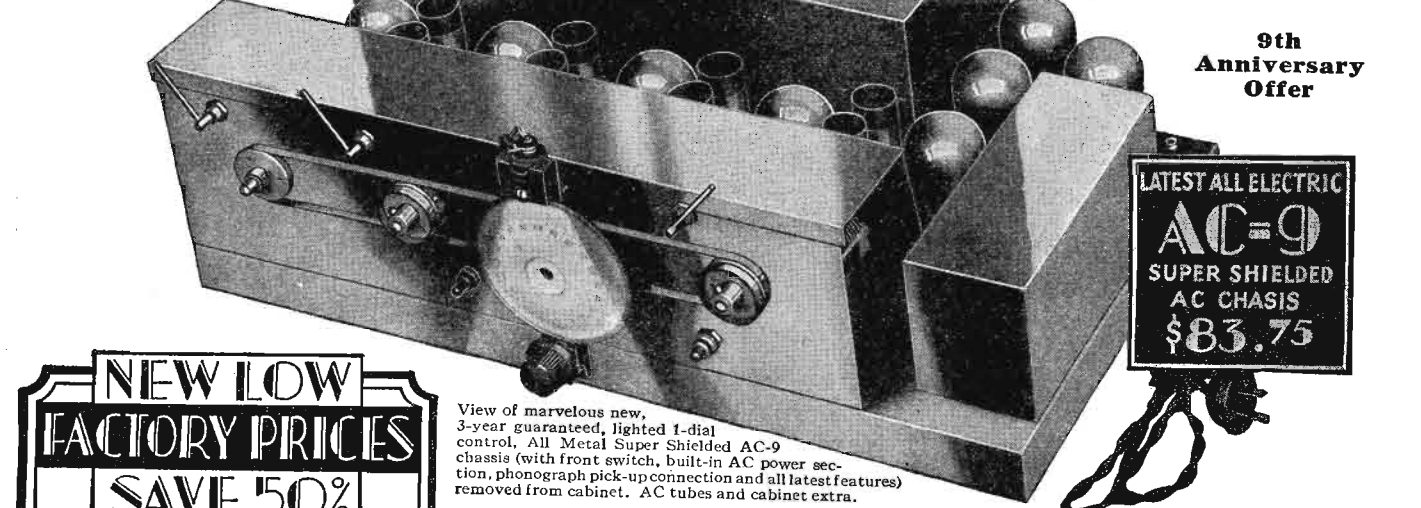
Wilhelm, a wandering student, appears and rescues both Mignon and the harper, and to save the girl from further persecution engages her as his page. Wilhelm is invited by Filina to join the troupe in their visit to the castle. He consents, and the flirtation which follows arouses the jealousy of Mignon, who, touched by Wilhelm's kindness, has fallen in love with him. In despair she is about to throw herself into the lake when she hears the notes of Lothario's harp. She asks his protection, and rashly tells him she wishes the castle would burn to the ground. The demented old man, thinking only to please her, goes into the castle. Filina and the actors appear, and Filina sends Mignon to the castle for some flowers she has left there. Suddenly flames burst from the windows, and Wilhelm rushes to the burning building and carries out the unconscious Mignon. Wilhelm is soon cured of his infatuation for Filina and discovers Mignon's true devotion.

The third act takes place in the palace of Lothario, who has instinctively returned to his ancestral home, bringing with him Mignon. They are accompanied by Wilhelm, who now realizes that he loves his youthful ward. The young girl is soon discovered to be the long lost child of Lothario, who suddenly recovers his reason. Father and daughter are reunited, while a blessing is bestowed on the young people by the happy Lothario.

(Continued on page 112)

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## Visible Opera Promised

(Continued from page 110)

**ORFEO ED EURIDICE** (Or-feh-oh ayd Ay-oo-ree-dee-cheh). (Orpheus and Eurydice.) (Vienna, October 5, 1762.) (Gluck.)

Book by Ramieri De Calzabigi; music by Christoph Willibald von Gluck. First production in Vienna, October 5, 1762, Gluck conducting. First Paris production, 1774, when the role of Orpheus was transposed for high tenor. First London production at Covent Garden, June 26, 1770. Other revivals were during the Winter Garden season of 1863; in 1885 (in German), by the Metropolitan Opera under Walter Damrosch; the English production in 1886 by the National Opera company; the Abbey revival in Italian in 1892; and the Metropolitan production of 1910, with Homer, Gadske and Gluck.

The opera has had only one adequate American production previous to this Metropolitan revival, and that was during the American Opera company season of 1886—the Abbey revival of 1892 meeting with but poor success.

This opera, which has been called "Gluck's incomparable masterpiece," and of which the great Fetis wrote, "it is one of the most beautiful productions of genius," may be properly termed a purely classical music drama. The music is exquisite in its delicacy and grace, while the story is an interesting and affecting one. "Orpheus" may be called the grandfather of grand opera, it being the oldest work of its kind to hold its place on the stage, the first representation occurring over 150 years ago.

The story concerns the Greek poet, Orpheus, who grieves deeply over the death of his wife, Euridice, and finally declares he will enter the realms of Pluto and search for her among the spirits of the departed. The goddess Love appears and promises to aid him, on condition that when he has found Euridice he will return to earth without once looking at her.

**PAGLIACCI** (The Players). (Pahl-yat-chee.) Dramatic opera in two acts by Ruggiero Leoncavallo. First produced in Milan, 1892.

It opens with the world-famous "Prologue" in which Tonio, the clown of the strolling players, parts the curtains and explains that the play is taken from real life; reminds the audience that actors are but men with passions and emotions like our own, and that the author has tried to express the real feelings and sentiments of the characters. The "Prologue" ends when Tonio orders up the curtain.

The first act shows Canio and his band of players returning from parading the village. He announces that the performance will begin at seven that evening and takes leave with Peppe (the Harlequin). Tonio remains behind and makes love to Canio's wife, Nedda, but she scorns him, striking him with her whip for which humiliation he swears to be revenged.

Silvio, a rich young villager, is also in love with Nedda, and begs her to flee with him. She refuses but vows that she loves him. This is all overheard by the spurned Tonio, who immediately tells Canio. Canio comes to kill Nedda's lover but arrives too late. He demands, but she refuses to tell him the name of her lover.

In Act II the audience is assembled and the play begins. A situation is then presented which is very akin to the drama of actual life which we have just recounted. Punchinello (Canio) arrives and surprises the lovers (as the playlet demands), then he loses his head when he hears Columbine (Nedda) repeat the very words he heard her say to her lover. Columbine (Nedda) tries to save the situation by continuing the play. The audience is delighted with such "realistic acting." He again demands the lover's name until Nedda, stung by his taunts, defies him (Canio) and is stabbed by him. She falls, calling for Silvio, who rushes to the stage from the crowd, only to receive in turn the dagger of the enraged husband.

As Canio stands stupefied he drops the dagger and cries, "The comedy is ended."

**PEARL FISHERS**—Pescatori di Perle (Paris, 1863). (Bizet.) (All sung in Italian unless otherwise noted.)

This beautiful opera tells of the love of two Cingalese pearl fishers for Leila, a priestess, and of the generosity of the unsuccessful one, who helps his rival and his love escape at the cost of his own life. Nadir appears to Zurga, a lifelong friend, during a dance of the pearl fishermen. A mysterious veiled lady, who comes once a year to pray for the fisheries, appears and begins her invocation. Despite her veil, she is recognized by Nadir and contrives to let him know that his love is returned. She is reminded later, at

a temple, of her vow to renounce love and marriage. The high priest, who reminds her that the penalty is death, then leaves her alone, and Nadir enters. The lovers are surprised by Nourabad, the high priest, and Nadir flees. He is recaptured, and Zurga is brought to pronounce sentence upon the pair. Their funeral pyre is ready when Zurga cries that the camp is on fire; the lovers escape in the melee; Zurga later confesses and is burned to death.

**MIKADO** (Gilbert and Sullivan). Light Opera in two acts. Text by Gilbert. Music by Sullivan. First produced in London, 1885.

The scene is laid in Japan. Nankipoo, the son of the Japanese Mikado, flees from an undesirable marriage with Katisha. He falls in love with Yum-Yum, the ward of Ko-Ko, who secretly wishes to marry her himself. Because of his ill-luck in this affair Nankipoo starts to kill himself but is intercepted by Ko-Ko's executioners. Later Nankipoo is the hero of a fake execution but is recognized by his father and Ko-Ko is caught in his deception. The deceiving Ko-Ko is then forced to marry Katisha, and Nankipoo gets the girl of his heart.

**RIGOLETTO** (Ree-goh-let-toh). An opera in three acts by the great Italian composer, Verdi. First presented in Venice, 1851.

The story tells of the young profligate, the Duke of Mantua, who loves every girl whom he meets. He is aided in his conquests by the deformed jester, Rigoletto. Count Monterone, father of one of the Duke's victims, meets Rigoletto and hurls an awful father's curse upon him, which affects him (Rigoletto) because of his own daughter, Gilda. On his way home Rigoletto meets the assassin, Sparafucile, who offers to kill any enemy he may have. Rigoletto sends him on his way but tells him that he may use him later.

Later, Gilda (Rigoletto's daughter) falls in love with the Duke and is abducted to his palace, with the aid of Rigoletto, who is unaware that it is his daughter.

When Rigoletto learns of what he has done and that he is too late to save his daughter, he swears vengeance and arranges to have Sparafucile murder his master.

Sparafucile has his attractive sister Maddalena lure the Duke to an old tavern. Maddalena, however, falls in love with the Duke and induces her father to murder a substitute. Gilda, who has been taken to the Inn by her father to witness the Duke's "fickleness," overhears the plot and determines to save the Duke at a sacrifice of her own life.

**SAMSON ET DALILAH** (Sam-sohn-ay-Dah-lee-lah). A biblical opera in three acts. By Saint-Saens. First produced in Weimar in 1877.

Samson is the self-appointed leader of the Hebrews, and after a great battle returns a triumphant victor. His great power had won for the Hebrews. Dalilah, a beautiful woman, came with flowers to pay homage to the warrior and Samson, unwillingly (because he had been warned of her) fell madly in love with Dalilah.

Later, in her own home, Dalilah uses all her charms to induce Samson to reveal the plans of the Hebrews and when he refuses, she calls for the Philistines, who overpower and capture him. They chain him to a heavy mill which is grinding corn for the Philistines and torture him.

Samson is taken before the High Priests, who are celebrating their victory at a banquet in the temple and is made sport of. He prays to God for strength, is answered and pulls the pillars from beneath the roof. The Temple crashes down amid shrieks and groans.

**TANNHAUSER** (Tahn-hoy-zer) (Wagner). One of Richard Wagner's most notable music dramas. In three acts. Words also by Wagner.

Tannhauser, a brave knight, has been under the evil wiles of Venus, living a life of passion and evil. He tires of such a sordid existence and returns to his home. He is joyously welcomed by Elizabeth, whose love for him is pure and holy.

There is to be a song tournament and the one who wins is to have the hand of Elizabeth as the prize. Tannhauser is urged to compete in the contest, which is to be on individual compositions on "The Nature of Love." Because of his recent experience with Venus, Tannhauser renders a song of such a disgusting passionate appeal that the Minstrels draw their swords to slay him. He is saved, however, by Elizabeth, who pleads for his life.

Tannhauser repents and realizes the greatness of the higher love. He joins a band of pilgrims and starts for Rome to ask forgiveness of the Pope.

Elizabeth has been watching and waiting for the return of Tannhauser, steadfast in her love,

but when she finds that he is not among the band of Pilgrims which has passed, she passes away.

Tannhauser appeals to the Pope for forgiveness but is told that it is impossible. He is heart-broken and intends to return to Venusberg and Venus, but he meets his old friend, Wolfram, and tells him of his intentions. Then a band of Pilgrims is heard approaching. They come with the good news that the Pope's staff has blossomed and that Tannhauser was forgiven. Tannhauser kneels in prayer as the body of his beloved Elizabeth is carried by.

**TOSCA, LA** (Toss-kah) (Puccini). An opera in three acts based on Sardou's novel. Text by Illica and Giacosa. Music by Giacomo Puccini. First produced in Rome, 1900.

Mario Cavaradossi is in love with the beautiful Tosca. Scarpia, the head of the police, has maliciously imprisoned Mario when he is found to be hiding a friend, a state fugitive. In the absence of Mario, Scarpia makes ardent love to Tosca, and threatens to bring about the death of Mario unless she gives herself to him. Because of her great love for Mario she consents to this. Scarpia has told her there have been orders issued to the soldiers to use blank cartridges in their guns. He has, however, secretly instructed them that genuine bullets be used.

Mario has been told, in the meantime, by Tosca, who has stabbed Scarpia, of the plan and he is to feign death after the firing.

When the execution takes place, Mario falls to the ground and it is not until she calls for him to arise does Tosca discover the terrible tragedy. The body of Scarpia has been found and the officials enter to arrest Tosca, who throws herself from the Castle Wall—to death.

**TRAVIATA**. Opera in three acts; libretto by Piave, based upon Dumas' "Lady of the Camellias"; music by Verdi. First presented in Venice, 1853.

Verdi's opera "Traviata," and Sarah Bernhardt's playing of "Camille," are the two famous adaptations of Dumas' story. The story is simple, but appealing. Violetta is one of the beautiful and spoiled courtesans of Paris. Alfred, her lover, after a long suit has at last persuaded Violetta to give up her gay life and live with him in his humble apartment. Alfred's father, whose aims for his son are of another sort, comes to Violetta and persuades her to release his son from the marriage. Violetta unselfishly agrees, but being left alone seeks comfort in returning to her former gay life. Alfred, who has been made to believe Violetta untrue, goes to Paris and publicly insults her. The heroine gallantly remains by her promise to Alfred's father, and not until too late does the young man discover the truth. He seeks her again only to find her dying.

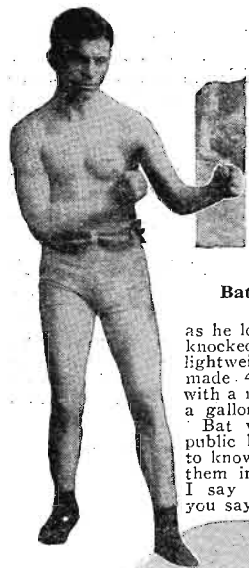
**TROVATORE**. Opera in four acts. Words by Cammarano; music by Verdi. First produced in Rome, 1853.

Before the curtain rises on the first act, it is necessary to know that, many years before, the father of the present Count di Luna had burned the mother of Azucena, an old gypsy, who in revenge had stolen the young brother of the Count, and at the opening of the story had brought up Manrico as her own son, Manrico being quite unconscious of the plot of the gypsy. As a Troubadour he has gained the love of Leonora, also admired by the Count. In the first act Manrico and the Count meet in a duel, their paths having crossed on the way to Leonora. The Count's life is generously spared by Manrico. In the next act Manrico is seen in the gypsy camp under the care of Azucena, recovering from a wound. He hears that Leonora, whose affections are in his favor, believing him dead, is about to take the veil. Also he hears the Count intends to abduct her. He hastens to the Convent in time to rescue Leonora. One tragedy after another darkens the third act. Manrico learns that Azucena is in the power of the Count, condemned to be burned. Still believing her his mother, he flies to the rescue and is in turn captured by the Count. The gloom is even darker in the final act, where Leonora, to save Manrico, agrees to wed the Count, but on the signing of the order swallows poison. In retaliation the Count orders Manrico to instant death, and only learns, when too late, from Azucena that he has killed his own brother.

**ZAZA** (Tsah-sah.) Opera in four acts. Libretto and music by Ruggiero Leoncavallo. First produced in Milan in 1900.

Zaza, a concert singer loves Milio Dufresne but discovers that Dufresne is wedded to another. She tells him that she has discovered his deception and also that she has told his wife of their intimacy.

This is untrue, but Dufresne curses Zaza and kills her love for him.

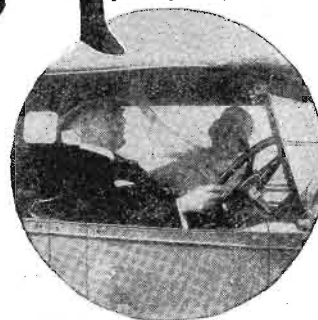


### Okeyed by "Cannon Ball" Baker

The Stransky Vaporizer has passed the rigid tests made on "Cannon Ball" Baker's Proving Grounds outside Indianapolis. "Worthy the investigations of every motorist," writes Baker. "A single trial will prove the worth of your vaporizer. I heartily recommend it to all motorists."

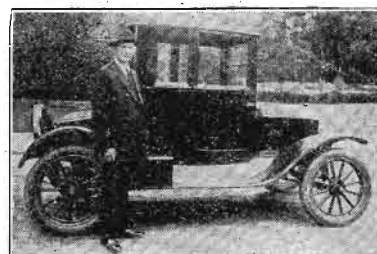
### Battling Nelson, the Durable Dane

as he looked the day after he knocked out Joe Gans for the lightweight championship. Bat made 40 miles on a gallon with a roadster and 33 1/2 miles a gallon with a touring car. Bat writes: "Most of the public know me well enough to know that I never bunked them in my life. And when I say your vaporizer is all you say it is, I mean it."



### Drives 1300 Miles Without Buying Gasoline

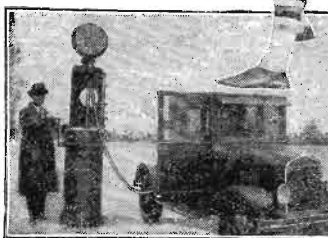
A remarkable test was recently made on the Stransky Vaporizer by J. R. Wood of St. Louis. On his Oldsmobile he had been getting only 17 miles a gallon of gas. After installing the Stransky he drove 3000 miles and averaged 30 miles a gallon. Thus he got in effect 1300 miles of free gasoline.



H. H. Cummings has saved 1905 gallons of gasoline on 50,000 miles. "I have used one on my 1922 Ford which I have driven over 50,000 miles," he says. "I am getting 30 miles a gallon where before I got only 12 to 14 miles a gallon."

### Virgil Barnes,

N. Y. Giant Pitcher, says: "Words can not express my delight with the Stransky Vaporizer. I left New York City after the close of the baseball season with a vaporizer on my Chrysler 60. When I arrived in Holton, Kansas, I found I had averaged within a fraction of 47 miles per gallon of gas."



### Finds a Gasoline Well in His Own Back Yard!

Geo. South of Kansas City, Mo., owns a Ford coupe. "I am simply amazed," he writes, "at the wonderful results with your vaporizer. It sure saves the gas. It's just like finding a gasoline well in my own back yard."



South Dakota, the site of presidential vacations, tall corn and "black bar," now boasts of the world's largest gas vaporizer manufacturer. The picture above shows the present Stransky office organization of 73 people.

**FORD**  
57 Miles on a Gallon

**BUICK**  
36 Miles on a Gallon

**OLDSMOBILE**  
1300 Miles of Free Gasoline

**CHEVROLET**  
43.8 Miles Per Gallon

**STUDEBAKER**  
32 Miles on Gallon

**SAVED \$340**  
in Gasoline

**CHRYSLER**  
48 Miles Per Gallon

**ENDS CARBON**  
Without Touching the Engine

## Who Else Wants to Save Gasoline?

A SOUTH DAKOTA man has discovered an amazing gas-saving invention now installed on over two million cars of every make. Already over ten thousand car owners say it increases gas mileage 25 per cent to 50 per cent... cleans out carbon without touching the engine... adds more speed and power... and saves an astonishing amount of money in gasoline and repair expense. There is a model for every car, truck, tractor or gasoline engine. Anybody can install it in a few minutes.

This invention is based on newly discovered facts about potential gasoline power... startling facts that few car owners know about. For example, it is now found that the average man wastes at least 20 per cent to 30 per cent of his gasoline through improper combustion. And many more interesting discoveries, too detailed to mention here.

Read on the right what other car owners say about it. Then accept the inventor's special introductory offer. He will send you samples to test without obligation to buy. If you find it doesn't do for you what it has done for other car owners, he will pay a cash forfeit for the few minutes you've spent in testing it.

Don't send a penny now. Simply send your name in coupon below and get full description of this queer little device that is saving money for other car owners. No obligation, of course. But if you really want to cut down the high cost of running your car, this is your opportunity. Tear out the coupon below and mail it to J. A. Stransky Mfg. Co., P-1880 Stransky Block, Pukwana, S. D.

**MEN WANTED**  
Herrick made \$157 in one day letting Stransky vaporizers sell themselves on test. Territories open everywhere. Full or spare time. Check coupon below for details.

**J. A. STRANSKY MFG. CO.**  
P-1880 Stransky Block, Pukwana, S. D.

Yes, send me full description of this new way to save gasoline. This request does not obligate me in any way.

My name is.....

Street.....

City.....State.....

Check here if you want agents' proposition.

**FORD**  
"I have used one on my Ford for over five years and have traveled over 35,000 miles. Never had any spark plug trouble. Have averaged 28 to 30 miles on one gallon of gas. I was getting close to 20 miles on one gallon before I installed the Stransky." J. H. Alruth, Iowa.

**CHEVROLET**  
"You people claim a saving of 25 per cent to 50 per cent. I found I was obtaining 43.8 miles to a gallon on a Chevrolet, whereas formerly I had been getting only 19.5. So, you see, the actual test surpasses your claim." M. E. Miller, Kansas City.

**BUICK**  
G. M. Rathburn, Charleston, W. Va., has a Buick Six. Having an old engine, it was getting only 8 or 9 miles a gallon. On a 287-mile trip he got 19 miles to the gallon. He says it has saved him \$40 on one trip.

**NASH**  
"I had a large Nash Six, which I drove from Los Angeles to San Francisco on 20 gallons of gas, whereas I have usually taken from 50 to 55 gallons." H. T. McCollon, California.

**MARMON**  
Beacon Holmes, garage owner, New York City, put a Stransky Vaporizer on a Marmon and says: "I increased Marmon's speed from 72 to 84 miles per hour—and a gain of 5 miles to the gallon of gas."

**PIERCE-ARROW**  
Mr. Joseph Berger, New York City writes: "I have one on my Pierce-Arrow and have practically doubled my mileage. I have never scraped carbon since I put on your vaporizer ten months ago."





# Gray Hair

Ended Safely

This way used by millions  
You test it free at home



3 Arrange hair and watch color gradually creep back. Restoration will be perfect and complete.

INSTEAD of dangerous "crude dyes" that do not fool anyone, you now call back the original girlhood color to your hair. Simply comb in a clear water-like liquid containing elements that give natural shade. If auburn, hair reverts to auburn—if black, black returns.

This scientific way defies detec-

1 You try it first on a single lock of your hair to see what it does. Thus have no fear of results.



2 Then simply comb this water-like liquid through your hair. Clean... safe. Takes only 7 or 8 minutes.

tion. 3,000,000 women have used it. Makes hair live looking and lustrous. Will not wash off. May be applied only to gray parts. Keeps hair easy to curl.

Make amazing test. See for yourself what it will do. Few cents' worth gives complete restoration. Get full-size bottle from druggist. He will return every penny if not delighted.

Or write for free test supply (give color of hair) to Mary T. Goldman Co., St. Paul, Minn.

**MARY T. GOLDMAN'S**  
Hair Color Restorer

## SHORT WAVES

By Marcella

Cupid's heavy toll of Announcers; KOA Announcer Vamped; WGN'S Frank Roberts girl-shy; A glimpse of Norman Brokenshire; WHO'S Boss Kids Marcella; Donald Clark, Handsome NBC Announcer. Uncle Bob and John Clark Dart Victims.

HELLO everybody! There is so much to tell you that, goodness knows, I don't know where to begin. Talk about spring, it seems to me autumn is just as popular for romances. I guess Cupid has an open season all the year around, and his victims are always unexpected.

\* \* \*

There have been so many weddings that it seems as if one never gets to the end of them. KYW's Uncle Bob got married this summer. Uncle Bob is, of course, Walter Wilson, who is so well loved by the children who listen to KYW. Listen to this because it is a real Radio romance. Mrs. Lola Fischer Marks of Davenport, Iowa, heard Uncle Bob over the air and liked his kindly stories so much that somehow or other they met, and there you are. Uncle Bob says the bigger you are the harder you fall and Uncle Bob is not very tiny, so he must have fallen hard.

\* \* \*

One of the sweetest marriages this summer was that of Polly Willis and John Clark. I told you all about how that happened in the last issue. Wouldn't it have been terrible if John had gone to WBZ before Polly came up to sing at KYW? Just think, they would never have met. Well, they did meet and now Polly Clark is appearing at WBZ with her husband and they just love to sing love songs together.

\* \* \*

"Billy and Helen" started the epidemic of "loveitis" at KOIL by turning their little comedies of married life into actuality, when they were married last spring. While on their honeymoon they broadcast their little skits from many stations. Their real names are Mr. and Mrs. Harold Marshall. Patricia of KOIL says they started everybody else in the station getting married and now it's simply impossible to find anybody who is single.

\* \* \*

No wonder we girls like Gene Arnold of WENR. For a long time he was the leading man in many light operas. Can't you see him? He is just right for such parts because he is tall, rather heavy set, has gray eyes and brown hair. Naturally he has a very pleasing personality.



It goes right over the air and makes everybody who hears him his friend. There is really no use in thinking too much about him, Katherine, because he is married and quite happily so. Aren't we glad he left the stage for the microphone?

\* \* \*

Who is who? Over at WGHP, Detroit, it is William Lawrence Kirby—"Bill" for short. Bill arrived recently at the home of Director Corley Kirby and has been making things lively ever since. He doesn't talk much, but he has a way with him, his mother says. His father has brought his feet down to earth so that he can study Child Training nights, and can watch to see that nobody handles Bill until he has FIRST washed his hands.

(Continued on page 117)

# \$99 for this PACKARD! SUPER 8-\$250 A.C. ELECTRIC RADIO SET!

Direct From Our Factory

Today's greatest radio! A truly sensational offer! The Eight-tube PACKARD A. C. Electric Radio — a regular \$250 set—shipped to any home in the U. S. at direct from factory price of only \$99. And to prove our claims we will ship this set to your home on

\$5000.00  
CASH BOND  
to Back Our  
GUARANTEE



## The PACKARD Engineers

have invented this most unusual, powerful SUPER-Eight Tube Radio. Astonishing volume and tone quality. Remarkable selectivity and long-distance reception. Leading radio engineers unanimously agree that there is no better radio made — regardless of price.

Let us prove this by shipping a set to your home on 30 days' trial. Examine the set from A to Z. Let the most exacting critics pass on its merits. And if, after the 30 day trial period, you are convinced that the Packard Eight-tube Electric is fully the equal of any console radio set selling up to \$250—then, and only then, need you decide to keep it at our factory price of only \$99—otherwise, return it.

This marvelous set combines every new scientific development in receiving sets—possessing beauty, refinement, durability. Gets everything on the air from coast to coast—from Mexico into Canada, loudly, clearly, and distinctly. Only one dial to tune in all stations.

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The PACKARD Radio is shipped direct from our factory. All the in-between profits are deducted from the price of the set and instead of paying \$250 you pay only \$99. Quantity production, economy in selling, and only a small profit for the manufacturer makes this astounding offer possible.

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Don't miss this opportunity. Mail coupon at once for complete information about the PACKARD A. C.—8 TUBE ELECTRIC RADIO and our liberal 30 days' free trial offer. No obligation on your part. Our \$5,000.00 cash bond backs up our guarantee.

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2323 Milwaukee Ave. Dept. 515 Chicago, Ill.



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Eight powerful A. C. tubes and one genuine full-wave rectifying tube—nine tubes in all. Supreme quality throughout. Simple to operate. Connect the plug to electric socket and turn switch. Only one dial to tune. One hundred per cent electric. Handsome walnut cabinet—two-tone genuine DUCO finish. Metal trimming finished in old gold. Marvellous built-in, powerful speaker. Size of cabinet is 54 inches high, 27 inches wide.

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I am interested in Packard Radios and your \$5,000.00 Bonded 30 days' free trial offer and guarantee. Send full details.

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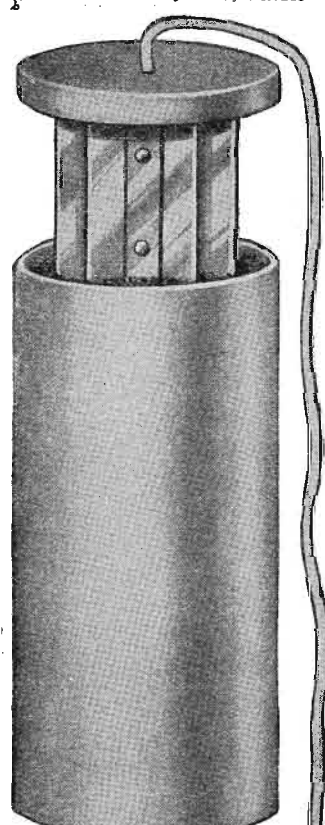


# Now—Make Your Radio Clear as a Bell— with Marvelous New GROUND AERIAL!

## Sub-Aerial Endorsed by Experts

May 8th, 1928  
"I am very glad to state that after testing many aeri-als in my laboratory I find your Sub-Aerial is the best for clarity of tone and elimination of static, also for greater volume and selectivity."  
Your Sub-Aerial will fill a long-felt want among the Radio Fans."  
A. B. Johnson,  
Radio Engineer

Chicago, May 9th, 1928  
"Received my Sub-Aerial and it has been installed as per directions. We are more than satisfied with the results. The tone is mar-velously clear without static interruptions. We would not consider changing back to an outdoor aerial under any circumstances."  
M. H. Grey,  
1416 Juneway Terrace



Get Amazing Distance—Greater Volume and Finer Selectivity Without Distortion

Why go on listening to terrible static and other madden- ing outside noises? Now you can get the real music your present Radio is capable of giving, by hooking your set on to the clear, practically static free ground waves with Sub-Aerial. The air is always full of static and your over- head aerial picks it up and brings it to your speaker. So why stay in the air—when you can use the whole earth as a static and noise filter with Sub-Aerial?

SUB-AERIAL is a scientific, proven system of taking the radio waves from the ground, where they are filtered practically free of static. It brings these filtered waves to your radio set clear of static and interference common with overhead aeri-als. The result is positively clear reception, remarkable selectivity and greatly increased volume. The overhead aerial is a thing of the past because it is the weak link in radio. SUB-AERIAL has replaced overhead aeri-als because SUB-AERIAL is 100% efficient. How can you get good reception without one?

Low Original Cost—No Upkeep Cost

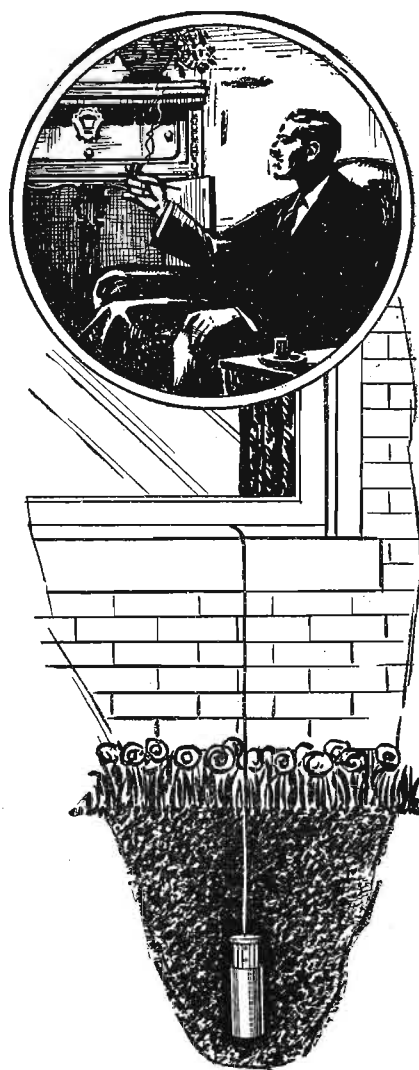
SUB-AERIAL costs no more than an overhead or loop aerial and less than many. Its first cost is the only one. SUB-AERIAL is permanent. No trouble—no hard work, or risking your neck on roofs.

25-Year Guarantee

SUB-AERIAL is guaranteed against any defects in workmanship or material and against deterioration for 25 years. Any SUB-AERIAL which has been installed according to directions and proves defective or deteriorates within 25 years, will be replaced free of charge; and also we will pay \$1.00 for installing any such new replacement.

## TRY IT FREE!

We know so well the surprising results you'll get that we'll let you put in a Sub-Aerial entirely at our Risk. You be the Judge. Don't take down your overhead Aerial. Pick a summer night when static and noise interference on your old Aerial are "Just Terrible." If Sub-Aerial doesn't Sell Itself to You Right Then on Performance—you needn't pay us a cent. Send for "all the Dope on Sub-Aerial." You'll be surprised. Do it NOW.



Can Be Installed in a Few Minutes

## UNDERGROUND AERIAL SYSTEMS

St. Clair Bldg., Dept. 823-M. S.  
Corner St. Clair and Erie Sts., Chicago, Ill.

# Ground Out Static

# with SUB-AERIAL

Underground Aerial Systems, Dept. 823-M. S.  
St. Clair Bldg., cor. St. Clair and Erie Sts., Chicago, Ill.  
Send me complete information on Sub-Aerial, Proof and Free Trial Offer. No obligation.

Name.....  
Address.....  
City.....  
State.....

## Marcella

(Continued from page 114)

Oscar Heather of WBCN-WENR is such a dear. He always knows just what to answer so that we girls will be satisfied. Paul McClure is new in Radio, he says, Mrs. LS, and is the Sunshine announcer. He is twenty-eight years old, a blonde, blue eyed, good looking, single. His hobby is "Ben Jonson." What in the world do you mean by that, Oscar? Mr. Heather says he has been down in Iowa and over in Michigan and Mr. McClure is very popular with the ladies. He doesn't have to tell us that, does he, girls?



Mary of Oklahoma, Zack and Glenn of K TSA were so nice about my letter. Zack sat right down and answered it. I am going to quote from it. "We feel highly complimented by having you ask our history, musical status, color of hair, married or single, etc. Truly, we have never given this information to anyone, but we feel that when you know the real truth you will protect us from the public. Haven't decided what I'll say about myself yet, so I'll tell about Zack first, his best qualification being the way he can sing—AND HOW—particularly adapted to Radio work. His next best qualification is, I suppose, his brown hair and eyes and very smooth olive complexion. (I say this because he seems to go over mighty good with the fair sex.) Sorry his hair isn't curly—this is one of his greatest drawbacks. Zack is not married YET—but it won't be long now—as he is contemplating entering upon the 'sea of matrimony' ere the year has passed and I suppose it is about time, as he is now in his twenty-eighth year.

"Say, Marcella, after fifteen or twenty minutes of heavy thinking—I've come to the conclusion that personal modesty prohibits me from telling just how good I am, so I have asked the office girl to come here to the typewriter and give you the information you want."

"Well, I don't know why Mr. Hewitt should be so hesitant to write about himself. I know if I could sing the mean tenor he supports Mr. Hurt with, I'd want to tell the world about it. Zack and Glenn play their own accompaniments. Glenn is dark with black hair and it's curly, hazel eyes and he is twenty-eight and also unmarried. I think he is depending on leap year just a bit, for he is very bashful—until he starts giving orders around the studio—then in accents loud and blustering he tells you HOW. The way I have to answer the telephone, along with my two assistants, when these two are putting on one of their request programs, is something terrible." She signs herself the Office Girl. Doesn't that make you feel as if you were there? They sent me such a teeny-weeny picture it couldn't be used.

Louise asks me about Jack and Gene. They were at WEBH before they went to WLS. What keen ears you have. Don't waste any time on Louie's Hungry Five, because all the Hungry Fivers are married. The leading Five is Herr Louie. There's some mystery about them, because that is all the information WGN will give out and I am sure we would all like to know how they became hungry.

Maurice Wetzel of KYW has a new baby girl. Maurie declares she can say "K-y-y."

(Continued on next page)



"After every meal"

Rest, relaxation, recreation,  
—WRIGLEY'S!

Just the touch of refreshment and lasting good taste that makes any outing perfect.



## On the Air Every Friday Night

Take a Trip With the "WRIGLEY SPEARMAN" to the Magic Isle

The "WRIGLEY REVIEW" will be broadcast from WJZ, New York City and the National Broadcasting Company, through the following local broadcasting stations:

WJAX	Jacksonville, Fla.	KDKA	Pittsburgh, Pa.
WSB	Atlanta, Ga.	WMC	Memphis, Tenn.
KYW	Chicago, Ill.	WSM	Nashville, Tenn.
WHAS	Louisville, Ky.	WRVA	Richmond, Va.
WBAL	Baltimore, Md.	KSL	Salt Lake City, Utah
WBZA	Boston, Mass.	KOA	Denver, Colo.
WBZ	Springfield, Mass.	KFI	Los Angeles, Calif.
WJR	Detroit, Mich.	KGO	San Francisco, Calif.
WCCO	Minneapolis, Minn.	KPO	
WREN	St. Paul, Minn.	KGW	Portland, Ore.
KWK	Kansas City, Mo.	KOMO	Seattle, Wash.
WOW	St. Louis, Mo.	KFOA	
WHAM	Omaha, Nebr.	KHQ	Spokane, Wash.
WBT	Rochester, N. Y.		
WLW	Charlotte, N. C.		
	Cincinnati, Ohio.		

Time of Broadcasting—Every Friday Night

9 p. m. to 10 p. m. Eastern Time  
8 p. m. to 9 p. m. Central Time  
6 p. m. to 7 p. m. Pacific Time



# THE MIRACLE OF THE RADIO WORLD!

Newest Guaranteed 7-Tube 1-Dial Console Set—Worth \$200

BUY DIRECT 1929 MODEL



## ALL ELECTRIC RADIO

### 30 DAYS' FREE TRIAL!

#### A Wonder Bargain!

Buy direct from factory. \$200 VALUE

Outperforms sets selling at 2 and 3 times our low price. Includes console shown, made of combination walnut; A. C. electric set, all tubes, built-in magnetic speaker and aerial equipment,



Only \$79.85

COMPLETE Nothing Else to Buy

#### Powerful Reception—Amazing Tone!

Remember—30 days free trial. You be the judge! Worth \$200 and looks like! Only one dial to tune—illuminated! Marvelous mellow tone. Selective and gets distance easily. The radio sensation for quality, price and performance. Mail coupon today for our big, money-saving Free Catalog, before you buy any radio or accessories!

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#### MAIL THIS COUPON TODAY!

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Please send me your Free Catalog of Diamond radios and details of your 30 Day FREE Trial offer

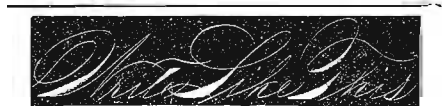
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## 50,000 FEET OF RADIO

50,000 square feet of floor space in a large, modern building devoted exclusively to radio. Tremendous stock of latest kits, parts, accessories and sets in improved designs and styles. Write for Catalog "H." Wholesale Prices.

### Allied Radio Corporation

711 W. Lake Street, Chicago



WONDERFUL DISCOVERY. Sunken letters guide your hand. Correct your penmanship in one week. Big improvement in one hour. Positive proof sent free. Write, C. J. Ozmont, 17, St. Louis, Mo.

## Marcella

(Continued from page 117)

Quin Ryan is a never failing source of interest, Jessie Louise, because he seems to be immune to matrimony. He is still a bachelor and Frank Dahm, publicity director of WGN, says Quin must be vaccinated against matrimony. His alma mater is Northwestern.

"Happy Harry" Geise, whose pleasant voice has been heard in and about Chicago stations for five years, has moved to KSTP, St. Paul. He says, "My whole family are here with me, including wife and daughter, bulldog, canary, finches and parrot."

All Pensacola is excited over the recent marriage of Lillian Blanche and John E. Frenkel. You remember the jolly announcer at WCOA. Mrs. Frenkel is a trained nurse. Just think how nice she would be to have in the family. It was awfully sweet of them to invite Marcella to the wedding reception. If I hadn't had to write this column, I most certainly would have gone. Do you suppose I would have had a chance to kiss the groom, or is it only the bride one kisses.

Another late summer wedding was that of Ned Tollinger. You just can't tell a thing about men. The last time Ned, that handsome Mona Motor Oil Twin, was in here, he was implying that "his" twin, John Wolfe, was the romantic one of the two and that he never looked at the girls nor the girls at him. And then he went right home to Council Bluffs and married Lone Brown, a girl he went to school with. They spent their honeymoon in the Black Hills, Yellowstone Park and Northern Minnesota.

You have heard of Radio marriages but who ever heard of a Radio proposal? Howard Milholland of KGO proposed to his new wife, Eva Garcia, studio pianist, on last Christmas eve right in front of the microphone, only, of course, KGO had left the air 10 sec-

"Will you be mine?" he sang. "Till the sands of the



desert grow cold," she played.

onds before. Just suppose that something had happened and only a million people had heard her say yes! It seems Mrs. Milholland had just finished playing "Romance." Both Mr. and Mrs. Milholland are pioneer Radio artists. They have been on the air six years together. Here's the best of luck to both.

Here's a letter I received in which you may be interested. "The next time I travel all the way from Spokane to Chicago to see you, please be at home. After visiting with Nate Caldwell at KOIL for a week, I made a special trip to see you, only to find that you had stepped out for the day on an excursion or something of the kind, so my entire stay in Chicago was completely ruined." And this was from Cecil P. Underwood,



### EASILY INSTALLED

In attic, spare-room or closet—under carpets, behind pictures, drapes or furniture. Effarssee Antennae minimizes interference from metal structural work, phone or light wires. Catch both sides of the radio wave and give you greater selectivity and a better tone practically free of static. Special parchment covering keeps wires properly spaced and insulated from moisture and electrical losses. Fixed condensers at each end provide the sharp tuning of a short aerial and the range and volume of a long one.

### FREE TRIAL

Effarssee antennae saves you trouble and danger and improve results from your set. You will be surprised and delighted. Send no money. Just give us your name and address and we will send you your antennae, C. O. D. for \$4.00 plus postage. Try one on your set for ten days. Nothing else to buy. If you are not delighted we will refund your money. You take no risk. Send order now.

FISHWICK RADIO CO., Dept. RD-9  
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chief announcer of KHQ. I was heart-broken. Aren't you?

C. E. B. says she would like a new picture of Louis L. Kaufman of KDKA. Here it is. He really hasn't aged much, has he? He is twenty-five now and has finished his law course at the University of Pittsburgh. You may go to Pittsburgh now and call up Louis L. Kaufman, Lawyer, and have him take care of any law cases you may have on hand. He is still unmarried, and they say that over 50 per cent of his clients are young and attractive.

(Continued on next page)



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City.....State.....  
Age.....Occupation.....

## MARCELLA

(Continued from page 118)

There's a young lady in Denver who has completely vamped the announcer of KOA, Freeman Talbot, and Mr. Talbot is such a nice man too. However, she really is very devastating and perhaps he is not to blame. Look at her pretty brown eyes and her lovely mouth. She is Kathryn Louise Talbot. Otherwise, says Mr. Talbot, known as Kitzzi. Isn't she the sweetest little thing and pretty? Bless her little heart.

Two little girls from Oklahoma have asked me about that wonderful tenor at WGN, Frank Roberts. Girls, he is the most attractive man, unmarried and girl shy. Isn't that terribly unusual these days? He is five feet nine inches tall, weighs 148 pounds and is 26 years old. He has melting innocent blue eyes and blonde curly hair. One reason he hasn't much time for girls is because he is studying at the Chicago Musical College, sings in church on Sunday and broadcasts at WGN.

John Patt of WJR made fun of my request about Jack Franz, Les. He sent the answer to the statistical department of the Radio Digest. You know, some of the Station Directors look upon Marcella's department as sort of a detective bureau. I think that's just because they're

married, don't you? Or maybe it's just because they are so used to being checked up on. Anyway, Mr. Patt answered all of our questions. Mr. Franz is married, 26 years old, has brown eyes and hair, and his chief hobby is golf. He came to Detroit in 1920 from London, England, where he had been a well known pianist. He did not take up the organ until he arrived in this country.

I was just reading your letter, The Sweet Heart of Sigma Chi, in which you speak about Bobby Griffin and wondering where Bobby was, because he left WBBM and WJBT early in the summer, when in came a letter from Bobby from Gainesville, Florida. You must tune in WRUF now to hear him. I am sorry I can't answer your question about the Masked Marvel. He's a mystery still. Here is the latest on Dick Wells of WHBF. From his description and his boyish grin, I guess he is some heart charmer. Six feet tall with black eyes and black wavy hair, he is very good looking. His hobbies are dancing, driving sport Chrysler, and Radio Research work. Needless to say, he is not married.

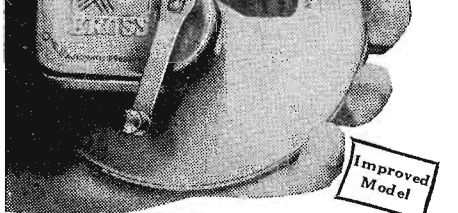
You will never guess who came in to see Marcella this summer while she was on her vacation. I knew you couldn't because it just seems as if he comes from the very edge of the world, Cliff Jones of CFQC. He is tall, with brown eyes and black hair, and slim. He is very attractive, so I heard. Here's what Cliff wrote to Marcella, "So Marcella was on a vacation. I ask you, is that nice? Surely you would not deceive a poor little boy from the wilds of Northern Canada, the Land of the Midnight

(Continued on next page)

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# MARCELLA

(Continued from page 119)

Sun, Husky Dogs and Indians. If I had a muted fiddle for an obligato I could do some of Robert W. Services poems for you."

Helen, when you asked about Louis John Johnen, the petite and very attractive little publicity girl at Crosley's WLW-WSAI was in the office. You remember Natalie. She said the following things about Mr. Johnen, "Louis John Johnen causes more women in the Ohio Valley to haunt their Radio sets than any other baritone in captivity. He is heard regularly at WLW on Tuesday nights at 9 p. m. and at other times as a soloist. He is a member of the Cincinnati Zoo Opera Company and of the faculty of the Cincinnati Conservatory of Music. His ambitions are mainly settled on Europe, a fact which makes every girl in the Radio audience long for a Radio set that will pick up Radio Paris when Louis finally lands on the banks of the Seine."

Has anybody heard Al Carney on the air lately? No one at WHT seems to know where he has gone. Where, oh where has our little Al gone?

Somebody who calls herself a Fan asked me about Norman Brokenshire and I thought you would like to know that I saw Norman this summer when I was sailing down from Boston to New York. There he was on board ship and he got up a regular midnight show for all the passengers. My, I was thrilled! He looks just like his pictures, has brown hair, brown eyes, is mediumly tall, and his voice still has that thrilling quality.

Vera, you don't know what you stirred up when you asked me all those questions. The boss at WHO, Mr. Heinz, got hold of my letter and his reply was so funny that I am still chuckling over it, but I am afraid to publish it because you know what Mr. Cole and Mr. Whitney would do to me. Besides I have seen both men and Mr. Heinz can't fool me. Imagine, he says Mr. Cole is enjoying his sixth marital venture. Isn't that a joke? We will have to wait until Mr. Heinz is away and try again. Naughty, naughty, Mr. Heinz. We know him too.

You also ask about the Studio Pest at KOIL, Vera. "No, Bill Goodrich, 'The Studio Pest,' is no longer with us," says Patricia of KOIL, "but whenever he drops in to visit our station, he goes on the air for a short time. Right now the Mona Motor Oil Orchestra, of which he is a member, is in Texas. Bill is really a handsome brute, young (about 22, I believe), tall and athletic looking. He has blue eyes and medium colored hair."

So you have fallen for the handsome Donald Clark, Marion? I don't blame you, he is the best looking thing as you can see from his picture. He is five feet, eleven inches tall, and weighs 140 pounds. He has a dark complexion, brown hair and eyes. A man as good looking must be married, don't you think? When he isn't announcing, or singing, and that's his ambition, to be a concert singer, or turning out short stories and lyrics, he is playing tennis or golf.

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## Masters Better Known

WORKS of the old master composers are better known today than ever before. Through Radio they have reached the masses of the people of the world. To retain this list convenient with your new log Radio Digest preserves the short biographies for your convenient reference.

**BALFE, MICHAEL WILLIAM.** Born Dublin, 1808. Violinist at Drury Lane, London, 1824. First baritone, Paris Opera, 1828. First opera was produced in Italy. Married Lina Rosa, Hungarian singer. Wrote 31 operas, including "Bohemian Girl," sung in many languages and popular the world over. Wrote many songs in addition. Died 1870, Rowney Abbey, England.

**BACH, JOHANN SEBASTIAN** (Bahkh), Born Eisenach, Prussia, 1685. Family very musical and was taught violin by father. Afterward studied clavicord. Chorister at Lunberg, 1700. Organist, Armstadt, 1704; appointed court organist at Weimar, 1707; then Concertmeister. Kapellmeister at Coethen 1717 to 1723, then director of several Leipsic churches. Married twice; 20 children. Was greatest master of fugue and counterpoint, and first to introduce present method of fingering for pianoforte. Works numerous, including 300 church cantatas, many organ works, suites, concertos, etc. Larger works include "Mass in B Minor," "Christmas Oratorio," "Passion of St. John and St. Matthew." Bach died in 1750, after having become almost blind.

**BEETHOVEN, LUDWIG VAN** (Bay-toh-ven) (1770-1827). Born Bonn, Germany, 1770. Began study of music at age 4. Played at concert at 8. Began composition at 10, writing a cantata and "nine variations." Assistant to concert organist at 11, at 12 conductor of Court Opera Orchestra (without pay!). When 14 was granted a salary of 150 florins (about \$80 a year!). In 1787 made first visit to Vienna, a great event for the boy. Compositions not important until 1795, but from then to his death wrote 260 works. Only opera, "Fidelio," produced Vienna, 1805.

Beethoven's influence on art of music very great and can hardly be estimated. He died March 26, 1827; buried in Vienna.

**BIZET, GEORGES** (Bee-zay). One of the greatest musicians of the modern French opera school was Georges Bizet (1838-1875). His first operas were "The Pearl Fishers" and "Djamileh." In "Carmen" Bizet composed one of the most pleasing and popular operas of all time. Although not an opera the music which Bizet wrote for Alphonse Daudet's drama "L'Arlesienne" is one of the greatest compositions of a dramatic type which has been found in modern music.

**BRAHMS, JOHANNES** (Brahmz) (1833-1897). Rightly regarded as one of the greatest masters of the modern school of music. His works are monuments of technical skill, ranking with those of Beethoven and others of the world's foremost composers. He wrote almost entirely in symphonic forms. He wrote many beautiful songs and several symphonies, serenades, concert overtures for orchestra, and the Hungarian Dances.

**CHOPIN, FREDERIC FRANCOIS** (Show-Pahn) (1809-1849). Frequently called "the poet of the piano." A Pole by birth and deeply devoted to his native land, whose folk music he constantly uses in his own compositions. He is often classified as a member of the French Romantic School. His great Sonata in B minor reflects his sorrow on the downfall of his native Poland. His Mazurkas, Polonaises, Krakoviaks, reflect his love for his homeland. He was the first great composer to bring into prominence the use of national characteristics in his compositions. His works are for piano solo, with the exception of a few songs and his two concertos for piano and orchestra. Chopin is regarded as the greatest poetic musician who ever lived.

**DVORAK, ANTONIN.** The greatest of modern Bohemian composers, was born in 1841. Died 1904. In the early nineties he spent three years in New York City as artistic director of the National Conservatory, a result of his stay being the wonderful "Symphony, from the New World," which has for its basic motive a number of the American plantation melodies.

**GOUNOD, CHARLES FRANCOIS** (1818-1893) (Goo-no). Born in Paris. Father, artist, died when Gounod was five. Taught by mother. Won Conservatory Prix de Rome, 1837. Became organist San Luigi Church; contemplated priesthood. In 1850, when Mass became successful in England, asked to write a work for Paris Academie Opera "Sapho," 1851, a failure. Work unimportant until

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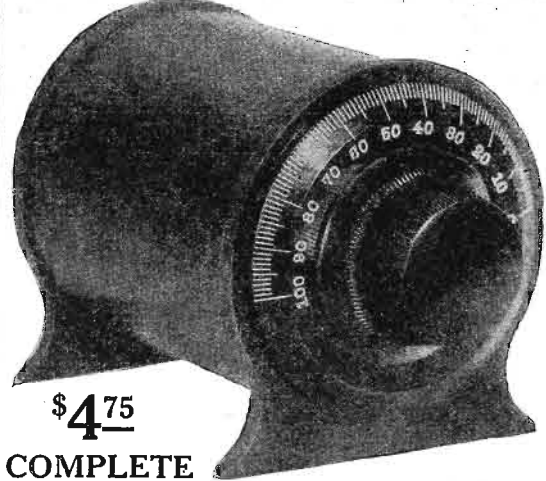


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**Masters Better Known**

(Continued from page 121)

1859, when masterpiece, "Faust," appeared, most famous of all operas—given 1,500 times in Paris alone.

**GLUCK, CHRISTOPH WILLIBALD** (Glock). (Weidenwang, Upper Palatinate, 1714; D. Vienna, 1787.) Studied music at Prague and later in Italy. Encouraged by Marie Antoinette in Paris, he inaugurated much needed reforms in opera against violent opposition. One of the earliest and most renowned of dramatic composers. His two greatest operas, "Orfeo" and "Armide," produced respectively in the years 1762 and 1777, are still to be found among the mainstays of the modern repertory and are given by critical opinion a high place among the greatest masterpieces of operatic writing. The simplicity and grandeur of Gluck's style have seldom been approached.

**GRANADOS, ENRIQUE** (1869-1916). Composer. The hopes of Spain for a great national composer were built largely upon Granados, who, with his wife, was drowned upon an ocean journey in 1916, shortly after his opera, "Goyescas," was given in New York. He wrote many brilliant works for the piano.

**GRIEG, EDVARD HAGERUP** (1843-1907) (Greeg). Born Bergen, Norway, 1843. At 6 began musical education under his mother. At the age of 15 was sent to Leipsic Conservatory. Returned to Norway, 1863, and began writing the original and spontaneous music which was to make him famous. Grieg really founded a new school of Scandinavian music. His short piano pieces are charming works of their class and his numerous songs full of poetic feeling. The Peer Gynt Suite, written for Ibsen's dramatic poem, "Peer Gynt," is perhaps the best known of all his compositions. Grieg died September 4, 1907.

**HANDEL, GEORGE FRIEDRICH** (1685-1759). Born Halle, 1685. Father a barber, afterwards valet to Prince Saxe. Intended for law, studied harpsichord secretly. Visited Court at 7. Heard playing organ by Prince, who offered to educate him. Went to Berlin in 1698, precocity astonishing all. Entered Halle University, organist at \$50 a year. Wrote two operas, 1705, at Hamburg. Visited Italy, then England, where he settled, 1718. Wrote first English opera, "Rinaldo." Director Royal English Academy Music, 1720, producing many operas. British subject, 1726. Paralysis, 1737, induced by opera worries. Turned to oratorio, 1737. "Messiah," greatest of oratorios, 1742. Almost blind, 1752, worked till death, 1759. Buried in Westminster Abbey. Wrote 40 operas; none now performed.

**HAYDN, FRANZ JOSEF** (High-dn). Born Rohrau, Austria, 1732. At 5 years of age was sent to school at Hainburg, where for two years he was taught rudiments of music, playing on the violin. 1740 taken to Vienna by Reutter as chorister at St. Stephen's, where he learned singing, violin, clavier and composed a great deal. Later supplanted as singer by brother Michael. Became first capellmeister to Prince Esterhazy. Composed 30 symphonies, 40 quartets and became known and admired all over Europe. 1791 visited London and received degree from Oxford. 1792 returned to Vienna, where he gave lessons to Beethoven. Died Vienna, 1809.

**HERBERT, VICTOR**. This famous director was born in Dublin in 1859, and at the age of seven was sent to Stuttgart as a student of the 'cello. After some years' study and a tour of Europe, he accepted the position of solo 'cellist in the orchestra at the Metropolitan Opera in 1886. A more brilliant career as conductor became possible and, after having been bandmaster of the Twenty-Second Regiment Band and conductor of the Pittsburgh Symphony Orchestra, Mr. Herbert organized in 1904 the Victor Herbert Orchestra, which has had a most successful career. All this time Mr. Herbert continued to compose operas, writing more than 25, including two grand operas. Mr. Herbert's great fame as a composer of operas has somewhat obscured the fact that he is a gifted 'cello virtuoso, and when but a young man held the position of first 'cellist in the Stuttgart Court Orchestra.

**LEONCAVALLO, RUGGIERO**. Born Naples, 1858; died Rome, August, 1919. One of the leaders of the so-called "Young Italian" school. He wrote many operas; but his fame rests almost entirely upon "I Pagliacci," which was first produced in Milan, in 1892, and has since been a favorite, especially with American audiences. In 1906 and again in 1913 he visited the United States.

**LISZT, FRANZ** (List) (1811-1886). The greatest piano virtuoso of his time. His technique as a pianist as well as a composer was colossal. He was the inventor of the symphonic poem. His (Continued on next page)

**Masters Better Known**

(Continued from page 122)

greatest works are thirteen symphonic poems, the "Dante" and "Faust" symphonies, two piano concertos for orchestra, oratorios "Christus" and "St. Elizabeth," several Masses, many songs and last, but not least, the Hungarian Rhapsodies for piano. Liszt wrote nearly four hundred compositions for piano which form a large part of the repertoire of the modern concert pianist.

**MACDOWELL, EDWARD** (MacDowel) (1861-1908). A musical genius which America has produced. Although his training in composition was obtained principally in Europe, he never lost his American expression. One of MacDowell's early teachers was the great pianist, Theresa Careno.

MacDowell was the head of the Music Department of Columbia University. After his death there was established in Peterborough the MacDowell Colony, where American musicians, writers and artists may go and quietly work. MacDowell wrote a remarkable suite for orchestra based on Indian themes.

**MASSENET, JULES EMILE FREDERIC** (1842-1912) (Mahss-'n-nay). Jules Massenet, whose death occurred in 1912, was one of the best known of modern French composers. He was born in Monteaux, near St. Etienne, in 1842, and numbered among his teachers Ambroise Thomas, composer of "Mignon." At the age of twenty-one he carried off the Grand Prix de Rome with his cantata "David Rizzio." He composed prolifically for the lyric stage, the orchestra, the voice and the piano. His latest work, "Theresé," was recently produced at Monte Carlo. One of his most popular operas is "Manon"; others are "Herodiade," "Werther," "Le Cid" and "La Navarraise."

**MENDELSSOHN, FELIX** (Men-dl-sohn). Born on February 3, 1809. His father was a Jewish banker at Berlin. He received his first music lessons from his mother—then Ludwig Berger became his tutor for the piano, and Zelter, a very learned theorist, for counterpoint. When twelve years old he began to compose—wrote a trio, some sonatas, a cantata and several organ pieces. His home life was most favorable to his musical development.

In 1824 Mendelssohn began to study under the celebrated pianist, Moscheles, and he soon became a mature musician. In 1826 he gave to the world the overture "Midsummer Night's Dream." Conducted the famous Gewandhaus Chorus in Leipsic. He later married Cecile Jeanrenaud, the daughter of a clergyman. Completed "Elijah," his greatest works, in Leipsic in 1846. The death of his sister, Fanny Hensel, proved such a great shock that it resulted in his death at Leipsic in 1847.

**MOZART, WOLFGANG** (1756-1791) (Moh-tsart). Born 1756, Salzburg. Son of musician and teacher. When 4 could play piano, at 6 wrote a concerto. Learned violin and traveled as a prodigy. At 11 wrote an opera, never given. At 12 concertmeister of Salzburg church, and wrote several Masses. When 13 went to Italy, where the young genius astonished by his musical knowledge. Was knighted by Pope. Produced and conducted his opera "Mitridate," 1770. Returned home, and in 1782 married Constance Weber. Period of poverty followed, ended by production in 1786 of "Marriage of Figaro." This success followed by greatest work, "Don Giovanni," in 1787. Other operas were "Così" and "Titus," not successful. In spite of failing health from overwork wrote "Magic Flute," produced 1791, and died some months later. Besides operas wrote much sacred and chamber music, many orchestral works, etc.

**NEVIN, ETHELBERT** (1862-1901). A popular American composer. Was born in Pennsylvania in 1862. Studied piano and composition in Boston. Then directed his attention to composing. Nearly all his compositions are lyrical—both for voice and the piano. His most famous composition is "The Rosary," although he wrote a great number of songs that are now well known. His lamentable early death occurred in 1901.

**OFFENBACH, JACQUES** (1819-1880). Known as the originator of French burlesque opera, was born in Cologne, the son of a Jewish cantor. In 1849 he became the director of the Theatre Francais, where many of his most popular operettas were later produced. The exceeding cleverness and animation of his music is everywhere recognized. His last and only really ambitious work, "The Tales of Hoffmann," has been produced many times of late in this country, and has countless admirers.

**PUCCINI, GIACOMO** (Poo-chee-nee). One of the most famous Italian composers of the Opera. He was born in 1858. His operas are among the (Continued on next page)

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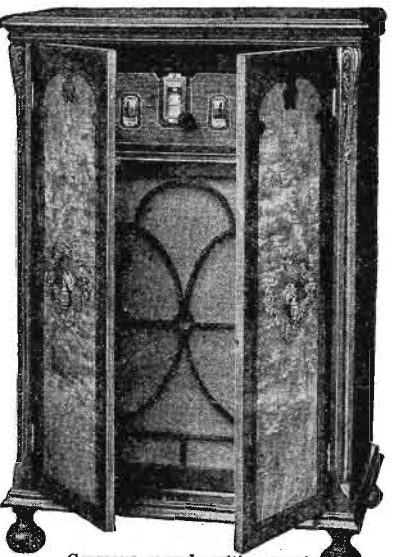
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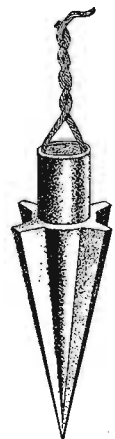
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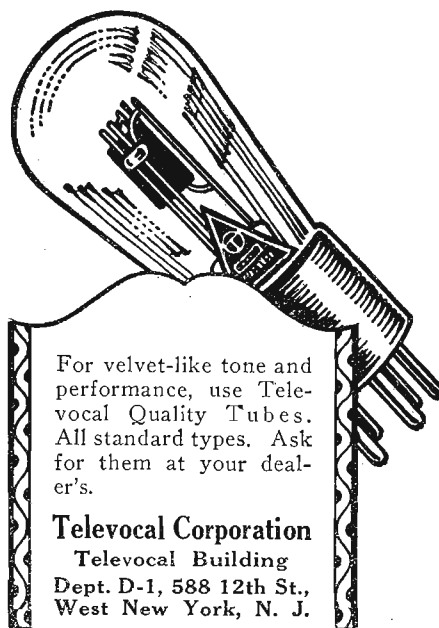
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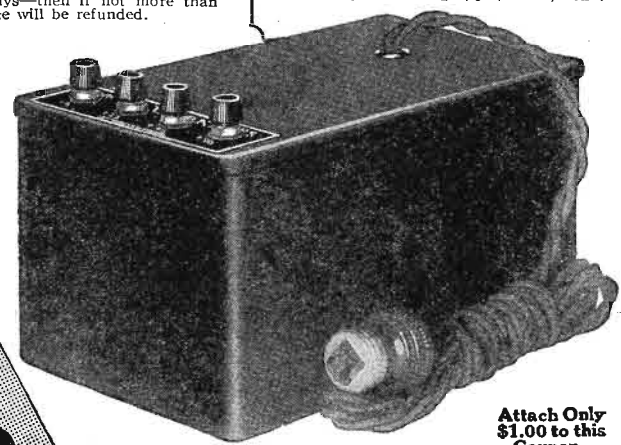
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### Masters Better Known

(Continued from page 123)

most popular of the Italian repertoire at the present time. Puccini died in 1924.

**PONCHIELLI, AMILCARE** (Pohn-kee-el-ee) (1834-1886). Born in Cremona, Italy in 1834. He was the composer of many works, the most widely known being "La Gioconda," which he composed in 1876. His death occurred in 1886.

**RIMSKY-KORSAKOW, NICHOLAS** (1844-1908). Was one of the greatest masters of the Russian School. In 1861 he became interested seriously in his music. After a year's serious theoretical study he was ordered on a trip around the world in the Russian navy. He composed during this period a symphony which was the first work in this form ever written by a Russian. Later, he accepted the post of Director of the St. Petersburg Conservatory, a position he held until his death. He resigned from the navy in 1873, but still held the post of Inspector of Bands. The greatest of his thirteen operas are "Sadko," "The Snow Maiden" and "The Tsar's Bride."

**ROSSINI, GIOACCHINO** (Ros-see-nee). One of the greatest of Italian opera composers. Born Pesaro, Italy, 1792. Mother opera singer and father musician. Studied piano from 7. At 15 went to Bologna Conservatory. When 16 wrote cantata, and in 1810 an opera. During 1812 produced five light operas, and in 1813 first grand opera, "Tancredi," a success; then "Italian in Algiers." In 1816 produced his finest of comic operas, "Barber of Seville." In next eight years wrote twenty operas. Went to London, 1823, and produced his works with success. Went to Paris, managed Theatre Italien, producing his masterpiece, "William Tell." In 1832 wrote famous "Stabat Mater." Last years spent quietly and happily among devoted friends. Died in Paris, 1868.

**RUBINSTEIN, ANTON GREGOR** (Roo-bin-stine) (1830-1894). Was one of the greatest pianists the world has ever known. Rubinstein wrote many operas, for his chief wish was to be remembered as a composer and he placed great hope in the creation of what he called "Sacred Opera" (oratorio to be enacted with costume and scenery). In addition to this he produced many symphonies, piano concertos, chamber music compositions and over one hundred songs, yet he will live as a composer principally because of his piano compositions. His piano works are always melodious and of a simple, sincere beauty that makes an immediate appeal.

**SAINT-SAENS, CAMILLE** (San Sah(h) (1835-1921). A most important composer and dean of the modern French School. Saint-Saens was equally prominent as a pianist, organist, conductor and composer.

His works include symphonies, piano, violin compositions and a number of exquisite songs. "Samson and Delilah" is considered his greatest work. Saint-Saens possessed a rare gift of melody and, although he rarely departed from the strict classic forms in his instrumental works, they are always modern in spirit.

**SCHUBERT, FRANZ PETER** (1797-1828). Born near Vienna, 1797. Son of peasant schoolmaster. Boy taught violin and voice by local choirmaster. At 16 wrote 1st Symphony. At 17 began writing songs with remarkable facility—between 17 and 18 wrote 144 songs, including masterpiece, "Erlking."

Schubert led a somewhat Bohemian life, never married and was frequently out of funds. Was much underpaid, some of his best songs bringing only 20c each! Works numerous, including 600 songs, 10 symphonies, several overtures, much piano and chamber music, operas, etc. Schubert was the greatest of all song composers, and really creator of art of song. Also most remarkable of youthful writers. Died 1828, leaving many MSS. valued by Officials at \$12.50 (1), but which afterward made the fortune of several publishers.

**SCHUMANN, ROBERT** (1810-1856). Born Zwickau, Saxony. Son of bookseller. Learned piano at 6. Began composition at 7. When 16 father died; boy went Heidelberg University. Studied piano at Leipzig; injured finger and turned to composition, first piano, and, after marriage to Clara Wieck, famous pianist, other forms of composition. Toured Russia, 1844; lived Dresden, 1845; Director of Musical Society Dusseldorf, 1850. Wrote symphonies, one opera, "Genoveva," and many other works, including his great series of songs, composing 130 of these in one year.

**SOUSA, JOHN PHILIP**. Born Washington, D. C., 1856. Violinist in Offenbach's Company, 1877. Leader of U. S. Marine Band, 1880-1892. Founded band of his own (see below). U. S. N. (Continued on next page)

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### Masters Better Known

(Continued from page 124)

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**SULLIVAN, SIR ARTHUR SEYMOUR** (1842-1900). Celebrated British composer, of Irish parentage, best known to the world through his inimitably clever and witty comic operas, written in collaboration with W. S. Gilbert. The success of practically all of these works has been unexampled in America and Great Britain. Many of Sullivan's songs are also great favorites, notably his "Lost Chord."

**TCHAIKOVSKY, PETER ILYITCH** (1840-1893). The most distinguished of Russian composers and the greatest representative of what is known as the modern Russian school was trained mostly, under Rubinstein in Petrograd; from 1866 to 1877 instructor of harmony in Conservatory of Petrograd. Visited New York in 1891 at the dedication of Carnegie Hall. Is known as one of the greatest and most powerful of orchestral composers; also wrote numerous operas, few of which have been produced outside of his native land.

**THOMAS, AMBROISE** (1811-1896). Famous French dramatic composer; gave to the world numerous dramatic works, of which "Mignon" has done most to perpetuate his name. "Hamlet," "Le Caid" and "Raymond" have also had their share of popularity.

**VERDI, FORTUNIO GIUSEPPE FRANCESCO** (Vair-dee). Born 1813, near Roncole, Italy. Parents, though poor inn-keepers, gave him spinet lessons from parish organist. At 10 succeeded his teacher at church organ. Boy became so popular that village sent him to Milan for further study, where director of Conservatory refused scholarship because of lack of talent! (Many years after, this same institution was renamed Cons. di Giuseppe Verdi in Verdi's honor.) Then studied with Lavigna, returning to Roncole to marry Sirta Barezzi. Settled permanently in Milan, 1836. Died in 1901.

**WAGNER, RICHARD** (Vah-ner). Born Leipzig, 1813, son of city official. Father died, mother married Geyer, actor, when Wagner was 6. Family moved to Dresden, boy studied piano. Profoundly affected hearing Weber's "Freischutz." Composed string quartets, overture, a symphony. Began opera "The Wedding," 1832, unfinished. Directed Magdeburg Opera, 1834. Married Mina Planer, actress. (Separated 1862, marrying divorced wife of Hans Von Bulow.) Conductor Riga, Russia, 1837, began "Rienzi." Failed. Went England in small vessel, conceiving idea "Tristan" and "Flying Dutchman" during storms. Failed London, lived poor, obscure in Paris. Wrote dance music. "Rienzi" produced Dresden, 1842, through Meyerbeer. "Flying Dutchman" followed. "Tannhauser," 1845. Fled to Switzerland in revolution, 1849. Began "Nibelungen Ring." Returned Germany, 1861. "Tristan" dropped as "unsi-gable" after 57 rehearsals. Vienna. Helped by King Ludwig of Bavaria. Built Festival Theatre, Bayreuth, 1876. Last opera, "Parsifal," produced there 1882. Went to Italy for health, died there 1883.

**WEBER, CARL MARIA** (Vay-ber). Born Eutin, Germany, 1786, musical family. Choir boy Salsburg 10. Wrote an opera at 12, and at 13 opera "Waldmadchen" sung. Conductor Breslau Theatre, Musik-Intendant at Duke of Wurtemberg at 18. Banished for selling Court appointment. Went to Darmstadt, after concert tour reorganized Prague opera. "Frieschutz," greatest opera, 1821, immediate success. Went to England 1825 to superintend productions, though warned against climate. Died there following year. Married Caroline Brandt, actress. First influenced Wagner. Early life wild, became model husband and father.

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

Of Radio Digest, Illustrated, published quarterly at Chicago, Illinois, for April 1, 1928. State of Illinois, ss. County of Cook, ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared E. C. Rayner, who, having been duly sworn according to law, deposes and says that he is the Publisher of the Radio Digest, Illustrated, 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 of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, E. C. Rayner, 4719 Magnolia Avenue, Chicago, Illinois; Editor, Harold P. Brown, 6361 University Avenue, Chicago, Illinois; Managing Editor, None; Business Managers, None.

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 1 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.) E. C. Rayner, 4719 Magnolia Ave., Chicago, Illinois; George Seaman, 2350 Parkway, West Chicago, Illinois; F. T. Ryan, 510 North Dearborn, Chicago, Illinois; D. R. Seaman, Cedar Ave., Chicago, Illinois; John Seaman, 250 Fifth Ave., New York City; V. E. Huffer, Hotel Elms, 53rd and Cornell, Chicago, Illinois.

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 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.)

E. C. RAYNER, (Signature of Publisher) Sworn to and subscribed before me this 21st day of March, 1928. (SEAL) Irene Lauer. (My commission expires Sept. 4, 1928.)

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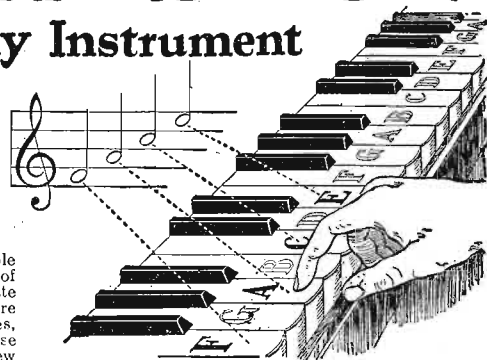
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#### Men

**UNIVERSITY STUDENT** with one year's experience as part time announcer at one of Chicago's largest broadcast stations would like to make change in same capacity to another station in same area. Address L, Radio Digest, Chicago.

**MEN—Big pay working romantic, wealthy** South America. Fare, expenses paid. South American Service, 14600 Alma, Detroit, Mich.

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**STATION DIRECTOR AVAILABLE.** Thoroughly experienced organizer Radio Station, who can handle publicity, has excellent contacts, and clean record of success in Radio. Well known throughout United States. Will travel anywhere. Makes specialty of building commercial broadcast stations from non-paying to paying basis. Box 19.

**DO YOU DRIVE A CAR? U. S. Government** Chauffeur-Carrier Jobs will pay you \$141 to \$175 a month. "How to Qualify" mailed Free. Write, Ozment Instruction Bureau, 206, St. Louis, Mo.

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**INVENTIONS COMMERCIALIZED.** Patented or unpatented. Write Adam Fisher Manufacturing Company, 555 Enright, St. Louis, Missouri.

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**New Radio Maps.** We are now able to supply our readers with new radio maps, showing location of stations. List of all stations by call letters. Comes folded in cover, but may be used for pasting on cardboard. Size 28x34 in. Send 25 cents stamps or coin to Shopping Service, Radio Digest, 510 N. Dearborn St., Chicago, Ill.

### Radio

**SUPER-ZENITH, BRAND NEW** of the same type with which Pacific coast amateurs have been getting Australia and Japan with loudspeaker volume. As I have been presented with new all electric set I will sell this six tube battery model at the best bid offered in response to this ad. This Zenith can be used with four, five or six tubes as desired. Address M. A. 1, c/o Radio Digest, 510 N. Dearborn St., Chicago.

**UTAH LOUD SPEAKERS:** Large \$22.50 Speaker for \$8.95; new stock in sealed cartons; \$25.00 Saal Speakers for \$7.95 while they last. Write for bargain sheet. Dealers write for quotations on above speakers. Radio Supply Co., 119 W. Main St., Springfield, Ohio.

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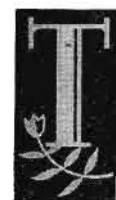
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# Every cleaning minute shows greater results POSITIVE AGITATION



HERE is a new exact measure of cleanliness for floor coverings—the amount of dirt removed from rugs for every minute of cleaning.

Here is the real test of any cleaning method. And in this test the Hoover has repeatedly proved its ability to remove more dirt per minute.

"Positive Agitation" gives the Hoover this greater dirt-per-minute capacity. This sensational cleaning principle beats out the deepest-buried dirt from your rugs. To this deep-beating are added sweeping which removes the lint, and suction which gathers up the dirt from the sur-

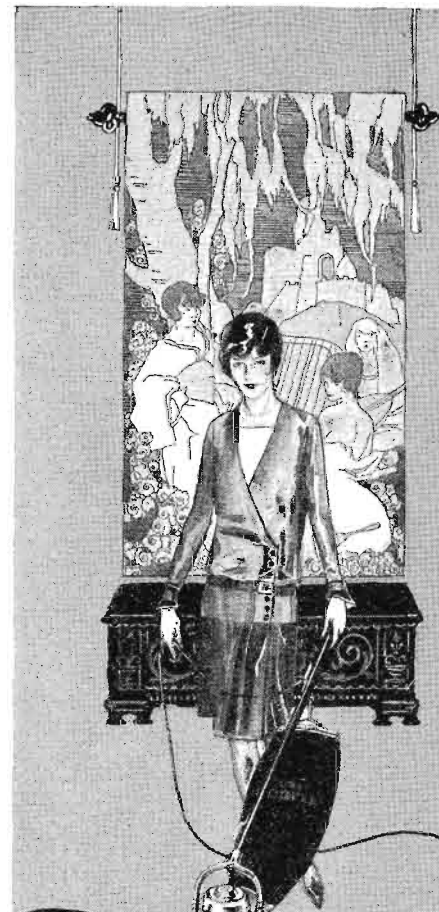
face of the rug. Only in cleaners made by The Hoover Company are these three essentials of thorough cleaning combined.

We shall be glad to demonstrate in your home the Hoover's ability to remove the most dirt per minute. Phone your local Hoover Dealer.

Cash prices: Model 700 Hoover, \$75. Model 543, \$59.50. Dusting tools, \$12.50. Model 972, \$135.00; Dusting tools, \$15.00. Floor Polisher, \$7.50. Easy payments if desired. Only \$6.25 down. Hoover dealers will make you an allowance on your old machine.

THE HOOVER COMPANY, NORTH CANTON, OHIO  
The oldest and largest maker of electric cleaners  
The Hoover is also made in Canada, at Hamilton, Ontario

On The Air—Every Thursday, 8:30 Eastern Daylight Saving Time, The Hoover Sentinels, through the N. B. C. Red Net-work. Tune in!



**More DIRT PER MINUTE**

**The HOOVER**  
It BEATS... as it Sweeps as it Cleans

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Gentlemen:—Ship at once ONE MARTIN WAVE SPREADER. I have Model ..... Radiola. It is understood this will improve tuning on low wave region 200 to 300 meters or my money, less transportation charges will be refunded if spreader is returned in ten days. Money order for \$7.80 is enclosed.  
Yours truly,



# I Will Train You at Home to Fill a Big-Pay Radio Job



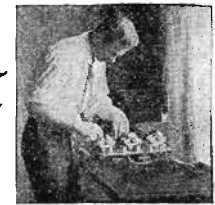
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Made \$185 in Three Weeks' Spare Time  
"I have met with continued success. For instance, recently I realized a profit of \$185 in three weeks, \$1.50 an hour. I have been making good money almost from the time I enrolled. The N. R. I. has put me on the solid road to success." — Peter J. Dunn, 901 N. Monroe St., Baltimore, Md.

## Made \$588 in One Month

"The training I received from you has done me a world of good. Some time ago during one of our busy months I made \$588. I am servicing all makes of Radio receiving sets. My boss is highly pleased with my work since I have been able to handle our entire output of sets here alone." — Herbert Reese, 2215 So. E St., Elwood, Indiana.



## Earns Price of Course in One Week Spare Time

"I have been so busy with Radio work that I have not had time to study. The other week, in spare time, I earned enough to pay for my course. I have more work than I can do. Recently I made enough money in one month spare time to pay for a \$375 beautiful console all-electric Radio. When I enrolled I did not know the difference between a rheostat and a coil. Now I am making all kinds of money." — Earle Cummings, 18 Webster St., Haverhill, Mass.

If you are earning a penny less than \$50 a week, send for my book of information on the opportunities in Radio. It's FREE. Clip the coupon NOW. A flood of gold is pouring into Radio, creating hundreds of big pay jobs. Why go along at \$25, \$30 or \$45 a week when the good jobs in Radio pay \$50, \$75 and up to \$250. My book "Rich Rewards in Radio" gives full information on these big jobs and explains how you can quickly become a Radio Expert through my practical home-study training.

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Radio needs trained men. The amazing growth of the Radio business has astounded the world. In a few short years three hundred thousand jobs have been created. And the biggest growth of Radio is still to come. That's why salaries of \$50 to \$250 a week are not unusual. Radio simply hasn't got nearly the number of thoroughly trained men it needs. Study Radio and after only a short time land yourself a REAL job with a REAL future.

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Hundreds of N. R. I. trained men are today making big money—holding down big jobs—in the Radio field. You, too, can become a Radio Expert. Our tested, clear training makes it easy for you to learn. You can stay home, hold your job, and learn quickly in your spare time. Lack of high school education or experience is no drawback. You can read and write. That's enough.

### Many Earn \$15, \$20, \$30 Weekly on the Side While Learning

My Radio course is the famous course "that pays for itself." I teach you to begin making money almost the day you enroll. My new practical method makes this possible. I give you SIX BIG OUTFITS of Radio parts with my course. You are taught to build practically every type of receiving set known. M. E. Sullivan, 412 73rd Street, Brooklyn, N. Y., writes: "I made \$720 while studying." G. W. Page, 1807 21st Ave., Nashville, Tenn., "I picked up \$935 in my spare time while studying."

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My course fits you for all lines—manufacturing, selling, servicing sets, in business for yourself, operating on board ship or in a broadcasting station—and many others. I back up my training with a signed agreement to refund every penny of your money if, after completion, you are not satisfied with the lessons and instructions received.

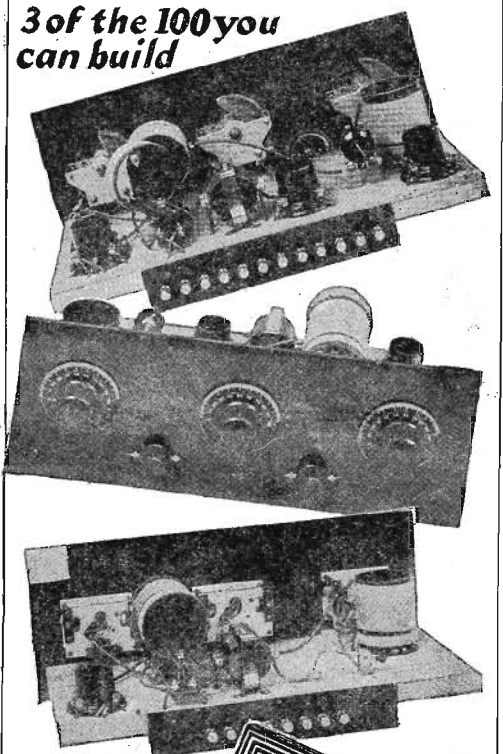
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Send for this big book of Radio information. It won't cost you a penny. It has put hundreds of fellows on the road to bigger pay and success. Get it. Investigate. See what Radio has to offer you, and how my Employment Department helps you get into Radio after you graduate. Clip or tear out the coupon and mail it RIGHT NOW.

J. E. SMITH, President,  
Dept. 9-P  
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Washington, D. C.



**You can build 100 circuits with the six big outfits of Radio parts I give you**



**Find out quick about this practical way to big pay**



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Dear Mr. Smith: Kindly send me your big book "Rich Rewards in Radio," giving information on the big-money opportunities in Radio and your practical method of teaching with six big outfits. I understand this book is free, and that this places me under no obligation whatever.

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3 2  
6 6.22  
3.85  
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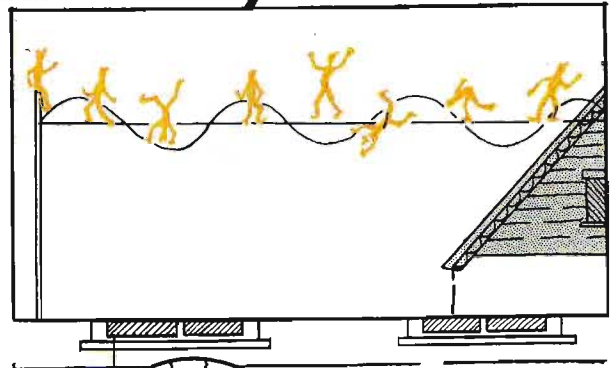
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# Don't Let Autumn Spoil your Static Radio Fun

Get tones as full and clear in autumn as in winter. All you need is the simple but wonderful device, invented by Dr. J. Harris Rogers, eminent radio scientist, which has put the aerial out of date. Can be installed in just a few minutes. Use it with any set.



Installed in a Few Minutes Underground

## Get Distance

Loud and Clear Under All Conditions with the Patented, Perfected

# ROGERS Underground ANTENNA

Amazing results obtained. Even in mid-summer when static is worst—when electric storms are raging—and in blizzard winter weather—which conditions make listening actually impossible with the aerial—this wonderful *underground* antenna delivers DX in full force.

## A Scientist's Invention that Baffles the Weather by Using Ground Waves

You get faulty reception now because you are using aerial waves—the waves that static most easily disturbs. Dr. Rogers' invention utilizes *ground* waves which are less affected by static. That's the reason why the most particular radio fans are discarding their aerials and using the Rogers Patented Underground Antenna. They want service all the time.

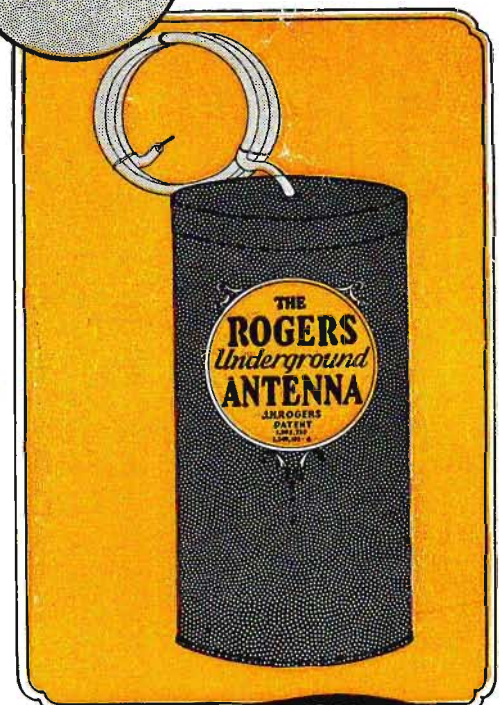
And here's another point—*safety*. When you install the Rogers device, you are through with roof climbing to make repairs on an aerial. And you get rid of the outside wire that invites lightning to strike and which would carry the current into the house. No lightning danger when you have a Rogers Underground Antenna—and *always* loud, clear DX.

## FREE TRIAL on Your Own Set

It costs you nothing to find out what Dr. Rogers' invention will do for you. Install it (that takes only a few minutes). Then compare results with those you get from your aerial. Make

the test under trying conditions. Switch from one to the other. Then you will know. If you don't find that the Rogers Underground Antenna is all we claim the test costs you nothing.

**THE UNDERGROUND ANTENNA CO.**  
4207-C Cottage Grove Ave., Chicago



**SEND COUPON**

Send the coupon now and get all the facts about our free trial offer. You will find this a very interesting proposition—and there's not a penny's risk. Send today.

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Send me the facts about the Rogers Patented Underground Antenna and particulars of your FREE TRIAL offer and GUARANTEE.

Name .....

Address .....





*Always—a Perfect Wave*

By Edna Wallace Hopper

**N**OW you can have the thrill of a lovely, natural-looking wave that will soften your features. So much depends upon a soft expression. The captivating face is vivacious but it must be framed by a caressing wave. A rigid, "corrugated" wave has a hardening effect, which no one admires.

To give your hair the pliability that is necessary for a flattering wave, I want you to try my Wave and Sheen. It is more than a curling fluid. It not only sets a permanent in the shortest possible time but can be used just as well if you wave your own hair, as I do. My hair must always look its best — my daily appearance on the stage demands it. Starring as a flapper in my sixties is a startling role. So whatever else I do I must look young. And one of my greatest assets is the sheen of my hair. It simply glows with life. In fact, the first comments my audiences make are about my hair.

Send this coupon and ten cents for a sample of  
**Wave and Sheen**  
 to make your hair  
 wave • scintillate • attract

I will enclose with it samples of my Youth Cream and Youth Powder. Both are results of my worldwide search for the best science produces in cream and face powder. They are of French formulae.

**Send This Coupon**

to Edna Wallace Hopper,  
 536 Lake Shore Drive, Chicago, Ill.

with 10 cents for Sample of Wave and Sheen to prove to yourself what a difference a becoming wave makes in your features.

**FREE**

I will also send you a sample of my Youth Cream and Youth Powder, three samples in all.

Name -----  
 Street-----  
 P.O. ----- State----- R.D.

