

Radio Guide

MIKROSCOPE
ALBUM
&
LOG BOOK

1935

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COUNTESS ALBANI

IT'S barely possible that Countess Albani might not be able to define an arpeggio to your entire satisfaction, but if you want to know what your chances are in a six-handed stud game to fill an inside straight, she can tell you down to the last decimal. For poker is both her strength and her weakness.

And if you'd please her mightily, which would be your first impulse after you had known her five minutes, you'd forget austere symbols of nobility and think of her only as Olga Albani, or, if you'd prefer to go back to the flyleaf of the family Bible, Olga Maria Aurora Medolaga Albani.

Like a great many persons of Spain, her native land, she doesn't stand in awe of a title. To the aristocratic, and she is that to the soles of her shoes, it is just one of the appurtenances of life amid the social higher-ups. So, contrary to custom in this, our native land, she accepted the title to win the Count instead of wedding the Count to get the title. Besides, she's a blood relative of the Royal House of Italy, whereas she's only a Countess by marriage.

When you start conjuring up romantic visions of languid nobility dawdling under lacy parasols and picture hats while some lackey dances attendance, you can count Olga Albani out. Rather, you will find her riding a spirited horse at a sparkling canter; swimming with expert speed and skill; driving a golf ball straight down the fairway 225 yards or smashing a tennis ball back to the base-line. And she loves to fence—but then what married woman doesn't?

But these are only avocations, adjuncts to her career as housewife and singer. And don't overlook that domestic angle. Like all true Castilian women, Olga—nee Hernandez, by the way—was trained first in the arts and wiles of running a household. Every potential Spanish bride (and that's every girl in Spain) is considered poorly educated until she is made ready to accept major-domoship of a home.

The Countess enjoyed this routine training along with her academic courses. As wife and mother, hostess and director-general of her domicile, she displays the same ease and facility that distinguish her sparkling soprano voice. She has been married for ten years and has one son, Guarda.

Ever since her radio debut she has been a storm center among transcontinental listeners. "She's the most amazing soprano on the air," cry her protagonists. "She runs second to our favorite," retort the detractors.

Listeners forget entirely the vocal demarcations in their enthusiasm for the glitter of the artist. That's why the Countess lags behind no one in purely personal appeal. The same magnetism which won her acclaim when she made her Broadway debut as star in "New Moon" makes itself felt over the loudspeaker.

The same gracious carriage and sureness of self have asserted themselves throughout her professional career, which has included beside her stage and film success, such radio programs as Eastman Kodak, General Motors, Cities Service, Mobiloil, Fleischmann, Eveready and Elgin Watch. Realsilk Hosiery presents her now over the NBC-WJZ network—in which Chicago gets all the breaks, as the Countess has taken up her residence there for the duration of the engagement.

Physically, too, she carries on the charm tradition. The admixture of Italian and Spanish blood has endowed her with brunet Latin characteristics and the most piquant of accents. She is five feet, five and one-half inches tall and weighs 125 pounds. She was born August 13, 1903, and was brought to America in 1908. She has lived here ever since.



FRED ALLEN

FRED ALLEN—although he has been accused variously of resembling New York's former mayor James J. Walker, Gene Tunney, and the late Frank E. Campbell, the undertaker—considers the charges merely part of the hazards of the profession. "As a matter of fact," he insists, "it is the same old face I've always used!"

Fred Allen's real name is Fred Sullivan. He was born in Cambridge, Massachusetts, forty years ago on May 31, 1895. He declares he was an after-thought to Memorial Day. People still can't forget him!

Stage debut was made at the age of ten in an amateur production of "The Three Wise Men," given by his church. His lines were: "Sorrow is sighing, breathing, dying—sealed in this cold, stone tomb." They are the only serious lines he's ever recited, and they almost ended his theatrical career. After finishing school, he found a job in a hardware store in Boston. Still he is trying to figure out whether there are more nuts in a hardware store or on the stage.

Professional stage career made when he substituted for a friend who had been booked into a local vaudeville house at five dollars per—week, not day! The friend got cold feet, so Fred went on in his place. He was billed as "Paul Huckle—European Entertainer," and because he was a substitute, he received only three dollars. Fred liked the work so much that he quit his job in the hardware store to become "Fred St. James, World's Worst Juggler." To make matters worse, he wore a red wig while he juggled.

Allen owns more than one thousand volumes of books on comedy. His is one of the greatest collections in the world. And he makes excellent use of it because, as he says, "Good jokes never die. Their structure remains the same no matter how many changes take place as the years go by." He is the only gag-man who admits that he reads his jokes in books. Recently he has been so busy that he can't spare the time to dig up his lines in ancient tomes, so he has employed writers to help him prepare material for his radio broadcasts.

He is in bed by two o'clock every morning, and up by ten. Never does he smoke, but occasionally chews tobacco—drinks moderately—takes snuff to clear his head. Some one told him that Caruso used snuff for the same purpose. Fred believes, however, that snuff does not improve the voice. He's a nut about exercise, and visits a gymnasium every day. He believes handball and rowing machines improve one's health, and is a mark for all kinds of "Two Years Ago I Was Puny, But Look At Me Now" ads.

Fred is a shrewd business man. That's why he changed his name. On returning to America after three years' engagement in Australia—where he received \$85 a week—he knew that the Keith office probably would give him the same here. He changed his name so the booking office wouldn't know him, borrowing the last name of his agent, Edgar Allen. Edgar wasn't so sure about the wisdom of adding Fred to the Allen clan. But it has worked satisfactorily.

Fred's back teeth are all chipped. They became so from a trick he used to do while juggling. He's conscious of approaching baldness, and religiously takes scalp treatments.

He likes to be alone, but people usually crowd around him expecting free entertainment. That's one of the reasons he hates to eat in restaurants. He has too many friends.

Unlike most stage people, Fred isn't superstitious. Nor does he ever go to night clubs. Usually he can't spare the time; prefers to sit home and read. Shakespeare is one of his favorites, and Fred finds good material for gags in the works of the bard.

Fred loves the stage but prefers radio. He's kept stepping to obtain new material for each broadcast; this offers a mental hazard, and mental hazards are what he loves.

He met Portland Hoffa—that's a girl's name—when both were playing in the "Passing Show of 1922." But he's a slow worker. They were not married until 1926.



GRACIE ALLEN

GRACIE ALLEN, born in San Francisco, Calif., on July 26, but year unknown. "I'm as old as my little finger and a little older than my teeth," she says. Her Pa and three sisters, but not her brother, were in show business. It was a foregone conclusion therefore that she'd land in the business herself. She did. At three she made her stage debut singing and dancing.

Gracie attended public school and a convent in San Francisco. During Summer vacations she played outlying vaudeville houses in Los Angeles and Oakland, also in her native city. She did a single turn—dancing and singing. Her mother acted as her "dresser," and also peeked out from behind the curtain to see why the house didn't applaud Gracie more energetically.

A month after she was graduated from school Gracie met Larry Reilly, who was doing an Irish musical sketch in the home town. She joined the act, playing the "love interest," and came to New York with it. The biggest thrill she ever had was seeing New York for the first time. She's still thrilled by New York whenever she returns. The act was billed as "Larry Reilly and Co." One day the "Co." was left off the billing. So Gracie quit.

After that she waited for managers to come to her. They didn't, so she laid off for a year. In the meantime Gracie took a stenographic course; never completed it. Next Gracie went to Union Hill, N. J., to visit some friends playing at the local vaudeville house. On the bill was a team, Burns and Lorraine, who were to split up in a few weeks. Gracie saw the act and liked Burns better than Lorraine. She arranged to be introduced.

That historic meeting between George Burns and Gracie Allen was satisfactory to both. They signed as partners. After rehearsing for two weeks they went to work in the Hill st. theater, Newark, at the magnificent, breath-taking salary of \$15.00 for three days for the team. The next week they played one day in Bonton, N. J., for \$10. That was thirteen years ago. After they had been playing together for three years, Gracie took to going out with another man. George discovered that he was jealous. His proposal was in these words: "Either we get married within ten days or bust up the act." Gracie began to cry. She figured that if George could bring tears to her eyes she must love him. So she married him. They've been happy ever since.

Next to George Burns, Gracie likes steak (medium), stewed tomatoes and cottage fried potatoes. She does a lot of talking about food but in reality is a very small eater. She eats hardly enough to keep a fly alive. She doesn't smoke; takes an occasional cocktail, but never straight drinks. Goes in for cocktails according to their colors. Prefers green and pink drinks.

She just dotes on movies, but her eyes won't stand much; entertains herself by playing solitaire; knows every solitaire game in existence, more than a hundred. She says she also plays bridge, but George Burns denies this.

Her ambition is to be a lady of leisure—to forget the clock, curtain calls and early morning filmings. She loves clothes, expensive ones, and any kind of furs, but she doesn't go in much for jewelry. "Thank heaven," comments George Burns.

She is nuts about perfumes. Has no particular preference for scents just so long as the bottles are pretty. Also likes flowers.

Gracie is a sound sleeper. She must have eight hours' sleep every night; can do very well on fourteen. She sleeps with a pillow over her face. George and she use twin beds. She wears trailing night gowns—a la Lynn Fontanne. She has a passion for negligee and lounging pajamas. And for their recently adopted baby girl, Sandra. Her pet name for George is "Natty." George says this is not because his middle name is Nat, but because he's such a swell dresser. "She spells 'Nat' with an initial 'G,'" he adds.

His pet name for her is "Googie." The name is embroidered on all her undies.



PEGGY ALLENBY

THE wit and the stamina of the Irish, tempered by the langour and romance of old Spain—that's the combination which makes Peggy Allenby one of the stage's and radio's most dependable actresses (and one of their most lovable).

Not that Peggy, who has been starred in the "Red Davis" serial and the "March of Time" cast, originated in either of these romantic countries. As a matter of fact she was born in New York City 28 years ago, the ultimate in valentines for her delighted Dad and Mother on that memorable February 14 in the year 1907.

The same unfathomed influence which has sent so many of our successful actresses to the convents for education got to work early on Peggy. She matriculated at the Villa Maria Convent in Montreal, Canada.

By successive steps she attended the Convent of the Sacred Heart, Manhattanville, N. Y., and St. Mary's of Notre Dame, South Bend, Indiana.

By this time she knew just about all that the nuns had to impart to her, and this, added to her natural flair for acting, prepared her for a debut on the stage. So—this little Peggy went to market.

Here theatrical tradition also overtook Miss Allenby, as she disregarded several opportunities of sorts to make her bow in one of those stout, old-time training grounds, a stock company.

It was at the Orpheum Theater in Memphis, Tenn. And still the sequence persisted.

Her next, and natural, venture was toward Broadway, where she made her way without the struggle which has been required of many who crash Manhattan. Of course, by the time Peggy was through that elaborate schooling and had wound up in the theatrical finishing schools radio had made great strides, and anyone with acting ability and a projectable personality found chances multiplied by two. Nor did she overlook that possibility.

Her first New York engagement was in "The Little Spitzfire," and she proved to be all that the name implied as she dashed from studio to studio attempting to sell her talents. Persistence won, and when all else failed she found her knowledge of the Spanish and Italian tongues an invaluable asset.

She was hired to do dialect parts over the air. Her linguistic accomplishments led to additional roles on both sustaining and commercial programs. Between the stock experience in Dixie and the day of her Broadway debut she had toured for a year with Leo Dietrichstein, and it was on his advice that she polished up her knowledge and use of foreign languages.

The movies have known her also. Two of her most successful appearances in the films were with Frank Morgan and Spencer Tracy. Following her brief introduction to radio, she deserted the air temporarily to play a season in stock as leading lady for William Faversham and to tour, for a season, with Rod LaRoque and Vilma Banky.

This year Peggy has been kept busy doing the ingenue speaking roles in the Beauty Box Theater.

Peggy is five feet, six inches tall, of the type which experts declare makes the most perfect fashion models. She weighs 125 pounds, has dark brown hair, a fair complexion and laughing dark eyes.

John McGovern is her hubby; furniture and rare perfumes her hobby.

Away from the rigors of the studio and the stage she goes in lustily with expert skill, for swimming, golfing and flying.



BETTY BARTHELL

IF BETTY BARTHELL couldn't sing a note, she still would be the eighth wonder of radio. She probably is the only feminine warbler in America who literally had to be shanghaied from her home, at which she arrived on April 16, 1909, to take a microphone test.

While girls without a semblance of a voice were storming audition boards, Betty lurked behind a portiere, fearful lest the talent scouts trail her to her hiding place. They did—and listeners still owe them a vote of thanks.

The sudden whirl to radio acclaim and to residence in New York was the direct result of an old Southern custom. Because of her charm, Betty was the core around which the youthful Nashville society life wound itself. After her graduation from Ward-Belmont school in her home town, Nashville, Tenn., the Barthell home became a Sunday rendezvous for a large group of eligible lads with very definite fixations about Miss Betty.

The typical Dixie hospitality, augmented by Betty's vocal talent and skill at the piano, did the business. On one of these traditional Sunday evenings Bob Carson, staff pianist at WLAC, was among the visitors who popped in. Impressed by Betty's artistry, he arranged for an audition the following afternoon.

The audition was lifted out of the ordinary class and scheduled as an event because of Bob Carson's elaborate descriptions of Betty. Which was all very well except that the principal, overcome by shyness, failed to appear. Carson was rightfully embarrassed. Rather than stand the gibes of the studio executives, he determined to produce the reluctant lass.

He drove out to the Barthell home, seized the missing ingredient by the arm, and hustled back to the station, to present his find as promised. Half an hour after the audition the bewildered Betty was a member of the WLAC staff. Her trip to New York was almost a repetition of the original scene. A CBS executive, on a tour of Southern stations, heard Betty and adjudged her excellent sustaining material, as well as potential bait for some exacting sponsor. He guessed right on both counts.

Betty's background in music goes back to her father's love for Nevin's The Rosary. He was so enamored of the melody that he wanted someone around the house to be able to render it for him whenever he felt the urge. So when his only daughter became twelve (that was in 1921) he arranged for piano instructions for her. His only demands on her tutor were that while the remainder of her lessons were to be orthodox, she was to be taught his song of songs early in the procedure.

Betty couldn't estimate how many times she played and sang The Rosary in her father's presence, or how many times she waited for him to turn his back so that she might break into the current hits of the day. *They* are her true metier.

So rapid has been her trip to fame that Betty hasn't had time to give to serious affairs of the heart. She has done a little shadow boxing with them and sparred a round or two with Cupid, but is still unattached so far as the public knows.

Perhaps because she is tall herself, lofty buildings stultify her, so to escape the inhibition she takes long rides on a bus or in the subway. As a spectator she adores hockey, and as participant goes in lustily for aquatics.

She is counted a keen bridge player but has an unfair advantage over her opponents. They gaze at her wavy, dark bobbed hair and drink in the light from her blue eyes—and aces get trumped and overbids are made with utter abandon. When Betty is in the game the other players all are automatically vulnerable.



JACK BENNY

IT never was the intention of Jack Benny to be the insouciant comedian whose subtle style has brought him national radio fame. By nature and experience he is a rapid-fire, or "patter," comedian. But ennui, brought on by constant futile auditioning for prospective sponsors, fostered the languorous type of presentation which has made him outstanding among the leading jesters of the day. He conceived the technique one day out of sheer boredom. It won him a contract, whereas his natural style had left him hors-de-combat. He wouldn't desert it now for any consideration.

Nor would he desert Mary Livingstone, his charming wife and stooge, who has been the icing on the Benny cake ever since Jack won his first commercial radio account.

Jack wasn't born "Benny." It's a trade name adopted when Jack decided that the stage was his metier. He decided that the family tag, Kubelsky, wouldn't drag the customers into a theater. He wanted them to come *in* and laugh—not stand under the marquee and chuckle.

Vaudeville engagements, none too lucrative, followed his service hitch, but in a few years brighter engagements ensued. Then the movie magnates determined that Benny was just what the films needed. But it was in radio that Jack Benny found his natural outlet, and from an ordinary salary in pictures he has risen to an elevation where even the most extravagant sponsors have called strategy conferences in order to meet his terms.

Jack has none of the appearance of a comedian. In fact he has all the savoir-faire of a successful broker. At that he is a comedian only 30 minutes each week. The remaining 6690 waking moments find him a somber, businesslike sleuth, keen on the scent of any situation which he can turn into a gag, with the able help of his material prop and moral supporter, Harry Conn.

He plays a violin as would a beloved maestro. (Yeah?) Love in Bloom is his favorite selection.

Jack is five feet, ten and one-half inches tall and weighs around one hundred and eighty pounds. His clothes are meticulously selected; he wears them with a natural grace. He could give an Englishman cords and tweeds and beat him at his own game. His once dark hair has grayed almost completely, adding to his air of aristocracy and offering unimpeachable evidence of his torturous search for the elusive jest. The Bennys have an adopted girl baby, Joan.

Jack was born on the shores of Lake Michigan in the year 1894 on a date later made auspicious in Chicago by one of the most dramatic crime stories in history, February 14th, the celebrated Valentine's Day gang massacre.



BEN BERNIE

BECAUSE he was too frail for the job, Ben Bernie couldn't follow his father's trade, blacksmithing. Yet, starting on an entirely opposite career, he has hammered away at it far more diligently than he ever would have had to at shaping iron footwear for horses. And of all the people in the theatrical world it safely can be said of the Old Maestro that the anvils never have resounded to the mention of his name.

Lucky fellow—many say. Lovely fellow is the real reason. Sweet is a dangerous word with which to toy in the description of any man, but it can be ascribed to Ben without so much as chance for misunderstanding. Theatrical audiences note it; radio listeners sense it and those who meet him, even casually, come away completely swayed by that particular phase of his personality. More accurately, it's a pleasing graciousness of manner.

It is obvious that Ben never in his life made a single motion calculated to win someone's approval or friendship, yet in every stratum of life through which he has passed he has left for posterity lasting imprints of his blazing magnetism.

Perhaps it is a merging of a ringing sincerity and a stout honesty, but most certainly something exists which draws a world to his circle; makes sycophants of those who are themselves accustomed to adulation and the fawning of the mob. There is a ring of inspiration in the voice of every guest star who appears on his programs, and it is doubtful if any one ever asked so to perform, has rejected the privilege for reasons within human control.

All of these characteristics lend to his enduring popularity in every field in which he is active. But they are not the basic elements. Back of the Bernie fund of humor and good-fellowship is a wealth of human understanding, the realization that even the most brilliant of the stars loses its luster if too persistently exposed. So Ben wisely does not hog the limelight. Like Rudy Vallee and Jack Benny, whose fame has lost any tinge of impermanency, he is thoroughly unselfish, averse to aggrandizing himself.

Anybody who works with Ben gets more than an even break. He is no extrovert, but he has the confidence in himself to which years of success have entitled him—and he fears not to share his plaudits with those with whom he surrounds himself professionally. A comparison to several artists who have reached the heights in radio only to drop to semi-obscurity, will reveal that while Ben was dividing the spoils, those ego-intoxicated luminaries were centering the spotlight exclusively on themselves.

That all-encompassing understanding of Ben's is the fruit of the struggle for achievement. The financially secure orchestra director of today presents no picture of the sordid beginning which was Ben's lot. There was grim irony for the Ancelevitz (Ben's surname) family of Bayonne, New Jersey, in the whimsical charm with which Longfellow invested the smith and his forge.

To Ben's father, with his wife and eleven children, it was a grim and battering trade devoid of anything save back-breaking and almost fruitless toil. As his son Benjamin reached the age where his future became an issue, it is not surprising that the labor-worn father found a ready alibi for shunting him off into another field of endeavor. Music seemed to be of his fiber, so sufficient funds were eked from the limited income to give Ben his start. The story of his eventful rise to a violinist of sufficient merit to earn him a place in the theater, has been repeated until it is frayed. But the story of his ever-ready helping hand, his quiet munificence and his endless subjugation of self in behalf of others, takes on new stature with every telling.

He is married, has one son, Jason, to whom he is almost childishly devoted. Ben was forty-one years old Decoration Day, 1935.



CONNIE BOSWELL

CONNIE BOSWELL as a child was crippled from the waist down by infantile paralysis. Yet she managed to overcome a handicap which to most would prove insurmountable. And to top it off, she's one of the happiest persons alive. In her work she has found peace and solace from bodily ills.

Although her manager carries her around like a baby, she's not the least bit sorry for herself. On the contrary, she's usually gay. She has a good business head and is full of energy. She is the leader of the team composed of herself and two sisters, not only because she is the most appealing and has the best voice—but because she's a natural born leader. She might have made a fortune in any other field of endeavor.

Connie has a lovely figure. She is five feet four inches tall, weighs 100 pounds and is the thinnest of the three Boswell sisters. Vet, whose real name is Helvitia, weighs 114 pounds for her five feet four, while Martha, who is five three, weighs 117.

The sisters were born in New Orleans. It is not necessary to write that fact, however, because their accents immediately give them away. It is difficult to tell which is prettiest.

Although Connie now is 25 years old (birthday, December 3), she is still partial to dolls and teddy bears. Her rooms are full of them, and she takes as much care of her toys as she would a child. She has one other hobby. That is the radio.

The Boswell kids inherited their musical ability from their parents, both of whom are musical. The three children early played instruments. The original Boswell trio, almost twenty years ago, consisted of Connie and her miniature cello. Vet and her violin, and Martha at the piano. The only audience was the family. They learned their way of singing from the colored folks.

This is how the Boswell Sisters became professionals: At the close of the war an amateur contest was held in a local theater. First prize was to be fifty dollars in cash and a week's work at the New Orleans Palace. The three kids faltered out to the center of the stage. They were very nervous. The act preceding them had departed under a barrage of overripe vegetables. But when the Boswell sisters played and sang, there were no tomatoes. Instead, the house rocked with applause, and the kids were fifty dollars richer.

There followed a vaudeville engagement which took them as far away as Mobile, Alabama. The kids were going to school. They evaded the stern hand of the truant officer by taking a week off, then going back to classes for a week, studying twice as hard, and then repeating the routine. But the grind was tough and the kids didn't like it.

The Boswell sisters make their own song arrangements. They never write anything down. All three have amazing memories, but Connie's is the best. She knows more than 400 tunes. They are hard workers, often rehearsing in the privacy of their apartment until 4 a. m. Neighbors used to complain, but now they realize they are hearing art in the making, so they don't say anything. That's a relief to Connie, who hates to annoy people.

Like most stage people, the sisters are extremely superstitious. They never tell anyone their business before a deal is complete. They're sure that this is the easiest way to jinx oneself. They cross their fingers before they start to sing a new tune. They've found that their new songs always go over o.k. that way, but should one forget the finger-cross, then everything is sure to be ruined. Despite their long radio experience, they're still nervous whenever they appear before a mike.

They all sit on a bench when they broadcast. Martha, of course, plays the piano. Connie and Vet sit on either side with their three pretty heads touching. Casual observers have difficulty in deciding which is lovelier, their voices or their faces.



EDDIE CANTOR

THERE is a disposition among skeptics to twit Eddie Cantor about his frequent references to Ida, his wife and their five daughters. Perhaps if the public understood the beautiful love story between Mrs. Cantor and her comedian-husband, there would be less of criticism and more of recognition of Eddie's tributes to his loyal life partner.

His frequent reference to his family, particularly Ida, is not an effort to aggrandize her or them. It is Eddie's only way of acknowledging publicly—as all of these sagas of wifely loyalty should be—the tremendous debt which he owes her for her moral support, not alone since they began married life but in the hard and exacting days of their courtship.

It is natural to view the pop-eyed jester as a millionaire whose life is made sweet by public acclaim and the possession of all the required comforts of life. But that's just a late phase of the Cantor career; its prominence is apt to bedim the struggles by which he acquired his present status.

And those were the days when he was busy piling up a moral obligation to Ida that no amount of public or private adulation could dissipate. So, when Eddie lauds her or refers to her on his programs, it isn't pride talking—it's gratitude.

Eddie's success of recent years only reflects the vicissitudes he had to endure to attain it. But over his entire life shines the glow of Mrs. Cantor's endless encouragement and abiding faith in the eventual conquest of the world by "her man."

Eddie once determined to turn his back on the theater in order that he might win the girl whom he idolized. It was a sacrifice hard to understand by anyone not aware of Cantor's natural inclination for the stage. His clowning is inherent.

To him the theater wasn't a mere expedient because it offered an outlet for a bubbling humor. It was his medium and he knew it. None other would do. Yet he unhesitatingly said no to his impulses when he learned that if he persisted in his determination to go on the stage, Ida's parents would forever ban the union which the two youngsters from the Ghetto, he and Ida, planned and yearned for.

Yet it was Ida herself who altered the tide of his career. When she realized that he was a misfit in the commercial world, it was she who demanded that he abandon it and follow the pursuit for which he was equipped so wholesomely. It would mean the death of romance, Eddie argued, as he refused.

It would be the birth of happiness, Ida retorted. And she planned to marry him in spite of the firmly knit devotion to her parents which is the heritage of Jewish children. Domestic dictates were one thing, but the happiness of two people was even more to be considered.

Fortunately any threatened rift was averted when Ida followed the dictates of her heart, married her girlhood sweetheart and made him accept a tendered European theatrical contract. But though that rift followed, she still would have made the choice.

So many wives whose guidance has led husbands to the heights, have been relegated to the background or abandoned entirely, that Eddie Cantor defies precedent by not only clinging to his faithful mate but by trying to reflect upon her at least a share of the glory in which he basks.

It is the sort of gratitude which some express in memorial halls, endowments or showy monuments. But Eddie just happens to subscribe to the theory that the time to express appreciation is while the recipient of it still can enjoy the manifestation.

Eddie was born January 31, 1892. He has passed forty, but for Eddie life did not begin there. Eddie and Ida have enjoyed life and romance for many years.



BOAKE CARTER

BOAKE CARTER, the CBS news commentator, was born September 28, 1899, in Baku, Russia—and christened Boake in honor of his natal city. Ever since he has been able to contemplate the consequences, he has been grateful for the fact that his birth didn't occur in Nishnii Novgorod, a bit farther north in the Soviet Republic. Parents, so inspired, could have conjured up a lot of awesome name combinations out of that.

But in spite of the circumstances of his birth and the fact that he has risen to radio fame steppe by steppe, there is naught of the Muscovite about Carter. That Oxonian accent is rightfully his own as he not only is a product of Christ College, Cambridge, but by lineage is an admixture of British (including Erin). His Russian advent is accounted for by the fact that his father was in the British consular service located in Baku when his son was born.

It would not be difficult to guess that back of Carter's learned, if sometimes contentious, editorializing is a wealth of experience in which adventure and enterprise are equally divided. As a newspaper man and foreign correspondent for press associations, Carter not only saw much of the world but learned to study the political and economic situations in whatever country chance placed him. He has a most retentive and analytical mind, and as a result he made it his business everywhere to seek out famous personalities upon whom to polish up his readily formed opinions.

Aside from the Lindbergh kidnaping, through which he became nationally known for his narrative skill, Carter probably has found the crash of 1929 one of the most fertile of editorial topics. Strangely enough, however, three crashes of his own, sustained while he was in the British air force during the World War, have provided him very little material for his radio talks.

That's because he's normally reticent about his personal achievements—because there were many splendid deeds interlarded with the spills, examples of the sort of heroism for which English flyers were noted.

Another Carter secret, a special sort of light hidden under a bushel of commulative locution, is the fact that Boake is one of this country's better portrait painters. And he's no mere dilettante, no dabbler in the arts. He is an honor student of an English and an American academy and his paintings, including more than a hundred portraits, have received special notice in Eastern exhibits. And (don't look now)—but Boake Carter is a demon with a skillet. He can concoct more culinary masterpieces than you could eat in a week.

Mrs. Carter doesn't mind his puttering around the kitchen. When he's playing at being chef she and their two children at least know where he is. Which is something, in light of the things a lot of husbands and fathers cook up away from home.

Some people's success is ascribed to following the sun. Boake Carter's can be traced to his tendency to follow his father. When the elder Carter was dispatched to Mexico, his talented son was not long pursuing him. Thus he entered the United States by the back door; but once here, he determined to adopt the nation. He started his American career as a Philadelphia newspaperman, and because of the soundness of his conclusions was eventually called upon to discourse on world events over the air. He first was sponsored by a retail chain-store company with only a local Quaker City outlet, but the world heard his voice and he was made a nation-wide feature by his present sponsor three years ago. His news broadcasts have become something of an institution that has taken the edge off the sale of late editions of the newspapers which he served so faithfully earlier in his career.



BING CROSBY

BING CROSBY sings as he does because he has a little growth between his vocal chords. That little growth is worth thousands and thousands of dollars to him, for it gives his voice that husky, unusual quality which sets feminine spines aquivering in sympathetic rhythm. When doctors told him they could remove the precious little abnormality safely and easily, Bing dared them to try it!

Harry Lillis Crosby, Junior, crooned his first note just 31 years ago—on May 2, 1904—in Tacoma, Washington. His folks are hardy Americans from away back, and Bing, for all his crooning, is very much of a he-man. He was a life-guard at twelve, and a sort of junior lumberjack just a year or so later! He comes by this vigor honestly; away back in '49 his great-grandfather sailed a boat from Maine to Frisco. In those days that meant a long hazardous sail around the entire South American continent, passing through the terrible Straits of Magellan, whose waters have smothered the bubbling groan of many a seaman. Of such stuff is this radio crooner made.

Even while pursuing truth at Gonzaga school—a high school and college combined—Bing worked at odd jobs. During these days he gathered scars on both legs while brush-clearing in a lumber camp. His little woodman's axe slipped in his inexpert hands.

While drumming in the high school band, Junior Crosby saved enough money—earned by after-school work in the post office—to buy himself a set of traps out of a mail-order catalog. With a piano-playing pal named Al Rinker, he then organized a five-piece band which played at school and club dances.

After studying law for three years at Gonzaga school Bing got a job, along with Rinker, singing in a local theater. This gave them big ideas; so on money borrowed from Bing's mother they bought a tired old flivver and went to Los Angeles—walking after the flivver died under them. There Rinker's sister, widely known as Mildred Bailey, put them up at her home and got them a job at the Tent Cafe with Mike Lyman, brother of the famous Abe.

Crosby and Rinker were discovered by Paul Whiteman at the Metropolitan Theater in Los Angeles. He put them with Harry Barris, to form the Three Rhythm Boys.

Bing is married to Dixie Lee, screen actress and singer. She wouldn't marry him at first—said he was too wild. So he became a changed man and won the gal. They have three children, all boys. Two of them are twins.

Bing's nickname, his father relates, was given him because, when a tiny boy, he used to be very fond of a newspaper comic strip called "The Bingville Bugle." He occasionally would wave in people's faces a copy of the newspaper containing it, and shout "Bing! Bing!" Cute? Today, not comic strips but golf is his pet craze.

Crosby is five feet nine inches tall, weighs around 175 and already has begun to worry about his waistline. At lunch he never eats more than a sandwich. His hair is brown, eyes blue. He is probably the world's laziest man, and admits it cheerfully; says he prefers radio to pictures because radio is less work, and interferes less with his golf. Crosby never sings before a mike without a hat on; never rehearses for a broadcast more than once with his band. He chews gum—and doesn't bother to remove it when he sings; just parks it in one cheek till he's through!

Bing's favorite singers are Morton Downey and Ethel Waters; his favorite comedians, Burns and Allen, and his favorite band, Paul Whiteman's.

He's quite satisfied with his voice just as it is. "I'm going to keep on singing till I die," he says. "If nobody else will listen to me, I'll do it just for my own amusement."



MORTON DOWNEY

MORTON DOWNEY'S success has surpassed even his most sanguine dreams, yet the main ambition of his life still remains unfulfilled. That is to play Poli's Theater in Hartford. As a kid, back in Connecticut, he used to sit in Poli's gallery and spin castles in the air about the day when he, caparisoned in silks and satins, would caper onto its magnificent stage. Now after playing almost every important theater in the world, Morton has missed Poli's.

Morton Downey was born on November 14, 1901, in Wallingford, Connecticut, a town doubtless named after the great "Get-Rich-Quick." He went to school in Wallingford as far as second year high. Then at the age of fourteen he took a job as office boy in a Hartford insurance company. Prior to this time, in fact, ever since he'd been eight, Morton had been singing at club affairs, smokers, church sociables, et cetera, earning as much as four dollars per evening. This was just half of what he got for an entire week's work in the insurance company.

After running errands for three months Morton Downey decided that his star lay elsewhere. The war had just started. Morton enlisted—rather attempted to enlist—in the Navy. His father notified authorities that he was less than sixteen. As a result he was held in the jug until his folks picked him up.

Morton then blossomed forth as a counter boy in a restaurant, then as laborer in a silver factory. Neither of these jobs paid more than \$12 a week, and as the young man now was able to earn from \$8 to \$10 a night singing at smokers, he decided to devote the rest of his life to song.

Like so many other hopeful youths Morton came on to New York, living with relatives in Brooklyn. The relatives had a friend who managed the old Sheridan Square Theater in Greenwich Village. Morton was signed up for two weeks at \$40 a week. He sang "When Irish Eyes Are Smiling."

Downey's greatest fame is a direct result of radio. His first broadcast was made over WEAF in 1922 when that station was located in lower New York in the Telephone Building. He had a tremendous kick when told that people as far away as Forty-Second street could hear him.

His next broadcasts were made in 1926 in England over the BBC. During the following year he made his first American commercial appearance for Hudson-Essex.

Morton eats plain foods, steaks, roast beef medium, chops, et cetera. He used to get away with a lot of grub, but has cut down in an attempt to lose weight. In the last year he has lost 35 pounds and wants to take off twenty more. His present weight is 182. He's five feet nine and a half inches tall.

He was married seven years last January. He met his wife, the former Barbara Bennett, when both were playing in RKO's "Syncopation." After they knew each other three weeks she went to Palm Beach for a vacation. One day later Morton got her on long distance with this request: "How about coming back? It'd be nice for us to get hooked up." She came back. They got hooked up. Now they have three boys—two of their own, one adopted.

His favorite male radio entertainer is Bing Crosby. Of the women, he likes Nellie Revell because of her homely philosophy. Favorite movie actor is Richard Bennett; favorite movie actress, Joan Bennett; favorite stage thespian, Richard Bennett; favorite stage actress, Barbara Bennett. She's been his favorite ever since he saw her in "The Dancers." Denies that his choice of Bennetts is because he's married to one of them.

Morton usually wears dark clothes and solid ties. His favorite color is blue. He gets a haircut once a week. If he doesn't his neck looks like Strangler Lewis'. He has dark brown hair and greenish blue eyes.

Next to sleep and reading comic strips, his favorite relaxation is driving a fast car.



JESSICA DRAGONETTE

JESSICA DRAGONETTE is a girl of a million personalities. She decided not so long ago that each individual who hears a radio singer's voice from his loudspeaker, pictures the artist in his mind's eye differently. Thus to one listener a singer is blonde, to another brunette, to a third fat and voluptuous, to a fourth thin, anemic and cold. To satisfy all these various viewpoints, Jessica is trying to be all things to all people.

But to this observer Miss Dragonette, as seen through the MIKEroscope, resembles the girl back home, the dainty miss who is escorted proudly to the season's first big football game.

Jessica Dragonette's first New York job came when she was chosen by Max Reinhardt for the only solo part in the original American production of "The Miracle." Later she played Kathie, the leading feminine role in "The Student Prince" and was the ingenue in the 1926 edition of "The Grand Street Follies."

In "The Miracle" Jessica first learned what it's like to sing to an invisible audience. She sang the part of an angel, suspended far above "the clouds." "I suppose it's the nearest I'll ever get to Heaven," she remarked. Her song was without accompaniment, most difficult to keep on pitch. Feodor Chaliapin heard her, remarked on the beauty of the unseen angel's voice.

Jessica describes her eyes as "plaid." She's fair and blonde, five feet two inches tall, and weighs less than a hundred pounds.

She likes all kinds of art—music, painting, sculpture, poetry. She does a great deal of reading, preferring the acknowledged masters. When she isn't in such a highbrow mood, she bowls.

She has a hidden vice. When no one is looking she sneaks off and writes verse. She even had some of her poems published.

Her favorite colors are beige and red. She doesn't go in much for jewelry, but does like pearls. She adores furs.

Fan mail is one of the joys of her life. She receives from 750 to 1,000 letters every week. Many of these she answers in her own hand. So many of her letters are proposals of marriage that she has come to the conclusion that people are very romantic. Each letter is sacred to her.

Her full name is Jessica Valentina Dragonette, but she never uses her middle name professionally; it was given her because she was born on St. Valentine's Day.

Jessica was born in Calcutta, India, of American parents, and traveled with them until she was six. Then she was sent to the Lakewood, New Jersey, convent. She remembers nothing of the Orient, of course, but the Orient has left its unmistakable impress on her person in her deep, shining, liquid eyes which seem to contain all the mysteries of the unfathomable East.



RUTH ETTING

RUTH ETTING was born 33 years ago in a little rented house on a forlorn farm near David City, Nebraska. Her girlhood memories were so pleasant that when she grew up and became rich she bought the old homestead for her parents in order to be able to go back "home" every Summer for a visit.

Although she has lots of money and is one of the richest women in show business, Ruth still lives in the utmost simplicity. She is the Hettie Green of the theater, except that she's more charitable. Long before she ever owned an auto she was a famous Ziegfeld star, and then it was a Buick which she thought the height of ultra-magnificence.

Ruth Etting is a tireless worker. She's always doing two or three things at once. Making records, appearing in shows, screening shorts, singing on the radio.

She is very artistic. A great deal of her spare time she spends drawing pictures—but seldom does she draw checks; every cent she gets goes into U. S. bonds. Ruth designs all her own clothes. In every show she appears she creates her costumes—several sets, in fact.

For more than a dozen years Ruth has been married to a famous Chicagoan, Colonel Snyder. The Colonel has devoted all his time and all his undoubted business genius to her. He is her manager, indefatigable and very exacting.

Ruth was a chorus girl in a basement cabaret in Chicago when she met the Colonel. The place was "The States." She danced as one of eight chorus girls. The name of another member of that octet was Helen Morgan.

Although the members of the Colonel's family all are orthodox Jews and Ruth is a Christian by birth and choice, her husband's old-folks are devoted to her. Everybody else who has come into contact with her, likes her.

Ruth eats and lives with almost indescribable simplicity. Never does she live in swanky hotels. She's constantly in and out of New York, but usually she'll be found registered at the Hotel Picadilly, off Broadway. She eats in side street restaurants, eschewing the more famous places where other celebrities of equal rank gather. Her kind of food, quoting the Colonel, "isn't fancy, but it's filling."

The subject of this mikroscope scouting is a petite little thing about five feet two inches tall. She weighs about 108 pounds. She's a terrific eater but never gains weight. Never does she have to diet. Absence of the necessity is something in her constitution.

Ruth goes in for extremely plain clothes—no sables, no ermines, no minks. For color she prefers blue. The hats she wears are those that do not shout. Her clothes are so modest and self-effacing that she is passed on the street without anyone ever realizing that she is a noted star, and a woman worth more than a million post-depression dollars as well.

The high peak of Ruth's life is being engaged by the late Flo Ziegfeld for his Follies. True, she later broke with him because of terms, because the Colonel is a most exacting manager. But her high point had been achieved. The greatest disappointment of her life was when Samuel Goldwyn cut her song down almost to nothing in the motion picture "Roman Scandals."

The young lady has a natural voice. It was never trained, but just grew up—something like Topsy. Now that she's rich and successful she's taking vocal lessons. But she does not want to be an opera singer. She's satisfied with her own type of song. According to her fan mail her radio listeners certainly are.

Ruth's eyes are brownish, her hair natural blonde, her features small. Her hands are beautiful. Never does she use make-up, except for the screen.



JANE FROMAN

BLAZING beauty and a satin-smooth contralto voice are Jane Froman's external claims to fame. But her real forte is fortitude, both spiritual and material. The brief saga of her career would be "They said it couldn't be done, but she did it!"

Nature, as though to offset its lavishness with personal charm, put in her way one of the severest obstacles that ever confronted a person otherwise equipped to sing or speak in public. It made her a stutterer—not just the common or garden variety, but an explosive stammerer.

In her early school days it inhibited her tremendously; so much so, that she determined on a career as a newspaper woman, figuring that she could do productive work in a silence that would minimize the opportunities for cruel embarrassment.

She permitted nothing to swerve her from the notion. Throughout her school days in St. Louis, where she was born, November 10, 1907, she nursed the newspaper idea, taking it with her when she matriculated at the University of Missouri.

It was a secret tragedy. Here was a girl of striking appearance with a voice of rare quality, marked by Fate to make song a mere avocation. Determination was the background with which she worked.

As she pursued her curricular work she caroled endlessly—at study, on the campus and under her breath in the classrooms. Although she did not know it then, the pot of Fame was beginning to bubble.

Fellow students, loving her for her gracious manner and her beauty, were struck with the quality of her voice. She was urged to take part in a campus musical show.

Music moved her—shyness held her back. But she reluctantly accepted the role, and to her surprise was a complete success. She had begun to lick the bugaboo that bedeviled her, at least so far as singing was concerned. She learned that rhythm controlled the defect almost to a point of eradication. That's why she frequently swings one foot as she sings.

It was her first experience with grit as an ally, and it stirred her to follow through. When St. Louis failed to reveal an opportunity for a budding sob-sister, Jane was advised to go to Cincinnati.

Was it her fault that at a party at his home to which a mutual friend invited her, Powell Crosley, Jr., radio manufacturer and station executive, heard her sing? Maybe it was; but whatever brought it about, Crosley recognized her talent and urged her to try out over the WLW microphones.

Paul Whiteman was destiny's secondary tool. While on a concert tour he heard her at WLW and was similarly struck with the rich, warm contralto quality of her voice. He proposed that she journey to Chicago. It didn't take a great deal of inducement as Don Ross, for whom she later was to say "I do," had swum into her ken. And he too was Chicago bound.

Finally even Chicago became too cramped for her expanding talents, so she accepted a network program in New York. In the thrill and ample return from her conquest of the air, she had quite lost sight of the shadow that dogged her. That is—until she was offered a part last year in Ziegfeld's Follies.

For the second time in her life she was called upon to lay a troublesome ghost, and this time she left it hors-de-combat on the field of battle.

She conquered visible audiences as completely as she did radio listeners, and went through her role leaving her admirers entirely unaware of the thing which so had menaced her career.



WENDELL HALL

WHEN the Questions and Answers vogue was epidemic, a Chicago Artists Bureau fathered a set of 34 queries to test the knowledge of radio listeners. It ran the gamut from who made the first radio tour in history, through who has written over one thousand songs with both words and music of his own composition, up to who has been in the music business fifteen years, and whose fans have purchased over 21,000,000 music products bearing his name.

The answer to all of the 34 questions was Wendell Hall.

Those questions revealed one of the most amazing histories in the story of American entertainment. It is doubtful if any other artist has so many accomplishments deserving superlatives as has this red-headed master of the ukulele.

To many who spend their Summers close to nature, the name of Wendell Hall is anathema. That's because he happened to author *It Ain't Gonna Rain No More*, which became the song, not for just a day, not for just a week, not for just a year, but always. Every lake shore picnic grounds and campfire echoed its strains the year Hall first etched it upon public consciousness.

His technique with the ukulele brought the Tom Thumb guitars out of Polynesian obscurity and made them the physical symbol of adolescence. No handy reference guide exists, but the record of young people slain by nerve-wracked parents must have exceeded all existing marks during the post-Wendell ukulele era.

Today, under Hall's influence, the instrument has attained adult dignity, but there are still those who mutter darkly and get a hunted look when a ukulele is plunked in the dark or in a passing car. One of the breed, sponsored by the singer, sells for \$25, and that automatically entitles it to as much respect as Florida lots.

A popular fallacy is that Hall is a Southerner. On the contrary, he was born August 3, 1896, in St. George, Kansas, not sufficiently remote from the border to prevent the typical Missouri drawl from drifting over and getting all tangled up in the natives' speech. Wendell's slurred syllables are the result of this migratory idiom.

Hall started his professional career as The Singing Xylophonist in vaudeville at 21. He was overcome with the martial spirit shortly after his debut, and served throughout the war on French soil with the Fifth Anti-Aircraft Machine Gun corps. This cured him of his taste for percussion instruments, so upon his return to this country he began toying with the stringed ones.

In 1921 he began to scent the potentialities of radio, and made his bow that year over KYW, Chicago. Right then and there the ukulele and chatter song flood began to creep up on the spillgates. It wasn't, however, until a few years later that the inundation set in.

By 1924 Hall had migrated to WEAJ in New York where he added to his mounting list of firsts by being one of the principals in the grand-daddy of all the radio weddings. With four stations attuned to the rites, he wed Marion Martin, of Chicago. They have two sons, Wendell, Junior, and Lowell.

Wendell is tall, lank and a trifle stooped. His genial smile represents a key to his endless popularity on the stage and over the air. He has a weakness for villainous-looking black cigars, of which he smokes about a dozen a day. He is a prolific writer of music and is the perennial god-father. More than 100 boys have been named for him by admiring parents—which somewhat squares up the age of mayhem which he precipitated by "*It Ain't Gonna Rain No More.*"



ANNETTE HANSHAW

ANNETTE HANSHAW is a giggly youngster. She gives the impression of being much younger even than her 24 years. But she is only 24. She admits being born October 18, 1910, birthplace, New York City—and proud of it.

Annette asked this reporter to say that she's nice. And being a gentleman, he promised he would. But he would anyway. She is nice, despite the fact that her family discovered she could sing when she was sixteen months old. You can picture her—a squawking youngster seated atop a piano, singing popular tunes. Early in her teens she knew the choruses of 25 songs.

The subject of this MIKEROSCOPE never took a single lesson. She wanted to be an artist and studied at the National Academy of Design. But in a class of 100 incipient portrait painters there were 99 who could paint better than she. So at the tender age of 16 years Annette started singing professionally by appearing at parties given in the homes of such social lions as the Vanderbilts, the Cushings, the Untermyers. She played her own accompaniment those days.

Papa Hanshaw opened an inn at Mt. Kisco, N. Y., at the time. Annette opened a music shop in the same town. It was great fun. She demonstrated, swept out, and occasionally made a sale. But one day the shop was visited by an official of a phonograph company. He heard the girl's voice. He advised her to make a phonograph test. Annette did, and clicked immediately. She was given a job. Since then more than four million of her records have been made under four different names—"Gay Ellis," "Dot Dare," "Patsy Young" and her own.

Her entry into radio came about in this manner: in 1930 she was invited to appear as a guest artist on the Cliquot Club Eskimo program. The next day a manager phoned her with an offer of a commercial. She accepted. Since then she has been on the air intermittently.

Annette is five feet two inches tall (she hopes). She weighs 103 pounds. She has blonde hair, not too light, and her eyes variously are gray, green or blue, depending upon the clothes she's wearing. She wears a size eleven junior dress and size three and one-half shoes. She used to wear size two and one-half, but her feet have grown a whole size during the past year. She goes in for soft colors, pastel shades of blue, gray and brown; but she loathes green, orange and tan. She usually dresses in sports clothes in the daytime and evening clothes at night. She appears very cute.

Her favorite foods are banana splits, chocolate pudding, caviar and fried chicken. She's nuts about sweets, but she can't eat them on the day she sings because they affect her throat. It just about kills her to go through a sweetless day. She never drinks alcoholic liquor or smokes.

Annette never keeps regular hours. Her main passion in life is to sleep late. She is a sound sleeper. She sleeps in nighties—blues, whites, and flesh color preferred; undies are the same colors. She wears step-ins, hand made ones.

The young singer never has been on the stage. She turned a deaf ear even to the coaxings of the great Ziegfeld. "I'm a-scared," she confided. Annette is an extremely nervous individual. Despite all her experience, she's always frightened before a mike.

She dictates personal answers to all her fan mail, and signs all letters herself. It gives her writers' cramp, but she loves it. Her most enthusiastic admirer is the Prince of Wales, who has a standing order for all her phonograph records.

Her first affair of the heart came when she was in high school. It was puppy love. She fell in and out of love rapidly those days. But now it's different. She's happily married to her manager.



LITTLE JACKIE HELLER

LITTLE JACKIE HELLER, world's champion fly-weight baritone, rode into American consciousness on the ukulele wave. Fortunately he outlived the destructive inundation. He is not a foreigner, as many assume. Perhaps the misapprehension arises from the fact that his life story is Algerian (Horatio). He was a little street Arab—on the sidewalks of Pittsburgh, born May 1, 1908.

Son of the Cantor of Beth Jacob Temple in the steel capital, Jacob Heller, who looked more like a watch-charm than a newsie, peddled his *Worlds* and *Tellies* on the hills that front the William Penn Hotel and the venerable Nixon Theater. With his \$2 uke in one hand and his papers in the other, he did more business as troubadour than salesman. Shrewd beyond his years, young Jacob, one day to be rechristened Jackie, knew that in his voice he had a pay lode if mined properly.

Neighborhood socials, outlying theaters and amateur contests were his media in the formative years. He detested newspaper selling and knew that the only way to throw off the shackles was to bring in the shekels. As he approached adolescence and found that if he wanted a lucrative corner he had to fight the bigger boys for it, he realized that along with his voice his biceps were expanding. So he tried boxing with the leading Pennsylvania fly-weights and licked them, much to his delight.

The turn in his affairs came when Eddie Cantor visited Pittsburgh in a show. A customer of Jackie who knew the comedian, induced Eddie to listen to the tiny news hawk. Jackie took one look at Cantor and shrugged his shoulders.

"Nu," he said, "he's no bigger than I am. What can he do that I can't?" Which must have reflected Eddie's own opinion, as the wide-orbed jester provided Jackie with funds for travel and ordered him to go to New York.

There he was to look up Jack Kriendell, then Cantor's manager. He did, and in his first long-pants suit, the only article except a toothbrush and a clean shirt that had been in the shabby bag he carried to the metropolis, Jackie found himself on the second night of his arrival singing in Tex Guinan's club.

There, as the world's first marathon stool-sitter, he endured for two months. Not wanting to be anchored, he moved about from club to club.

Chicago lured him in 1927, and he went West to sing choruses for Benny Krueger's orchestra at the Uptown and Tivoli theaters. This went on for seven months, during which time Jackie became chummy with a pretty fair young fiddler in the Krueger organization. You may have heard him. Stop me if you have. His name is Victor Young. He's good, too.

Heimweh attacked him then, and he trekked back East where a few squares of Mamma's cocoanut cake did wonders for his nostalgia. Back to Gotham he went for another round of night club and theatrical appearances, which went on until 1932. Then fate, in the form of Jackie's all-time idol, Ben Bernie, stepped in to alter the current of his life. Ben, the old postman, then playing at the Steel Pier, wandered to the 500 Club on his night off and became enamored of Jackie's style and personality.

He made a firm bid for the Heller services, brought his protege to Chicago, and there he has remained.

Jackie weighs 114 pounds and is five feet and an inch tall. He was born May 1, 1908, and his father, mother, three brothers and three sisters comprise his proud family. He is the essence of liberality, but smart about personal management. He lived for many years in the Squirrel Hill district of Pittsburgh—but if you think that was infectious, just try a fast one on him some time.



EDWIN C. HILL

EDWIN C. HILL, whom even newspapermen call "New York's greatest reporter," has become a regular radio feature since his memorable Literary Digest broadcast a few years ago. In all popularity polls, including those conducted by RADIO GUIDE, listeners vote him away up front with crooners, jazz orchestra leaders and blackface comedians. In fact he seems to be the only newspaperman with radio sex appeal.

Hill, famous all over America for his newspaper and radio work, continues to be true to his first love. He has withstood all offers, some running up into the six figures, to give up reportorial work permanently for what others call "bigger jobs." Ed, like many another newspaperman, believes there is *no* bigger job than "reporter."

Once it seemed that he was weakening. He accepted a desk and comfortable swivel chair out in Hollywood as story editor for Fox Films. But only for a short time. He missed the excitement of a hot story, the daily struggle with the battered typewriter in the newsroom, the smell of ink, the roar of the presses at edition time, the satisfaction of seeing big news appear under his name. Hollywood held him for less than a year. Then he returned to newspaper work.

He now divides his time between writing a syndicated column for the Hearst organization, broadcasting and newsreel reporting. He considers radio commentating just another form of reportorial activity.

No radio commentator attained popularity as quickly as Ed Hill. Impartial surveys indicate that his broadcasts on the "Human Side of the News" are one of the most popular of radio features and that when he speaks from 2,000,000 to 5,000,000 people listen. He literally has taken the nation by its ears.

Hill is a Hoosier. He was born in Aurora, Indiana, April 23, 1885. He looks several years younger than he is. As a good Indianian his favorite song is "By the Banks of the Wabash"; as an educated Indianian—Hill attended Indiana University and Butler College—it was foreordained that he would grow up to be a writer.

Young Ed left college to go to work on the Indianapolis Journal.

But New York called him. Like so many other small-town newspapermen he directed his steps to the big city. And it was to the New York Sun that he went in search of a job.

Hill has covered nearly every important big story in twenty years. He is a friend or acquaintance of most of the world's great. If the Sultan of Sulu, or Emma Goldman, or General Coxey, or Dr. Cook or the Prince of Wales are in the news, Hill can write two columns of facts about them out of his store of experiences. He shares this remarkable talent and background with only one other living reporter, Jack Lait.

Among Ed Hill's books, two especially are noteworthy. They are "The American Scene," an inside story of what happened behind the news scenes of 1932, and "The Iron Horse," a novel based on the conquest of the West by the railroad builders.

His favorite actress is June Gail, the former screen star. She is Mrs. Hill. His favorite statesman is Franklin D. Roosevelt. Hill "discovered" the President long before he was Governor of New York.

Ed keeps fairly regular hours and has as steady habits as is possible for a newspaperman. He is nuts about New York City. He no longer gets nervous before a mike. When he talks to you face to face, he speaks rapidly—the thoughts seem to tumble from his mind—but he has learned to adopt a slower and more measured pace when talking over the air.

Mrs. Hill calls him "Bill"—why, no one knows—and has to remember things for him. But he never forgets a fact or a story!



RICHARD HIMBER

EQUALLY at home making melody or making magic, Richard Himber, youngest of the important orchestra leaders, has what is termed Radiodom's most valuable fingers. That's rather a broad statement, but it's true.

Disregarding the fact that Himber directs the twenty men on his Studebaker Champions broadcasts with his fingers, that he coaxes solo and ensemble passages from his instrumentalists by the deftness and dexterity of them, Dick is a violin soloist who ranks with the best; an expert rifle shot; a marvel at sleight-of-hand; a crack billiards performer; and a master of the piano and celeste.

Himber hails from Newark, N. J., where he studied violin, harmony in all its branches, and piano; this before he had been graduated from public school! It's just as well that he did get his theoretical musical education early, because Dick left home before he was fifteen, and joined Sophie Tucker's vaudeville act. In the eleven years that have followed, Himber has at some time or other (1) directed a dance band, (2) performed as a vaudeville violinist, (3) waved the baton at the head of a small symphony group and (4) played in the pits of hundreds of different theaters.

About five years after he had joined Miss Tucker's act, Dick applied at the New York Paramount Theater for a job as pit violinist. The Paramount then was the best-paying job in the business. Everyone laughed when Dick came to New York cold, and informed his few friends that he was going to get a job there.

Himber carted his violin down to the Paramount, played, sang and danced for Paul Ash—and got the job! He held it for a year. Then a young, curly-headed lad with a flair for singing, by name Vallee, was booked into the Paramount, and brought his own band with him. When Rudy Vallee came, Himber went.

That is Himber went . . . right up to Vallee and asked for a job in his orchestra. That was impossible, Rudy explained to the pleasant-faced, red-headed kid. But if Dick wanted to stick around, Vallee was sure he could use him on several private dance jobs. Himber stuck.

When Vallee was at the peak of his fame, Himber was his orchestra manager, booking all of the various Vallee orchestras and running Rudy's office force in addition. The yen to become a maestro on his own, always latent in Himber, was fired by the success of Rudy, and after a four-year association with Vallee, Himber left in June of last year to organize his own orchestra.

Himber knew he had to have something different in his band if it was to amount to anything at all. In searching for a novelty identification, he hit upon using the harp between dance numbers, so that a smooth flow of melody always would be heard from the orchestra. He started the idea from New York's Essex House, with NBC carrying the music across the country. The idea caught on, and Himber later moved into the swanky Ritz-Carleton Hotel with his band.

So far everything went well, except that the big money was still very much in the offing. But when Dick got the Sparton radio hour, that started him. Later augmenting Sparton with the Pure Oil program (aided by Rudy Vallee's recommendation) he came close. And when Studebaker finally selected Himber's from all of radio's best-known bands, Dick was made.

The young maestro's hobbies are card tricks, and he is unusually proficient in them. He doesn't drink or smoke, but engages periodically in ice-cream soda imbibing, which worries him considerably. He's on a diet most of the time, for he doesn't want to go beyond his 175 pounds. He has an ambition to be a movie director. And he was born February 20, 1906.



HARRY HORLICK

ABOUT eleven years ago a young Russian of worried mien presented himself to the program board of WEAF, then owned by the American Telephone and Telegraph Company in New York.

"My name is Horlick," he announced in his funereal fashion.

"No malted milk today," countered a facetious executive.

"I am an orchestra leader" Horlick persisted. "I want to conduct a band on your chain."

"Nets to you." said the program chiefs, and Harry has been on a network ever since. In addition to corralling a multitude of listeners, he has set up a record for sustained appearances.

He is not a Gypsy—at least not by tribal affiliation. But in his search for the unique in the music of two continents, he has led a Nomad life, thus doubling his experience in Nomad's land. His first official essay at wandering came when he went Romanoff to eschew the Volga and seek the refined.

By training Horlick is a violinist, and so proficient a one that he literally fiddled his way out of Siberia to a place, by command, in the Moscow Symphony Orchestra. That was when, as a member of the White Army, he was imprisoned by the revolutionists and slated for the salt mines. A skeptical judge, unimpressed by Harry's claims that he was a musician, ordered him to play in court. Natural talent plus the solemnity of the occasion gave his solo such verve that he was ordered to Moscow.

To the casual listener Horlick is just the conductor of the grocery firm's Gypsies. But to those in the know, he is one of the ablest musicians in the country. He has a bewitching touch with music and possesses the added gift of being able to impart his vast knowledge to his men. It's nothing to see the entire orchestra playing number after number without so much as a lead-sheet in front of the members.

The first person ever to be impressed by Harry's playing was his older brother. He broke down and wept when he heard the six-year-old youngster play a number on the violin he had made for himself. He had to construct his own instrument because his father couldn't conceive of music as a means of support.

But the sympathetic brother, himself a concert master of the Tiflis, Russia, Symphony orchestra, sensed the talent in the child's self-taught performance and interceded successfully. Young Harry was sent from Chernigow, the family home, to the Tiflis Conservatory, where he made a name for himself. He has become distinctive in America by being one of the few musicians not to have come from Minsk, Kiev, or Vi'na.

The five years spent in the famous Russ conservatory were brought to an abrupt end by the outbreak of the war. Along with all of the other able-bodied males under the Czar's regime, he was hustled into uniform to battle Turks until the day that Communism resketched the Muscovite scene. Followed the episode in court when he was assigned to the symphony orchestra, of which he later became concert master.

Red Russia failed utterly to intrigue him, however, and he made the break which landed him in New York, facing a new world and able to speak only in his native tongue. But his precise fiddle spoke a universal language, and its appeal managed to furnish him with sustenance.

Harry denies he wrote a number generally accredited to him, "Two Guitars." He merely reconstructed the piece, he says, from a Russian Gypsy folk air. His months of sea travel from Europe to Ellis Island left its virus in his blood. Next to being a musician, he says, he would prefer to be a sailor.

He is single, five feet, seven inches tall, and weighs around one hundred and fifty pounds. And July 20, 1896, is his birth date.



SHIRLEY HOWARD

THE mailing room of the National Broadcasting Company in New York provides two receptacles for Shirley Howard's mail. This is not solely because of its volume. One reason is that as much mail comes to her as "The Voice with a Tear and a Smile" as comes under her name. That's how widespread has become the rather ponderous title bestowed upon this youthful contralto.

Shirley Howard's success breeds one of those paradoxes which seem never to reach a solution. The problem is, did Rudy Vallee aid in her achievements, or has her artistry helped to build up the Vallee prestige? Whatever the answer, it was Rudy who called the attention of network officials to her brilliant voice. He heard her over a local Philadelphia station, and her notes scarcely had died when Vallee had his agents on the phone to learn something about her.

Through his intervention she was requested to appear in New York, and a week later had signed a contract for two sustaining programs a week. But Vallee was not the only one intrigued by her lush notes. Three weeks later the executive of a brewing company chanced to tune her in, and he didn't even stop to dally with agents. He appeared in person at NBC studios. The next week Shirley had made her professional bow.

And that's just about the backbone of Shirley's rise to the top. It has been so progressively rapid that she hasn't had time to count the steps, but she must be of uncommon fiber because it hasn't left her the least bit dizzy.

At twenty-three she still has the naive sweetness of a sixteen-year-old, an adolescent quality not particularly compatible with her frustration numbers, songs which she does in a style that implies a series of bitter experiences.

Perhaps her poise is the outcome of her frank acknowledgment that luck has been a dependable element in her success. While she has worked hard, always pointing toward a radio career, she is the first to confess that only the blend of her talents with an extra jigger of good fortune can account for her accomplishments in so short a time.

"All that I am I owe to my teacher," is one platitude which never will flow off Shirley's tongue. She hasn't had a singing lesson in her life. In Brooklyn, New York, her native heath, she was just a singing kid going back and forth from school. As she reached high school age the quavering quality of childhood left her voice and in its stead there remained a throaty, rich tone made to order for the current ballad trend.

Added to all of this she is a veritable little vocal heretic. She absolutely has no ambition ever to appear in concert or opera, and would rather sing a blues song than own the Kohinoor diamond. She's been flirting with a threatened nervous breakdown for a year or more now, has harbored plans many times for a vacation to find surcease from the turmoil of continuous labor—is, in fact, as sound as a young colt and would die of ennui about the third day of a rest cure.

On one of the occasions on which she was about to depart for Bermuda, she met Vincent Lopez, who inducted her into the mysteries of his hobby, numerology, and convinced her she was destined for endless good health. But she finally got that Bermuda trip in during the Winter of 1934.

Radio is her hobby. Next to being on a good program, she prefers to listen to one. Her weakness is a hot dance band. She is adept at bridge, and has an odd penchant for thinking up and concocting new culinary mixtures. She tries them on her guests—but, after all, for the privilege of a few moments with Shirley Howard, what harm in a couple of pains in the tummy?

Send her a birthday card on July 23.



WAYNE KING

IF A SPONSOR or a booker came along on Friday, the 13th, with one of those near-million-dollar contracts to which he is so accustomed, Wayne King's highly developed commercial instinct probably would impel him to sign up without reckoning the possibility of a baleful influence.

But he thoroughly disapproves of having his band photographed, on the assumption that it might be unlucky. That's an inexpensive superstition which he can indulge as a sop to his tepid belief in occult or other external influences. King hardly could have spent so much of his time around theatrical folks without absorbing some of their characteristics—but it is almost a certainty that secretly he disdains fetishes in favor of a solid faith in the efficacy of hard work and complete thoroughness.

His elevation to wealth and fame has been the direct result of that very formula. Surely Wayne hardly could be charged with having enjoyed a luxury-fitted trip to achievement. He typically is self-made, and the finished product is a tribute to his flair for perfection.

Some persons require a lifetime to round out a job of this sort. King has accomplished it within the span of his 34 years. Unquestionably he is the busiest orchestra director in the country today—save possibly Rudy Vallee—and it is doubtful if Rudy has to spot the Chicagoan anything in the matter of annual earnings.

King, known to his intimates as Harold Wayne King, had a rather grubby sort of start in life. His mother died when he was a seven-year-old boy in his home town of Savannah, Illinois, and as his father, a railroad man, was compelled to be away a great deal, the youngster was robbed of the ideal home setting which normally is essential as a background in the success pattern.

Fortunately, there were a grandfather and a grandmother and the usual host of aunts and uncles to foster the four motherless boys, but at best home was a transitory affair dictated so by the economic status of each particular group. Wayne's dad, sensing the unbalancing effect of this migratory style of living, rounded up his brood and made a home for them in Missouri.

At an early age Wayne demonstrated an excellent musical sense, but was robbed of the opportunity to develop it by the necessity for contributing his part in the upkeep of the family. He earned 75 cents weekly as a physician's office boy. The call of the rails brought a fresh series of upheavals to the boys as their father moved frequently, but something of permanency was in their trek to Iowa. There Wayne worked first as garage mechanic and later as bank clerk, all the while developing his skill on the clarinet which was a 15th-birthday gift from his Dad, and which later he was to discard for the saxophone that has brought him so much fame.

But that clarinet contributed much to the King story of success. With it he managed to earn his way through Valparaiso University, and to lay away sufficient excess to finance his early days in Chicago. While King was harbored in a neighborhood Y.M.C.A. he decided the saxophone was the coming instrument for the toot ensemble. Because of neighborly protests, he was compelled to practice into a pillow but that failed to cramp his style.

He practiced assiduously at nights and worked in the daytime, but the musical path to fame already had been carved out for him. Eventually he found his feet upon it by way of a band job. His selection to lead a new orchestra in process of organization by his employer, was recognition of his artistry—and it opened for him the door to all that is his today.



RALPH KIRBERY

DON'T stop me if you've heard this one—there are lots of people who haven't. It's the one about "Dream Singer" Ralph Kirbery being awakened during a hotel fire and bursting into song, thinking he was once again at the microphone doing his pre-dawn stint. Ray Perkins vouches for it—and the Perkinses don't lie, suh!

The curse of that Witching Hour warbling will pursue Kirbery as long as folks of anecdotal tendencies follow their tale-weaving. His was the lilting baritone voice which used to break forth upon the stilly night with dance bands to the right of him, dance bands to the left of him, his but to do or die for dear old NBC.

The songster was born August 24, 1900, in Paterson, N. J., where he lived and attended school until he was eighteen. He is a little reticent about admitting that it took a world upheaval to get him out of high school, but he's proud of the fact that he deserted his classes to join the army in 1917. For reasons unexplained, he appealed to recruiting chieftains as ideal material for the tank corps; so that's where he landed and where he remained until the end of hostilities. Between spells of conveying his cast-iron sedan over shell pits, he entertained his fellow warriors with snatches of song.

Those mates-in-arms were enjoying gratis what was destined one day to cost sponsors and networks plenty of money; more money per day in fact than Ralph was earning a month as chauffeur of a 1917-model juggernaut.

The return to civil life had its general post-war effect on Kirbery. He was miscast in several commercial roles before he landed on his feet in front of a microphone. As an oil magnate in Ranger, Texas, he was considerably like the wells in which he was interested—anything but flush.

Harking back to his experience with the snorting chariots of war, he decided to try automobile selling; but the talent which he already was harboring found no outlet in his discourses on horse-power and free wheeling. At the behest of a friend he became a flour broker, but was never able to get into the big dough. He abandoned the field broker, but wiser.

Back at home he whiled away the tedium by singing again for his Legion buddies of the Paterson Post. The professional butterfly was beginning to stir in the drab business cocoon, and it emerged shortly in full brilliance. Local stations, sensing the appeal for the impressionable sex in Ralph's voice, urged him to sing before the microphone.

From then on it was only a step to a New York sustaining program, and commercials inevitably followed. Even astute network officials capitulated, and NBC tendered Kirbery the contract which led to the midnight broadcasts and the appealing tag, "Dream Singer."

The name is purely titular, because Ralph is not of the stuff that Dreams are made of. He is a robust, compact lad weighing 185 pounds, thoroughly masculine, and reaching an altitude of six feet. He is brown haired, with eyes to match; and doesn't particularly relish his lure for the ladies, save as it contributes to the exchequer.

Many a dilatory husband, lagging homeward in fear of a shrewish greeting at 1 a. m., has been surprised by the affability of his wife's welcome, not knowing that the mood was the soothing effect of Kirbery's ballads. When recognition is being parceled out, it might not be an unsound idea for the Married Men's Benevolent Protective Association to run up some sort of suitable tribute to Ralph Kirbery.



ROSEMARY LANE

ROSEMARY LANE was brought up in a college town, it's true, but the prominent feature of her knowledge is her glamour school education. She was a cum laude student in that branch of learning, and will go on through life reflecting credit on her alma mater.

She is just a quarter of the most unusual feminine team that ever originated in one family, but by any standards she is the All-American quarter. Born Mullican out in Indianola, Iowa, she adopted the name Lane which her sisters long since had aggrandized by their own brilliant achievements. But Rosemary never was destined to shine in reflected glory.

Nature, evidently feeling that it was just about running out the Mullican string, decided to give Rosemary all that the other girls had, plus a lot of embellishments overlooked, in part, in the fashioning of her sisters.

That name Mullican was almost prophetic. The four girls (there is a fifth, but less-known sister) have had an entire nation in a stew ever since their graduated public appearances. If Rosemary couldn't sing a note she wouldn't have to worry about tomorrow's groceries. Artists in search of perfection in their models, also fashionable dressmakers, keep the Lanes' Manhattan telephone busy asking the boon of a few moments' modeling by the shimmering, alluring Rosemary.

To many who have read glowing descriptions of both Rosemary and her seventeen-year-old sister Priscilla, it always has seemed strange that the girls have not been featured in motion pictures. Well—it's no fault of the film executives that they haven't.

Both the girls have been solicited for the talkies—tempted with financial bait that would wither the souls of film stars of the silent days. But Rosemary has held out for an extension of her present activities, radio and the stage, until she has wearied of them. After all she still is young; she was born out there in the shadow of the tall corn and under the restricting influence of Simpson College, on April 4, 1916.

So she calculates that when she has worn down her appeal for her present audiences she can take up the motion-picture field as an entirely new career—and she is a career woman with an ingrained capacity for arriving at her predetermined goal. She was not much more than six years old when she began to pursue music with a definite aim in mind. Long before her voice had matured sufficiently for its quality to be appraised, she was becoming proficient at the piano.

Something of her spirit of application and determination is revealed by the fact that even at so early an age she thought nothing of practicing six to eight hours a day. That really comes under the head of doggedness, and was more clearly displayed during her early teens when she was adjudged frail and in need of outdoor exercise.

On a swinging bar in her own back yard she took up the intricacies of the flying trapeze, taught her sister the rudiments of tumbling and together with the younger lass formed an athletic team that won prizes in stiff competition in several fields of sport. So that she not only flies through the air with the much publicized ease, but she can maintain the same pace in the water—and on the cinder path.

What price mere beauty to a girl like that? She really has what it takes vocally, spiritually, mentally and physically. Yes, nature was in a prodigal mood that memorable Spring out in Indianola, Iowa.



JEANIE LANG

JEANIE LANG is the last of a vanishing race. She doesn't smoke or drink, having taken the pledge several years ago at the instigation of her grandma who is a state superintendent of the W.C.T.U. When she's in New York she lives in an apartment hotel run in conjunction with a church, and on Sundays she attends that church, the Calvary Baptist, made famous by the late Reverend Doctor John Roach Stratton.

Jeanie was born in a St. Louis suburb, Maplewood, on December 17, 1911. Her youth was quite like that of any other small town girl. She always was crazy about singing, and in high school she managed to get in every play. The stage became an obsession with her, frightening her mother and father, not to mention grandma, the state superintendent. They were afraid she'd go on the stage.

Then Papa Lang had a brilliant idea. Said he to Mamma Lang, "Let's take Jeanie to Hollywood and show her what a terrible time actors have of it." So they went to Hollywood.

Visiting the studio where Paul Whiteman was making "The King of Jazz," Jeanie was introduced to the great maestro. He said to her, "Do you sing?" Jeanie answered "Yes," while her folks interrupted with shocked noes. Paul was looking for a young girl, however, and insisted that Jeanie take a mike test. He taught her "Ragamuffin Romeo." He liked the playback so much that he engaged her immediately. Jeanie reacted in a typical feminine fashion. She fainted.

That was three years ago. She wasn't 20 then. After "The King of Jazz" she made 35 shorts for Warner Brothers. Her radio debut was made on Earl Anthony's Los Angeles station. While broadcasting late one night she was heard in New York by Jack Denny who had just come to the Waldorf. Denny wired her: "Come East at once." Again Jeanie fainted. She usually faints when anything good happens.

She arrived in New York July 11, 1932. Her arrival was accompanied by chills and fevers.

Jeanie is five feet one in her heels—very high heels. She refuses to commit herself as to her exact height in stocking feet. She tips the scales, unadorned, at 100 exactly. Her hair is black in Winter and dark brown in Summer when the sun gets at it. Her eyes are extremely dark, practically black.

Jeanie likes white clothes. She usually goes in for tailored stuff. Her evening gowns, however, must be fluffy.

Her parents visit her every three months. She's still Mama and Papa Lang's girl, except—she's married to Arthur Lang, her second try at matrimonial happiness.

Art will tell you she's panicky about movies, almost every picture sending thrills of pleasure up her spine. If Clark Gable is in the picture the thrills not only go up her spine, but down, zigzag and crisscross. In addition to Gable, Jeanie also likes perfume, mostly Shalimar. When she was on the Coast she used to get \$25 bottles in from Agua Caliente for \$11. So her bureau drawers are just full of Shalimar. Jeanie has four brothers, but no sisters. Two of the boys are older. Her folks now live in Phoenix, Arizona, where the four boys glue their ears to the radio whenever their sister is on the air. Papa's in the lumber business.

Don't bother writing your proposals, as she gets 300 a week now. She sleeps in pajamas, pink ones, finding that nighties interfere with her slumber.

She wears panties in the Summer and snuggies during the Winter—color pink. In reply to the question eliciting aforementioned facts, Jeanie also stated that her cheeks were pink. In other words, she was practically embarrassed!



FRANCES LANGFORD

THERE are a lot of persons who credit Frances Langford with suffering from a hermit complex; others simply swear that an inferiority complex is her difficulty. But the fact probably is that she has a good old-fashioned case of nostalgia.

After all, Frances still is only 22 years old and she's been away from her home at Lakeland, Florida, for more than three years. Not all of the lyrics about the lure of Dixie are predicated on a maudlin theme. There must have been something that prompted the sentiment in the first place, so it's natural to assume that Frances really longs for the sunny South.

A rapid glimpse around her apartment, to which she would far rather retire to read than run around on parties, will help to crystallize the assumption. Here and there in the apartment are tropical plants potted and blooming, and in a specially constructed aquarium near a window is an alligator.

Now, Frances doesn't go in for Saurian pets. Flowers, after all, do grow in hot-houses—but an alligator is a definite link with her native state—and so that gator is installed in regal splendor. He's home folks.

Frances has come a long way since the memorable day when Rudy Vallee first heard her singing in her full contralto tones over a Florida station. But part of the way was the direct result of that chance hearing. Rudy was so certain that she was destined for bigger things that he practically commanded her to go to New York. He made her debut significant by arranging it as a feature of one of his Thursday night Variety hours.

That kind of sponsorship didn't do anything to hinder the young singer's career, but it was by no means the sole key to her success. Back of it all she has a stirring voice and an unusual style of vocal expression, plus a personality of striking charm.

Her shyness already has been explained in part, but it is a heritage, also, from the days when she was a popular singer at Southern College. She was asked to do a solo on so many occasions that she became afraid the other girls would think she had set out to exploit herself. Doubtless her fellow students were prouder than she of her talent—but at that they must have been surprised when the soprano they knew blossomed forth in the limelight as a contralto.

That goes back to a surgeon's scalpel, or whatever instrument it is that they use to detach ailing tonsils. As a youngster Frances always had been troubled with enlarged tonsils, and once it was determined that music should be her career, it became imperative that the offending organs be removed. "Nothing to it," they said. "It's no more than having a cold."

But there was more to it—much more. For three weeks 16-year-old Frances nursed a sore throat. Then came the urge to sing again. Selecting one of her favorite numbers, she ventured a few notes. To her they sounded positively subterranean. An entire nation knows the quality of those tones today, so while they may have amazed Miss Langford for a while, they were good enough for Rudy Vallee. And he ought to know his way around the scales.

At 22 Frances still is single, and despite her Southern origin she is decidedly not lazy. She is an energetic worker. While featured in a stellar role in a musical comedy she carried three commercial radio programs a week.

Unlike many of her sisters-at-large, she simply yearns to put on weight. But pounds somehow elude her, and despite her hearty appetite she cannot exceed 100. She is five feet three and one-half inches tall, dusky, has black hair; was born April 4, 1913.



ANN LEAF

THEY named her "Mitey" Ann Leaf because she's only four feet eleven inches tall—or would you call it short? Ann was born in Omaha in the year A. D. 1906 of a June 28th, and when only five years old she began to show an interest in music that was more than mere childish curiosity. She would listen to her older sister practicing the piano and then afterwards, when everyone left the room, she would climb up onto the bench and entirely by ear pick out with one small—and usually stick and grimy—finger the pieces she had just heard.

This went on for several months until finally the cracker crumbs on the bench and the keys sticky with jam incriminated her. Instead of spanking her, Ann's father took her to a children's recital at the studio of one of the leading piano instructors in Omaha. A prize was to be awarded to the one who played a chosen selection best. After listening to them all, Ann asked to play. Who do you think won? Well, you're wrong. Ann didn't win, but her performance showed such a fine musical talent that soon afterward she began studying in earnest.

The next few years were occupied with academic and musical studies at home and in New York. It was not until after her graduation from school that she started studying the organ. She mastered it in one Summer.

When it came time to look for a position Ann discovered that her tiny size was against her. Even in her big sister's clothes she still looked like a kid. She did, however, land a job at last in a Los Angeles movie house, accompanying the then silent films. Her career shot forward quickly, and she soon was organist for the largest picture palace in town.

Then, unfortunately for her musical career, love came into her life. Ann got married and traded the organ for domesticity. When she found that it took all her day to prepare a simple meal, she decided to go back to music. She and her husband could eat in restaurants, after all.

Among her outside accomplishments she boasts a good game of golf and bad games of tennis and bridge. She can't swim but does love to duck in the ocean. More often she gets ducked. Her hobbies are buying lounging pajamas—any color as long as they're loud—and writing poetry about roaches and people. She feels there is some kind of philosophic connection between the two.

Ann keeps fairly regular hours and is a sound sleeper. She gets settled for the night and sleeps right through without turning or snoring.

She is formed like a little Venus. She has raven black hair, dark, penetrating eyes, and a sweet smile. She makes friends easily and likes people. And most people like her.

New York is her favorite city. She still gets a tremendous kick out of it. She likes everything connected with the city, its noise, rush, hustle and bustle.

But she has two grievances against broadcasting. One is her absorption in her work, which dulls the pleasure of her other occupations and pastimes. The other is the indigestion she gets from the pop-corn and maple sugar one of her admirers sends her by mail, and which "Mitey" simply cannot refrain from eating.



LITTLE JACK LITTLE

LISTENERS who become devotees of Little Jack Little—and most of them do—seem automatically to adopt the slogan, Little or Nothing. That's because they have learned to expect so much of him—and all he gives them is Little. Who could ask for anything more?

It's all very paradoxical and only arises from a youth's ambition to find a job at a time when his own name was just so much poison to the persons from whom he was seeking the job. They were the officials of the Keith vaudeville circuit, who at that time were warring with the Shubert theatrical faction over rival attractions in and around New York City.

John James Leonard, late of Waterloo, Iowa, and a native of London, England, had just finished a swing around the Keith's Manhattan circuit as a singer and pianist. For the immediate future he was all washed up, so far as Keith time was concerned. Variety acts were so plentiful in those days that return engagements could be far between.

So John James of London and Waterloo decided to brave the Shubert offices. "Stay away," he was warned by the more experienced, "Or, better yet, change your name and tell them you've never played in New York before."

"Who'll I tell 'em I am—Paderewski?" asked the pianist.

"Naw," said his literal-minded adviser. "Don't try to be a big shot. Take some little name they never heard of." Little name! There was the answer in pellet form, so John James Leonard became, for the sake of cakes and Tea—although Tea doesn't come into the picture until later—Little Jack Little.

The Tea matter might just as well be disposed of right here. That's the given name of the young lady to whom Jack was married around eight years ago. And Tea Little has been his constant inspiration ever since. Oddly enough, he never for a moment has had a cloud to disturb the complete peace of marital adventure—yet the most popular song he ever composed (and he writes many hits) was *Jealous*.

Funny how some guys can make capital out of the other fellow's troubles! But that situation reverses itself, too. Much trouble has been made out of the other fellow's capital, which is what occurred when Jack unwittingly launched on the public his ditty, *A Shanty in Old Shanty Town*. The piece became the standard trial for every radio auditioner for about two years.

The tunes *Ting-a-ling*, *Because They All Love You*, and others from his facile pen all rationalized themselves and served merely to increase his increment and establish his versatility.

Probably so long as radio endures it never will produce a stranger story than the very unusual case of Little Jack Little. Almost since ether entertainment became national in scope, Jack has been on the air. But in spite of a tremendous popularity, *Always a Sustainer*, *Never a Prize*, seemed to be the cross he was destined to bear. Listeners and radio executives loved his highly individual style—but nary a sponsor would walk up to the wicket and lay down his cash. It was all very discouraging, so after summarizing his situation, Little decided that what he needed was a band as a background. So he organized one, went into a New York hotel with it—and awaited a commercial Santa Claus.

Things didn't change a bit until one day not so long ago—when who should come riding out of the East like young Lochinvar but an advertiser bent on seizing Jack as an attraction! The band? Oh, no—not by a jugfull. He wanted nothing but Little Jack Little with his whispering baritone and that magic piano! So Jack did a solo for the sponsor, after all those years of waiting.



MARY LIVINGSTONE

MARY LIVINGSTONE had accepted Jack Benny "for better or for worse." One day when he needed a stooge for his vaudeville act, and elected her because she was his wife and the first person at hand, she consented. She figured that nothing could be worse than stooging. That was six years ago. She's been stooging professionally for Jack Benny ever since. But in private life he's her stooge.

Mary was born in Seattle, Washington. She has one brother and one sister. Her sister is married to a theatrical man. Mary blames her sister's husband for launching her on a stage career. She went to school in Vancouver, and was graduated from high at the age of fifteen. Then her folks moved to Los Angeles, where she went to business college. She used to be able to type a hundred words a minute, but now she says it takes her five minutes to pick out one word.

When she was seventeen Mary took a job as a hosiery and lingerie buyer. She liked that. She has a passion for lingerie, tailored stuff; has drawers and drawers full of filmy things now—pinks and blues especially.

After a year Mary quit her job and became a home girl. She was always a popular kid, invited to a different party every night; liked to dance, and still does on every occasion. She never tries to lead her partner, but gives him a dirty look if he steps on her feet. Jack is a divine dancer.

Jack first crossed her path when he was appearing in the Orpheum Theater in Los Angeles. Mary's brother-in-law introduced them. Jack took her out a few times, but the conversation was not particularly serious. Mary didn't think so much of her future husband the first time she saw him. But she adores him now.

Her radio debut came about in this manner: A couple of years ago, shortly after Jack first went on the air with George Olsen and Ethel Shutta, the script was short one night. Jack decided to fill in with their vaudeville act. He and Mary did. After that Mary remained off the air for a few weeks, but when people wrote in to ask who the girl was, she got her part back.

In Winter Mary goes in for somber colors, but lets herself run away with pastels in Summer. There are 40 pairs of shoes and 30 hats always in her closet. She doesn't get a chance to wear half of them. Mary dresses according to her own individual taste. "The style can be hanged," she says, and wears whatever looks good on her. She gets into a 12 dress, 5 shoes and 21 1-2 hat.

Mary is especially fond of furs—minks and ermines attract her and look well on her; she loves jewelry, mostly diamonds. That's why Jack thinks she's a little extravagant. Her first piece of jewelry was a ring her father gave her for graduation. It had a tiny diamond, but she thought it was the biggest thing in the world. Now she has a lot of diamonds. She loathes night clubs, but spends most of her time at the movies. Joan Crawford is her favorite actress. As for men, Herbert Marshall makes her heart thump the loudest.

Mary is an inveterate card player, not so good at contract, but she can play Russian bank all day and night. She's a terrific gambler, especially when it comes to roulette. Travel is one of her hobbies. She loves London and Honolulu, but thinks no place in the world compares with New York.

Mary goes in for plain food. Her favorite meat is broiled steak, rare; not much on desserts, prefers fruit. She likes candy but doesn't eat much, in order to keep weight down. Weighs 118, and is five feet and a half inch tall. Outside of forsaking candy, she doesn't have to do anything to control weight. Her closest friends are Mrs. Jack Pearl and Gracie Allen.

Gracie lives immediately above her, and if they had a dumb waiter they could carry on dumb-waiter conversations. This way they have to use the house phone.

Attractive dark brown hair, large brown eyes and dark complected—that's Mary. Send her a birthday card on November 27.



VINCENT LOPEZ

VINCENT LOPEZ is a fan for numerology. He's been studying the occult science for years, until by now he knows as much about numbers as anyone alive. Numerology has done him loads of good, he finds. One lucky break was that he didn't have to change his own name. The letters in it were auspicious, or whatever it's called, and so he succeeded in life without having to make any major alterations in his monicker.

Vincent is 36 years old. He was born December 30, 1898; he weighed ten pounds at birth. His father was Portugese, his mother Spanish, and a baroness at that. But he and his one sister, Marie, both are Americans. They were born in Brooklyn.

The quietude of his early surroundings has pursued him to the present. Although he earns his living by leading an orchestra and playing music in crowded night resorts, his favorite pastime is sitting at home, alone, listening to phonograph records. His favorite recording orchestra is Vincent Lopez'.

Perhaps his music is so good because he's ambidextrous. He can hold the baton in either hand, but usually it's the right. The orchestra watches his left, however, because the right is a sham. He really directs with his left.

Vince's first Broadway job was at the old Pekin Restaurant, where for \$35 a week he played the piano while the orchestra rested. Now his earnings are more than a hundred times that.

The orchestra leader is an exception among successes. He doesn't say to interviewers, "The way to reach the top is through hard work!" In fact Vincent doesn't believe in hard work. He rises at 10 a. m., spends a few hours in his office answering mail and holding auditions, then takes it easy for the rest of the day till it's time to play at his night spot.

Lopez introduced the rhumba to America. He prides himself on the achievement.

He is sentimental—in the same way as is a young girl just out of finishing school who saves old programs, trinkets, letters, and dance cards. Lopez also keep a diary.

Vincent has been married once. Also divorced. Girls go for him in a big way. He goes for girls in the same way. He prefers blondes. But he doesn't like girls who smoke.

If you want to get in good standing with Lopez, tel him he looks like a life-guard. You see, he has a naturally pallid complexion; tries to get sun-tanned—beach in Summer, alpine lamp in Winter. If a girl raves about his tan, he falls like that!

He is five feet six inches tall. Weighs about 160. Is conscious of his shortness, so he wears shoes with high heels. Wears dark clothes, even in Summer, and dislikes people who wear light clothes.

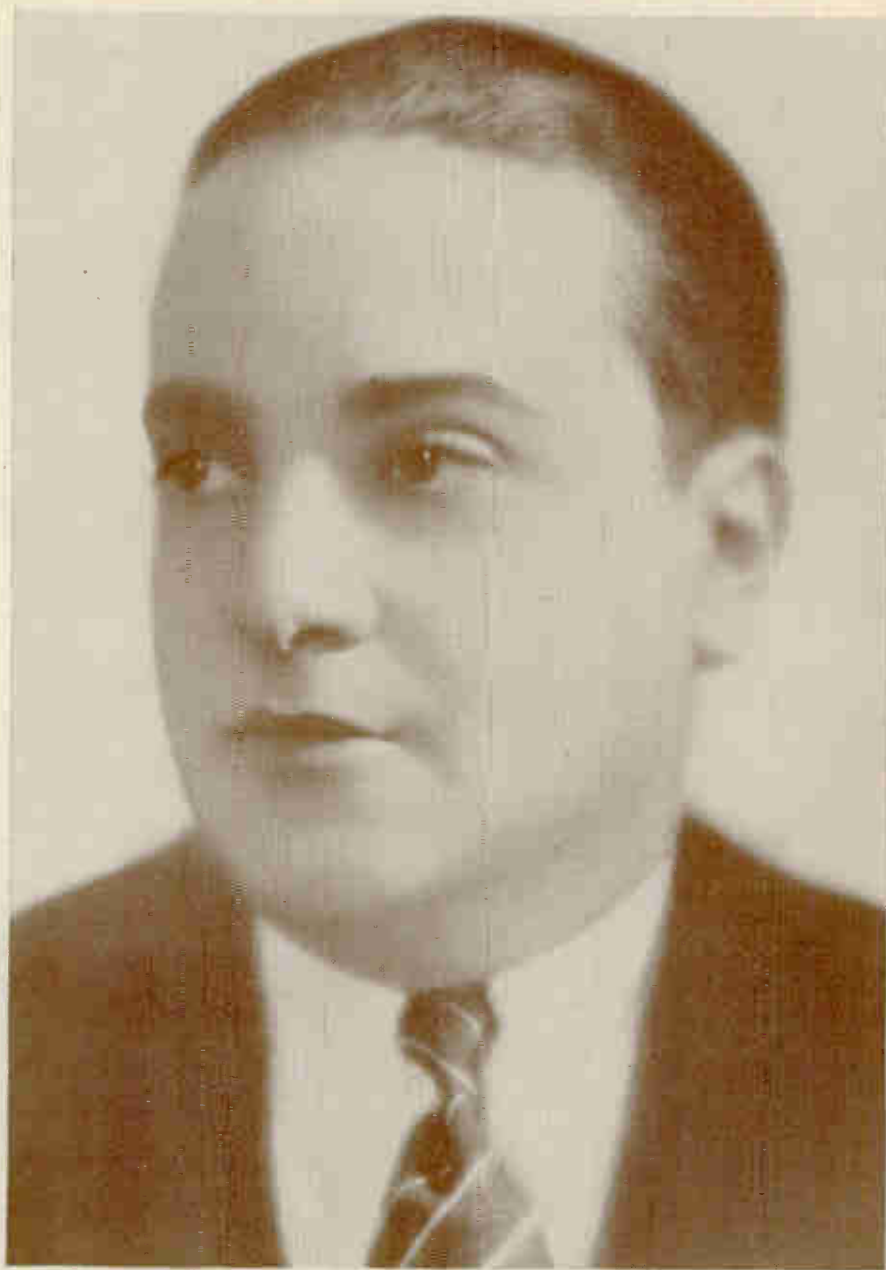
A canard about him is that he closes his eyes like a lovesick swan kissing his sweetheart while broadcasting. He really doesn't close his eyes; it's just that he has such long eyelashes that from a distance his eyes always look closed. He doesn't even close his eyes while kissing.

Lopez seldom laughs, but occasionally smiles. He wears glasses while reading. Myopia is his trouble. Can't recognize friends on the street because he's near-sighted.

He studied the guitar, mandolin and piano as a kid. At the age of 13 he went to St. Mary's School, Dunkirk, N. Y. Family wanted him to be a "man of the cloth." Studied there for three and a half years, after which he played piano in a Brooklyn cafe.

His favorite food is dessert. Often he starts a meal with sweets. He's crazy about honey, preferring it out of the comb.

His middle name is Joseph.



JAMES MELTON

JIMMY MELTON is a Southern gentleman, born January 22, 1904, in Moultrie, Georgia, where some of the townfolk still re-fight the battles of the Civil War over their mint-juleps.

He enrolled at the University of Florida, later attended the University of Georgia, and then was advised to study voice. This he did at Ward Belmont, in Nashville, a fashionable girls' school, but there he had the excellent coaching of Gaetano de Luca, the opera singer and celebrated teacher. He made pin money meantime playing the saxophone in college dance bands.

School days finally over, the youthful tenor-saxophone player decided that New York would afford his best opportunity. Someone had told him that he was just what they needed in New York, a tenor-saxophonist. Jimmy believed implicitly—until he arrived on Broadway.

It was harder to get an audition with Roxy, he found, than it was to break through a football line. He thought for a while of going back to the football line, professionally. But after a week of pounding at Roxy's door he wore down that great man's resistance and got his audition.

P. S.—He also got the job, and was added to Roxy's gang.

Jimmy Melton is tall and dark. But his favorite type of companion of the fair sex is several inches shorter than he; also she should have light hair. He is happily married to a wife who meets the above description. She is a writer.

Jimmy married Marjorie Louise McClure, of Akron, Ohio, in June, 1929, after meeting her at a concert in the home of Frank A. Seiberling, sponsor of the program of that name.

Jimmy's entry into show business was in 1927, the year he came to Manhattan. It was his voice that sang Erno Rapee's then popular compositions, "Seventh Heaven" and "Diane," the incidental music to the screen productions of "Seventh Heaven" and "What Price Glory" as presented by Roxy.

After joining the Revelers Quartet, of radio fame, Jimmy withdrew entirely from the stage. His reason was simple: he feared that the arduous grind of theatrical life, especially that experienced in a presentation house of the type presided over by Roxy where there were four or five performances a day, would ruin his voice.

He best likes to sing American ballads. That is one reason he is so tremendously popular over the air. Radio audiences, a survey has shown, prefer familiar American folk music, and Jimmy is enough of a psychologist to know that. Melton is a sound sleeper. He sleeps in pajamas.



FRANK MUNN

THERE is no dependable data on Frank Munn's first revelation of a magnetic tenor voice. Some biographer tends toward the belief that it all happened at the time Frank, while sledding, was run over by a beer truck. He is said to have murmured "O Sole Mio" so soulfully that the Italian truck-driver absent-mindedly took him to a New York conservatory of music instead of a hospital.

But there is no getting around the fact that he has a magnetic voice, regardless of the circumstances of its discovery. It is so appealing, in fact, that in the past ten years Munn has been on the air at least once a week without a single interruption. Most weeks he has broadcast many more times than once.

If he seems to display a preference for the tear-stained ditty, *In the Baggage Coach Ahead*, that should not prejudice the listener. One phase of his career was devoted to railroad engineering and Frank is charged with making all his hauls in reverse just so that he could intone the dirge as he fingered the throttle. That automatically put the baggage coach up ahead and justified the tune.

It should be apparent from his singing that Munn is Irish. He is a product of the Bronx, New York, where he was born on February 27, 1895. He is the son of a policeman. Because of the early death of his mother, he was raised by his father and grandmother. But theirs were merely the guiding hands, as Frank did most of his own rearing in the fashion peculiar to husky lads brought up in a busy and crowded metropolis.

Munn's first job had a tremendous influence for rhythm in his life. He was shuttle boy in an embroidery factory; he hummed in cadence with the precisely timed machinery as it turned out its quota of edgings and fichus. Humming led to singing, and the singing led to the realization that his voice was one of rare quality. As a boy Frank had done very little singing in the bathtub for the simple reason—well, he was just a boy growing up, and maybe his grandmother wasn't always on hand Saturday nights.

So word drifted back to his family that he was blessed with talent, and it was arranged for him to take vocal lessons. He studied under Dudley Buck. Before long he was a favorite artist in church minstrels and similar media of social entertainment.

When he was 25 years old, and radio hadn't grown beyond its embryonic stages, he was asked to perform before the microphone. Even the inefficient equipment of that day failed to distort his ringing tones. From that time on Munn was not concerned about remuneration or engagements. His records have been best sellers ever since.

Radio fame came to him when he was introduced as Paul Oliver on a soap program. The synthetic title was compounded to build up the name of the product. He later held out for his own name—and that's how he's known to millions today.

Frank's figure is as nicely rounded as his voice. Only five feet and seven inches in stature, he weighs 220 pounds; when he sings he puts every ounce of that poundage into his work. Maybe that's the reason football is his favorite sport, and several gridiron stars his particular heroes.

Truly of the city, Munn characteristically craves rural life and surroundings, and seeks them at every possible opportunity. Being single, he can indulge his bucolic yearnings at will. He meets at least half of Celtic specifications, as he has black hair but eyes that are brown instead of blue.



OZZIE NELSON

THAT NAME Ozzie, by which Bandleader Nelson is known so widely, proved a boomerang to his father and mother. On the Ides of March back in 1906 in Jersey City, the parents held a cribside council over their newly-born son. "I want him to have a name that will forever bar his being nicknamed," declared his mother. "I agree with you on that," added Nelson, Senior. And they selected Oswald, because for the life of them they didn't see how anyone could nick that.

And on the first day that the youngster toddled off to school at the age of six, he was christened Ozzie by his classmates. That's the one thing the folks had overlooked completely—a veritable Achilles' heel in the naming over which they had wrestled so earnestly.

The maestro himself takes fierce pride in the nickname. He always has had a dread of being saluted as "O-h-h Oswald!" on the grounds that it is practically a term of derision and implies something which would make any regular fellow roll up his sleeves.

How, in his thirtieth year, he manages to have a leading orchestra, one made up of a group of artists who would do or die for dear old Ozzie, it is necessary to dig back into Nelson's formative years to learn.

From his prep-school days Ozzie was a natural-born executive, the sort of chap whose personality and understanding make of him an acknowledged superior. When eventually he matriculated at Rutgers he not only carried that sense of leadership with him but backed it up with notable courage and physical prowess.

He developed to a championship degree the athletic bent which, while he was fourteen years old, had helped him attain the status of youngest Eagle Scout in the country. That was the year his troupe was selected to attend the Olympic games in Belgium, a trip which reached its climax for Ozzie when he and his brother sang before the late King Albert.

At Rutgers Nelson became a four-letter man, starring in football and adding to the university's prestige by his victories in boxing, swimming and lacrosse. But academic progress paralleled athletic, and in his senior year Ozzie captured the school's oratorical crown. That declamatory skill was later to be the foundation for his legal aspirations. Like so many men who have made successes in other fields, Nelson launched his career as a barrister.

Other college activities found him captaining the senior debating team, acting as art editor of the famous Rutgers *Chanticleer*, associate editor of *The Scarlet Letter*, contributing articles to a national magazine and accepting the presidency of the Student Council. But try as he would, he could never make the Rutgers Glee Club.

Of course, the honors had been important perquisites to Ozzie, but there were some essentials which came first—specifically, eating and the matter of tuition about which, naturally, the university was somewhat solicitous. So to earn his bed and board and education Ozzie organized a student orchestra which played for dances. His earnings met all emergencies.

His present band is just an elaboration on that group of fellow students, with the result that it is a natural breeder of college spirit. That's why Nelson's band is in year-around demand for proms and other smart college affairs.

In New York theaters his youthful unit is a tremendous drawing card. Managers fight to book it.

Ozzie is perennially youthful, is single and has wavy blond hair. His hobbies include swimming, tennis, boxing, fast driving—and Harriet Hilliard. March 15 is the day he eats his birthday cake.



GERTRUDE NIESEN

HER name is Gertrude Niesen. Don't call her Gretchen, Greta or Gertie. Those are fighting words to her. She was born 23 years ago on a boat coming from England. Her folks had been summering in Europe and miscalculated the time. The ship was three days from shore. Gertrude yelled all the way to the dock. That must be how she developed her powerful voice. She began using it on July 8, 1912.

She lived in Brooklyn most of her life, went to school at the Brooklyn Heights Seminary; was a noisy kid and liked to be a rowdy at parties. Never did she think of being a professional entertainer—until 1931. Then, after hanging around the house with nothing to do and getting good and tired doing nothing, she finally thumbed through the classified phone directory, picked out a dozen likely booking agents, and went to visit them.

It was no go at the first eleven, but the office boy at Lou Irwin's took pity on her and gave her a card to the "300" Club. The genial host there, "Feet" Edson, gave her her first job.

She wasn't half bad as a warbler. She soon attracted a lot of attention. Broadway was in the doldrums, but Gertrude seemed to pull in some business.

Came her first radio engagement on Rudy Vallee's Fleischmann hour. Some time later she appeared on Columbia with a commercial. She's doing O. K., if fan mail is a criterion.

Gertrude is five feet, two inches tall and weighs 114 pounds, all of it animation and pep. She has dark brown hair and eyes that variously are green, grey or blue, depending on the weather.

She's crazy about evening clothes and extreme sports wear. She gets into size fourteen dress.

Her hobbies include tennis, riding and fishing. She fishes for flounder and occasionally makes a catch.

She dotes on mushrooms.

Gertrude is a sound sleeper—claims that she never snores—sleeps in blue pajamas. Her main article of lingerie consists of panties, usually peach or pink.

She admits having been in love, but hasn't had time for the tender passion since she's been in show business. She's very career-conscious at the present time. Eventually she'll get married, but she's not intrigued by the idea right now.

"Do you like to pet?" Miss Neisen was asked.

"Of course," she replied. "Who doesn't?"

Gertrude doesn't like cave-men. She prefers only nice people. She visits the movies frequently and goes for Charles Laughton in a big way. She likes his type.

When singing on the radio Gertrude often finds that she's mike nervous. In that case she looks at her announcer, Paul Douglas. He then makes funny faces at her, she begins to laugh, and after that everything is O. K.

Although she has been working in night clubs for four years, she still gets a big kick out of them. After her evening's work is completed Gertrude often can be found in the audience of some other club.

Gertrude smokes, finds that it doesn't interfere with her voice. She drinks slightly. As for swearing—she's apt to pop off at any moment and sear the sky with a rain of very hot and very colorful words. It's the way she gets rid of her pent-up energy. The singer stays up late. She loathes sleep, and only retires early when she expects to go fishing the next morning.

She is an extremely hard worker and takes her profession seriously. Rehearsals mean more than a job to her. They are a means of learning how to do the thing right. She is anxious to improve her voice and technique. She listens to every word of complaint and criticism, and tries to better her renditions when she feels they've been faulty. Gertrude is a showman, or rather woman, to her finger tips. She has a natural flair for putting a song over. She has personality. She also has freckles.



DOROTHY PAGE

WHEN a film beauty, by virtue of her personal charm and what sketchily passes for talent, moves upward into the realm of radio—it is just the natural order of things asserting itself. But when a radio artist has sufficient beauty and ability to crash the mystic circle in Hollywood—then there's really something to pen panegyrics about. Well—one of our girls made it—Dorothy Page, to be exact, or as they know her best around the old home town, Northampton, Pennsylvania, Dorothy Lillian Stofflett.

No one would blame a lass for shuffling off that name, particularly at a time when she wisely was beginning to gauge the alphabetical potentialities of a theater marquee electric sign. Dorothy really is young—but she thinks.

However, she could hardly say herself what she thought that day Neysa McMein, the illustrator, told her: "Dorothy, you're perfectly beautiful . . . Will you pose for me some time?" She knows she kept her balance long enough to nod assent but for a while after that, in fact until the artist's picture of her appeared on a national magazine, Dorothy mentally was swimming about in something resembling a haze.

Miss McMein's proposal followed Dot's natural winning of a beauty contest among the feminine employees of the Curtis Publishing Company in Philadelphia, where she was a secretary—a sort of frustrated artist whose musical training had gone to naught in the face of a financial condition which required her to help maintain the family.

Dorothy really had trained hard and diligently for a career in music. She attended Penn Hall School for Girls and there, in addition to routine training she polished up her work as a member of the glee club and with parts in college dramatics.

It was while she still attended finishing school that this sparkling girl, then only 16 years old, first directed toward herself the public eye. Utilizing the Red Cross life-saving tests which she had passed as part of the school curriculum, she rescued a drowning girl from the Lehigh River. It is most fitting that only a few years later she was selected as the model for a poster to aid in the solicitation for Red Cross funds.

And only six years after the life-saving episode this earnest miss was to receive wider acclaim as winner of Paul Whiteman's Detroit audition, the achievement that led to her eventful rise in radio and the contract by which she has become temporarily wedded to Hollywood and its lone art. The Whiteman triumph came in 1932, shortly after her twenty-second birthday on March 4. That's almost a symbolic date since it marked Dot's inaugural in affairs that count.

The robust starmaker thought so well of his audition winner that he signed her up for a succeeding week in Buffalo, New York. There Paul began to scent the spoor of talent scouts, so he hastily signed Dorothy up as a soloist with his band. That meant lots of travel and more work than the slender girl believed she would absorb, but she thrived on it and began to roll up popularity as well as experience that was to stand her in good stead.

As to physical particulars, she is the answer to every normal male's dreams. She is alluringly slender and graceful, of medium height; and she has shimmering blonde hair and blue-gray eyes. If she is at all conscious of her beauty she is a master at concealment.

She trains on sauerbraten and potato pancakes, but can be tempted with fried chicken. She offsets any possible effects of the Teutonic diet by rigorous exercising, which includes everything from swimming to roller-skating and bicycle riding.



VIRGINIA PAYNE

THE little Payne girl barely missed being too profound for her own good. As it is, she possesses a philosophy of life far beyond the usual limits of a twenty-four-year-old lass. And radio drama of the time-mellowed, homely type is her strongest weakness.

She first saw the light of day in Cincinnati, Ohio, June 19, 1910. Scientists run in the family. On her father's side they are all in some branch of it, from Doctor John Lewis Payne, the paternal parent himself, who is a well-known physician and holds the chair of pharmacology in Cincinnati Medical College, to Uncle Connelly T. Payne, noted chemist of London, England, and to the myriad cousins and a brother who are studying medicine or are already in the profession.

The mother's family has a reputation of long standing for talent in music and literature; several members are fine musicians. Virginia studied music with dramatic art, took the Artists' Certificate in Piano at the Cincinnati College of Music, and became the first member of the family ever to be interested in acting.

As a student in dramatic school she made her first appearance before a microphone. That was eight years ago, and the play in which Miss Payne was heard, as an Indian girl, was titled—of all things—Little Scarface. She says, "I never had an audition. Just came in and acted."

From that time on Virginia embraced every opportunity to appear behind the microphone. There was no pay, but whenever a radio play was mentioned at school she begged to be in it, offering to slam doors, read announcements or even to pay the station to allow her to perform.

Soon she was chosen to play the leading lady in the first radio mystery serial ever broadcast—The Step on the Stairs. It was written by Fred Smith, then manager of WLW, who later wrote the March of Time. It was broadcast over a score of stations from coast to coast.

Her first competitive audition brought Virginia her first commercial program, in which she played the speaking voice of Jane Froman. Both were supposed to be Southerners; but then, Miss Payne is the kind of person who receives greatest joy in playing parts that everyone thinks she can't play. She had many opportunities to indulge this pleasure during the three years she played most of the feminine leads of the WLW staff plays. Frequently Virginia was called upon to be Italian, German and Indian in one half-hour's broadcast of the story of the opera.

Many radio dramatizations of literary epics came from the pen of Virginia Payne when she was taking her A.B. and M.A. degrees at the University of Cincinnati. She speaks four languages, has appeared in several theatrical productions, and is president of Omega Upsilon, national dramatic sorority.

It was inevitable that one of the networks should claim her.

You seldom hear her natural voice on the air, for she is best known for elderly character parts.

Yes, Virginia Payne is in the big time where she belongs now. And her philosophy has grown with her. She is one actress who can make a dramatic role live naturally and humanly without seeming effort or artificiality. And she is one performer, with her soft brown hair, fair complexion and neat figure, who is as easy to see as she is to hear. In spite of so much achievement crammed into such a few brief years, Virginia loves everyday things and will never become a victim of the monster. Conceit.



JOE PENNER

THE most famous duck salesman in the world—who has sold only one duck—but whose salesmanship raised his pay from \$8 a week to many thousands—that is Joe Penner!

He cried himself into the light of day November 11, 1904, without ever a thought that his birthday would, a few years later, mark the official end of the world's greatest war. His birthplace was Nadgybeck, Hungary, but you don't have to sit up all night trying to say so. Joe can't pronounce it himself. Joe's grandfather was rector of a Reformed Church.

From his fifth year until his ninth, young Penner, whose real name is something in Hungarian that sounds like pinta, was originally a frog salesman. He caught frogs and sold them to villagers who didn't like wading the swamps to catch their own frogs—or colds. Before he was ten years old, Joe was shipped to the United States, to Detroit, where his parents already had adopted the name of Penner. They never got around to saying "Pinta" as it should be said in English.

Joe, ever cognizant of his selling ways, took up the sale of newspapers, but it wasn't so profitable as duck-selling later turned out to be. Joe figured he would become a singer, which proved disastrous, for shortly after he had joined St. Mary's Cathedral choir his voice changed prematurely.

Joe, undaunted, visited regularly a burlesque house of the worst variety every week, on amateur nights, mindful and hopeful of the \$25 prize which awaited the winner.

Once Joe found himself stranded with a carnival show in Illinois. All he had was a fiddle and an appetite. By chance he found a duck which had escaped from a concessionaire's cage. And Joe sold it back to the owner—and ate. He had asked so many people "do you wanna buy a duck?" before the owner said "yes" that the line stuck in his memory.

Through many ups and downs Joe continued, until he was discovered as an eccentric comic by Mike Porter of the RADIO GUIDE staff, in the Gayety Theater, Baltimore. Joe was given his first write-up, which sent him into another company and got him a raise from \$8 to \$50 a week . . . By a singular coincidence, this same writer gave Penner his first radio write-up July 13, 1933, when Penner made his air debut with Rudy Vallee. He met with instantaneous success.

Joe really lisps, and more acutely when excited. He smokes cigars continuously. Married a gal he met in the Greenwich Follies. She was Elinor Mae Vogt, and very easy to gaze upon. His wife handles his fan mail, and his ducks. She makes him wear long underwear in damp weather.

Joe helps write his own songs, which are protected from public use. He is the world's first and only song-de-plugger; that is, the only owner of songs who doesn't want them published or popularized. He plays a fiddle, but not by reading music. He putters around the house with a tool chest and builds all sorts of ridiculous and useless things. Joe longs, secretly, to write dramas. If he ever writes one, it ought to be kept a secret. He never clowns at home, never uses a tag line while off stage; wears conventional hats, but won't relinquish the stooge hat he wears on stage, in pictures and in front of the mike.

Success has not changed him, except to relieve his worries about where the next buck, or duck, is coming from. He's an earnest, serious conversationalist; doesn't go for golf or other outdoor relaxation, but loves fast driving; lives in apartments now, but as a matter of fact is really more at home in a hotel; likes being waited upon. Still has a lot of trouble with higher English; doesn't like to hear people repeating his lines, but gets a laugh when professional mimics try it. He seems to know that no other human can quite ape his peculiar inflections.

Joe is short, heavily built, with dark eyes and smooth face. He is awkward on the stage, an advantage when he assumes his favorite role of half-witted hick.



MICHAEL RAFFETTO

ADOLPH HITLER today is characterized as the firebrand of Europe; the astute Mussolini is viewed as a potential factor in the peace of the continent, and the statesmen and diplomats of the other major European powers practically control those unsettled peoples abroad.

But apparently more sinister than all of these is Elwyn Creighton (Mike) Raffetto, producer and star of *One Man's Family*. No one seems to doubt that if Mike suddenly were to abandon his role and his part in the presentation of this amazing serial, there would be a rebellion around the United States that would dwarf the most sanguinary uprisings of the entire Eastern hemisphere.

However, Mike is more sinister than sinning. And the chances of his abdication are pretty slender. He is welded to the role not alone by national demand but by a deep-rooted love for his association with the popular drama of the hearthside. So much a part of it is he that many persons credit him with writing the scripts. As a matter of fact the author is Carleton Morse, but the wily Morse so has sensed Raffetto's grip on the listeners that he has made *Paul Barbour*, the character enacted by Mike, the core about which the delightful story is wound.

The only danger so far as Raffetto is concerned is that his personal identity may have become entirely absorbed by that of *Paul*. So thoroughly does he live the role, so natural is his assumption of the character of the *Barbour* family's mentor, that he has become a true entity to the millions who crowd the loudspeakers during the weekly presentation of *One Man's Family*.

And while all of this is highly flattering and the source of untold gratification to Mike, it in no way follows the pattern which he designed for his career. He spent endless time and effort on the business of building up an impressive personality for himself—and now he is completely subservient to a make-believe character. It is almost as though he had created a modern Frankenstein.

In his youth this descendant of a highly respected and widely known California pioneer family faced a problem which most boys fortunately are spared. His every instinct called upon him to follow the stage—but strong family ties directed his footsteps into commerce. The British-Italian forebears from whom he had sprung were instrumental in the progress of the Golden State, and members of Mike's immediate family urged him to carry on the tradition.

So he compromised by centering on a legal career, going so far as to take his degree and eventually open an office. But he had temporized with the drama during his days at the University of California, and eventually he found a barrister's cubicle little more than a rendezvous for the ghosts of the theater. So was a brilliant young lawyer lured from the bar—and the stage and the air consequently enriched by a personality prolific in magnetism.

Raffetto doesn't assume an attitude of resignation to his part in *One Man's Family*. Spurred by its unexpected success, he is vividly concerned about it, working with endless fervor with both the author and the studio executives to sharpen its perfection.

He has a right to be counted an authority on family life, as he is married and has two daughters of his own. At eight and five years of age they are beginning to assume the proportions of a domestic problem—but with them Mike is just an on-looker. Their cases are firmly handled by Mrs. Raffetto, the former Pauline Traylor whom Mike met on the campus of his alma mater.



LEAH RAY

LEAH RAY is, next to Baby Rose Marie, one of radio's youngest stars. She was born twenty years ago (February 16, 1915) in Norfolk, Virginia, and has a cute Southern accent to substantiate the fact.

Ambition as a kid led her to want to be a literary critic. She was most enthused about Dickens and Thackeray. But now she's glad she didn't pursue the pen, because she makes as much on one radio broadcast as most literary critics make in a year.

When seventeen years old she was taken by her mother to Los Angeles, where she was to finish school. She was all prepared to enroll in the Hollywood High School on a Monday, when on the previous Friday her uncle, who is in the music business, introduced her to Phil Harris. This was when Harris played at the Coconut Grove. Phil needed a girl singer. Leah used to sing at parties so she asked for an audition. After hearing her voice Phil hired her. Her first salary was \$50 a week. So it transpired that the world lost a literary critic.

Greatest thrill in her life came when Harris brought her to New York. Frequently she had visited the big town as a kid; always had dreamed of the day when she'd live there.

Leah likes to knit. Sweaters and mufflers are her passion. She also reads, and adores music, but her hours in the night clubs or theaters where she's appearing, prevent her from visiting opera or concert hall.

Tremendous appetite makes her eat everything she can get. Mother tries to keep her in check because overeating affects her weight. She's just right now for her five feet, six inches in height, weighing 120 pounds, but if she ever lets go she might blow up like a mountain. Candy, nuts and pop-corn are her special weakness.

Leah is a happy child; has absolutely no dislikes. She goes in for extreme styles in clothes and hats, but wears only black and white. Once in a while her accessories are in pastel shades. Her hobby is collecting hair-ribbons in all colors and patterns. She usually wears hair-ribbons in public. It makes her look cute. She likes all fussy things.

Her only real love affair came when she was in high school. It's all over now. Leah prefers tall men, but has no set ideas about their complexions. Blonds, brunets—they're all the same to her, despite the fact that her own hair is black. She doesn't care how old the men are, either, just so long as they are companionable.

Leah has regular habits, and keeps a strict routine. Never does she smoke or drink; she gets to bed immediately after the show. "I'm just a hillbilly at heart," she insists. She prefers dancing almost to anything in the world; gets a dreamy look in her lovely dark eyes when she dances.

Leah is a sound sleeper; never snores; sleeps in pajamas, pink ones. Her undies are simple, usually plain white. She likes costume jewelry and diamonds.

Ambition drives her continually. She'd like to work in pictures; appeared in "Bedtime Story" with Chevalier, and has made a few shorts. She got a kick when she saw "Bob Hope and Leah Ray in 'Going Spanish'" advertised in lights on Broadway; laughed for a full day after seeing the sign. "Can you imagine me in lights!" she said to herself again and again.

Her favorite movie actress is Joan Crawford, but she has no favorite actor. She loves them all. Hardly ever does she listen to the radio. She's crazy about animals, but living in a big New York hotel allows her to have no pets. She compromises with a big, stuffed dog which she keeps in her room.

Leah is sweet, unassuming and childlike. When she lived at home two years ago she was a popular kid; had invitations to parties every night. Now many of her friends are in New York going to college. She sees them whenever she can, both boys and girls. About one thing is she set; She doesn't want to settle down. She is heartfree at the present time, and likes it. She doesn't pet. "That's kid stuff," she says, and do not jar her. But she's never going to marry. She'd rather work.



EDWARD REESE

A SPLENDID bedside manner must have been lost to the medical profession when Edward Reese decided not to become a doctor. That was twenty-odd years ago, when young Edward decided that it would be more fun to work as a mummer than a medico. So in place of sawing old bones, he boned up on old saws, and tried to become a comedian.

He got a job—not as a comic at first—with a stock company in Cleveland, and there was nothing funny about the \$10-a-week salary he received for displaying his youthful handsomeness on the stage, and running errands for the stage managers.

But it was better, he thought, than running errands for sick stomachs.

This veteran actor was born in Baltimore in 1891. His family is of the sort of Maryland stock which could not concede that the stage affords an ideal profession for a gentleman. Edward's adolescent yearnings for the—to them—wrong side of the footlights, were put down to the flightiness of youth. "He'll get over it," they said, while the young man was finishing at Dutchman's Preparatory School. "He'll be a fine doctor. The boy is developing an excellent presence."

The excellent presence became a stage presence when Edward ducked out of a slated entrance to Johns Hopkins, and got himself that ten-a-week job. Today, radio listeners sense much of that stage presence they cannot see, when Reese's flexible voice brings them the part of Spencer Dean. For Reese is a splendid example of a radio truth; namely, that thoroughly-trained actors of the legitimate stage seem able to give to dramatic radio parts a depth and richness not within the scope of the average radio performer.

Doubtless that is why the Reese voice has been heard over the NBC networks on several programs.

Of the 20 years during which this thespian stalked the boards nine were spent in stock companies. A list of the celebrities of the American stage with whom Reese has played, would be practically a Who's Who of the American theater.

Perhaps the second step in Edward Reese's career explains why he has been consistently successful, throughout all the changes and vicissitudes of show business during the past two decades. For, unsatisfied with his small job with the stock company, he obtained a couple of letters, and started out to conquer New York.

Many are called by this siren-lure, but few are chosen by Broadway's fickle crowds to an attainment of the glamour and the financial security of which they have dreamed. Of the thousands of stage-struck youngsters who annually strike the theatrical Main Stem, the majority fails to get even a single engagement.

Reese went over this first hurdle. He hung on long enough to land a job as leading man! That sounds impressive—until it is further revealed that his salary was \$20 per week!

But now comes the shock of the unusual. Stage people are notoriously improvident. Reese was not.

He actually saved money out of that most meager salary! An actor of talent who saves money is as much an anomaly as a rolling stone of high polish but sprouting moss. Edward Reese has succeeded.

Perhaps his ability to save was encouraged by the simplicity of his tastes.

He prefers heavy exercise to heavy eating, and is an expert tennis player. And he would sooner swim in the ocean than—figuratively—the punch bowl. In fact he once held the 220-yard South Atlantic swimming record.



IRENE RICH

WHATEVER else there is to be said about her, Irene Rich is, above all things, a woman.

Now 43 years old, she has been married three times—hasn't heard a word from any of the former spouses since she went on the air—and is simply dying with curiosity about whether any of them listen to her programs.

Aside from this typically feminine characteristic, the charming mother and actress has taken life in reverse, so to speak. Perhaps it's the result of having been born on Friday the thirteenth in October, 1891.

Instead of attaining success first and then using motherhood for publicity, she discreetly became the mother of two daughters in old-fashioned privacy—and then began her career. Likewise, in place of beginning on the stage and graduating to the screen and radio, she started with the films and succeeded to the remaining fields of entertainment. Nor does she think she is through with motion pictures. She firmly believes that her greatest success in films is still ahead of her. She even had her dress on backwards the day she made her final radio audition.

There is no history of a theatrical trend in either her mother's or her father's family. Because success is her hobby to the exclusion of everything else, she simply decided at sixteen that the stage offered the greatest opportunity, so she determined to become an actress. An episode in matrimony and a subsequent one in maternity stymied her for a while, but ambition flamed forth anew after the birth of her second daughter.

By that time she practically had disposed of matrimony and progeneration, but also she had veered a bit in her choice of goals. It was then 1918 and the motion picture field boasted the greenest grass of all the lush amusement pastures. So Irene migrated to Hollywood. Evidently the word had got around that films offered a future, because the ambitious mother found that the expected opportunities had been taken care of admirably.

Eating, not acting, was her immediate problem, so she went to work for a real-estate firm. The land boom destined to become an historic jest was just getting under way, so she profited sufficiently to permit hanging on for the golden chance. It came as a result of her persistence and charm.

Following the usual steps from the extra ranks through bit parts, she won her way to stardom and has appeared as featured player with most of the film luminaries. But she has withstood both success and Hollywood, and with canny sagacity has built up a bulwark of wealth against non-productive days.

She has attained every mother's secret ambition—the means with which to indulge her children's plans for a career, and to save them the privations of her own youth. Frances, her elder daughter, is now in Paris studying sculpture and it's all right with Irene. She'd let the girls be veterinaries if that were their bent.

Miss Rich can afford to boast of her age. She looks only about half of it, is stunningly attractive and weighs less than she did when, as sixteen-year-old Irene Sutter of isolated Stites, Idaho, she conceived her career. She was born in Buffalo, New York, and her father moved to the frontier town.

Miss Rich hasn't had to woo youth. It is hers by virtue of her style of living. You couldn't lure her into a night club, and bridge is her particular abomination. She is athletic and likes to participate as well as to watch. She rides and swims and simply dotes on movies and the stage.

An overwhelming passion for shoes is her only concession to vanity. White is her favorite shade, and crackers and milk at midnight her maddest dissipation.



HARRY RICHMAN

HARRY RICHMAN is known as "The Beau of Broadway." He gets that monicker for two reasons. First—his clothes are the most startling in town. Second—more than any man in New York, he finds his name romantically linked with members of the so-called frail sex.

Richman doesn't talk about his clothes. They speak for themselves. But as for affairs of the heart, he says he doesn't plan to marry again until he retires from the stage. And that won't be until he has paid up his million-dollar annuity. He was married once. Also divorced.

During the past three years Harry Richman has been engaged—according to the gossip columnists—to at least five hundred women. Among them was Clara Bow. Richman doesn't like it. But the ladies do. Most of them are proud to be mentioned with him. That's because he is very much of a ladies' man.

The Beau of Broadway was born 800 miles away from the Main Stem—in Cincinnati—on August 10, 1895. He didn't see Broadway until twenty years later.

Harry's stage career started in 1911. He made his debut then as a member of the team of Remington and Reichman, violin and piano. He was the Reichman. He played the piano. Remington and Reichman first appeared before the footlights at an amateur night in Chicago. Fewer over-ripe tomatoes were hurled at them than at the other tyros on the bill. So they obtained a contract.

New York first saw the young singer as a member of the Jewel City trio direct from the Panama-Pacific Exposition in Frisco in 1915. But he didn't hit the Palace Theater until six years later. That was in 1921 when he appeared with Mae West. He played the piano, sang and did bits. This was the same year he was headlined on the old Orpheum circuit.

Stardom came in 1926. He was in George White's Scandals when New York finally decided that he belonged in the top rank of theatrical luminaries. He has remained there ever since.

Harry Richman is one of the oldest radio entertainers in point of service in the country. He sang over WHN in New York in 1921 when he was appearing at the old "Wigwam." He has been on the air steadily ever since; for many years he broadcast from the Club Richman.

The singer seldom eats meat. His chief article of diet consists of fresh vegetables and fruit juices. He finds that a vegetable diet helps him keep his health and his voice.

His favorite color in wearing apparel is green, but he goes in for anything loud and flashy. You may see him in a light tan suit, size 38; dark blue shirt; cuffless trousers; and tan suede shoes, size 7 1/2.

He wears nothing in bed. This makes him sleep more soundly.

Harry is athletically inclined. He flies his own plane, and goes in for swimming and boating. Sports keep him looking young. He appears eight years younger than he really is. Not a trace of grey is in his black hair, which he keeps well greased, but not enough to take out the curls.

He smokes cigarets incessantly. They don't bother his throat. He is a very light drinker. When he drinks it's mostly beer. His greatest passion is swearing. He can swear all evening without repeating himself once. Finds that it gives him immense relief. He gets so tired being the suave fellow.

Harry will not play in any cabaret in New York City unless it bears his own name.

He weighs 175 pounds and is five feet, eleven and a half inches tall. At first glance you think he is several inches shorter.

Jewelry is a passion with him. He wears too much of it; but it's nothing to what he's going to wear when he gets the million-dollar annuity all paid up. Then he's really going to live.



ADELE RONSON

IN ADDITION to being one of the really great radio personalities, Adele Ronson serves a national utilitarian purpose. She disproves the myth that Yonkers, New York, is just a gag name devised to give comedians a locale for their rural jests.

It was in Yonkers that Adele made her theatrical debut with a stock company at the age of 17. Her bow was a brief one as she was ill when she launched her career; it lasted only a week, to be followed by three months in a hospital.

Her second venture had just as dismal a climax. After she had recuperated she began to take advantage of whatever opportunity came along to display her talents, and as a result won a scholarship in the American Laboratory Theater. She scarcely had had opportunity to begin her studies when the executives of this simon-pure amateur organization learned that she had decided to embrace the theater professionally. They promptly canceled the scholarship and Adele found herself back in the stormy sea of life with only her ability for a life-belt.

New York's reputed hospitality to struggling youth didn't baffle Adele. In fact she was born in Manhattan, but had been a resident of Tulsa, Oklahoma, where she attended school while her father dabbled in the oil business. It was when he died in 1925 (and she was still 16) that she realized she would have to use her budding acting ability for economic purposes. That was when she returned to New York (and Yonkers).

In the year before she joined the stock company she had earned her way through the dramatics department of Columbia University and City College as a model in a department store.

After her adventure with the dramatic purists she varied her occupations dancing with the Provincetown Players and acting roles in the *Legend of Leonora*, *The Road to Rome*, *Mrs. Bumpstead-Leigh*, *Skidding*, and *Gold Braid*.

The theatrical background provided a chance to take part in some of the movies then being made on Long Island, but she failed to photograph with any particular appeal. In fact she was so unimpressed with her film efforts that she made an arrangement with theaters showing her pictures, to make personal appearances concurrent with the running of the films so that she might offset any unfavorable impressions.

Suddenly, and unannounced, she made her way into radio on one of the first nationally broadcast programs. It was a Sunday night show sponsored by one of the leading five-cent weeklies, and it wasn't long before everyone was asking, "Who is the girl with the marvelous voice?" Almost any persistent radio listener now knows all about Adele and that rich, impressive voice, but first-timers still are impressed by her velvety tones and diction.

For the past two years she has been the seductive and daring *Wilma Deering* of the *Buck Rogers* radio series, and her fluid voice still holds listeners spellbound. Adele is just as gentle as her tones are appealing.

She maintains their robust quality by tempered indulgence in riding, swimming and golf, but goes for the sedentary sports a bit also. She knits avidly and collects first editions.

Not even the normal liking for publicity will prompt her to permit the usual stories about liking to cook. She abhors a kitchen and is pointedly non-domestic. Her plan is eventually to open and operate an exclusive layette shop. She figures that her friendship with Walter Winchell will help her to get advance tips and steal a march on her competitors.

Miss Ronson is five feet, five and one-half inches tall, weighs 116 pounds, has hair of a reddish-brown tinge, and birthdays every July 18.



ROXY

SO FAR no one has devised a dependable formula for lush living without toil—but around Manhattan there is a known way to court the luxuries of life. It is once to have worked diligently and loyally for Samuel L. Rothafel (Roxy)—to have pleased him by deed or gesture—and won his friendship.

Withal that Roxy spends little more on himself than is needed for decent existence, he is known far and wide as Broadway's most notable spendthrift.

His extravagances are lavished on his friends—not the panhandlers who haunt Gotham's streets and shadow the successful and the great—but those to whom he has become endeared by some display of loyalty or devotion. One of the beneficiaries of his impulse to return good in kind, was Yascha Bunchuk, cellist, who stood by the impresario's side during the launching of one of his great New York enterprises. When evil days fell upon the venture Bunchuk went over to the enemy, but any hint of desertion was dissipated in the brilliant light of recollection, and in the light of Roxy's offering on the altar of friendship. This was one of the most expensive and beautiful watches obtainable at a fashionable jeweler's. It is reputed to have cost \$1,500.

The quality exemplified is just one of the brilliant facets of a personality that has lifted the Stillwater, Minnesota, boy to a place in the theatrical sun. His brilliant showmanship is a development from his experiences in the entertainment world, but his *color* is something invested in him by nature, and particularly typical of the beloved maestro.

As is the case with most men who rise above the mediocre Roxy has a deep perception of human nature and a thorough understanding of the problems and the normal distractions of those with whom he works. In the throes of production he is a demon at application—a Simon Legree dominating the slaves of the theater—but once the task of the moment is over (and it isn't over until his idea of perfection has been attained) he is the first to sit down with his harassed minions and literally cry with them over their worn muscles, their weary hearts and their uncertain minds. He's that way—first the driving force, then the haven of comfort for those whom he has pressed almost beyond human endurance. And you could not help love a guy like that!

It is these phases of his winsome personality that he projects across the air-waves to reach into the hearts of the privileged as well as the oppressed; the adult, the adolescent and the tots who haven't yet learned to discriminate between right and wrong, but who know without hesitation what appeals to them.

In the shadow of the repellent gray penitentiary in his native town, Roxy might have followed in his father's trade as a shoe merchant. But back in those middle eighties, as a small boy, he thrilled to any touch of the dramatic, abandoning school and household chores to follow a brass band, and invariably turning up as the instigator of those one-cent admission shows which are an era in the life of every normal youth.

The family eventually migrated to Brooklyn, New York, and in 1900, when Samuel was 18 years old, he signed on for a hitch in the Marine Corps. Here his capacity for management won him continual promotions, and before he had concluded his seven-year enlistment he had risen from the dreary private's status to the rank of Lieutenant Colonel.

His later life has been marked by sudden changes from the heights to the depths, but no amount of calamity or disappointment ever has slowed down the dynamo of his faith, his boundless optimism or his irresistible personal magnetism.



ETHEL SHUTTA

ETHEL SHUTTA (pronounced that way) is one of those girls who will fight with a guy, marry him and then refuse to battle him again. She and Band-leader George Olsen have the reputation of having attained absolute marital serenity. But it took a quarrel to bring them together.

It was during Ethel's Follies days. She was doing a number, and George and his band were accompanists. "That guy must be going to the races," the blonde songstress complained to the imperturbable Flo; "Can't you slow him down to my tempo?" "Can't you?" countered Ziggy. "I don't even know him," she replied, but she didn't let that hamper her.

She waylaid him after the show and asked him how he got that way. "Your time is my time," retorted the Scandinavian batoneer. Nobody knows if or not Rudy Vallee had any scouts around to record the conciliatory reply. But the concession must have been mutual because neither now has time for anyone else save their two sons, Charles, 8, and George Jr., 5.

Perhaps previous misadventures with marriages had taught both George and Ethel that adjusted tempos make for unruffled marital symphonies. But more likely their happiness revolves about that sunshiny personality that has marked Ethel's climb to fame from a most humble beginning.

Her origin was not humble in the sense that it was obscure. In fact it was practically a public event. The child of old troupers, she made her advent on the stage at the ripe old age of three. She was a dancing veteran at six, and had scarcely passed the lisping age when she found song as her medium. It was the original happy medium. She has been singing and laughing her way through life ever since.

Or perhaps Ethel's variegated career fitted her for the life of a peaceable bride. Success with her was a matter of accomplishment. She didn't have it thrust upon her. In fact, all that was ever thrust on her was the need for making her way. It was, incidentally, a cold day upon which she was born—December 1.

Early struggles found her in Chicago hoofing it a bit, smiling a lot, and singing wherever an unsoiled dollar beckoned. With blonde hair that looks for all the world as though it might have been caressed by the bewitched hand of King Midas, she gathered in the shekels as she prepared herself for higher places.

Theaters and clubs knew her during the years she spent in the Middle West. And she was a pretty consistent winner at song contests fostered by music publishers; pretty, anyway. Finally she turned on that dazzling personality while a vaudeville booker was in the neighborhood. Came the dawn, and Ethel found herself back on Broadway, the Mecca of the performers; where they either Mecca girl or Brekka.

Someone on the prowl mentioned to Flo Ziegfeld that there was a singer at hand all ready for the glorification bath. Ethel and the producer both plunged, and she took it with a splash heard 'round the world. So successful was she that she overwhelmed even the satiated Ziggy and he, fearing her talents might be wasted, booked her into two of his productions at once. That brought about the Olsen incident.

Ethel is neither old nor young in years, but she is the quintessence of youth in manner and personality. She is svelte and lithe, and so far as her perfection of line is concerned, has never heard of the lamb chop and the pineapple. Her eyes suggest evening in the Blue Grotto.

She is a smart dresser. While making concessions to her coloring by respecting the creamiest of the pastel shades, she isn't afraid to venture forth in something scarlet. And can she wear it? Don't be silly!



ROBERT SIMMONS

BOB launched his career under protest. His dad thought it would be a grand idea if the lad became a member of the church choir in Fairplay, Missouri, where he was born. Bob had other ideas—but they didn't count. He resorted to sour notes and other youthful subterfuges to escape the chore. None availed and he gradually found diversion in singing. So much so that he courageously enlisted as a worker in the Dakota wheat fields to earn sufficient money for his tuition at the Boston Conservatory of Music.

During his first term, teachers regarded him as the fair-haired boy among the pupils, and instilled in him the ambition to trek to Europe for concert and operatic training . . . By the performance of menial tasks of various kinds he finally earned sufficient money to take him to Berlin . . . The concert stage and opera intrigued the fancy of the youthful Simmons at this time, and artists and teachers assured him that it was in this particular field that he would find fame and fortune . . . Radio at that particular time was held in contempt by stars of the stage and opera.

Simmons encountered just one exception to the rule—Richard Crooks.

Crooks took a fancy to the ambitious Missourian, and confidentially suggested that radio was predestined to offer a lucrative future. Simmons was impressed and upon his return to America went direct to NBC where he made applications for an audition. He had been informed that it was futile to audition for anyone but the program director, and when he drew an assistant for an audience he gave a half-hearted performance.

Much to his surprise he was offered a contract and has been a featured artist on NBC ever since. He has been heard with many programs and is currently heard as top tenor of the Revelers and as soloist with Jessica Dragonette.

Simmons is unmarried. Claims that just when he thinks he has discovered the ideal woman, along comes another just a wee bit more so. He birthdays September 25.

He has two pronounced aversions . . . artists who sing their own praises, and loud clothes . . . Has never lost that streak of boyhood bashfulness, and thinks that people who tell him that he has a grand voice are either kidding or are about to sell him something . . . Owns a place in the country at Cornwall-On-The-Hudson, and plays polo with the mayor of the town . . . Goes in for horses and wire-haired fox terriers, and has the reputation of being one of the best tree choppers in Orange County.

Has a horror of being invited to social functions, and lets house guests at his estate write their own tickets on their preferences in diversions . . . Has never gambled in his life, yet looks forward to taking a whirl at all the games of chance at Monte Carlo some day . . . Although he's a bachelor, has a kitchen full of handy gadgets . . . Eats lightly, preferring salads to meats . . . Likes midnight snacks and will stay up as long as there is anyone to talk to . . . Has a closet full of riding habits . . . Works around his house in high-top boots and leather jackets . . . Excavated his own basement, planted and constructed his own terrace and calls out-of-door work a lot of fun . . . Won't talk about his career but enjoys hearing other people's problems . . . Drives his own car at breakneck speed but never has had an accident . . . Doesn't smoke and never visits night clubs . . . Hopes that he will be identified with radio in some capacity as long as he lives.



KATE SMITH

KATE SMITH, the songbird of the South, celebrated her 26th birthday (May, 1934), and in starting her second quarter-century she declared that she intends to go even further than heretofore in show business. Kate has been singing ever since she was a baby although she did not become a professional until nine years ago. She never practised, never had a lesson, but that enormous chest and lungs of hers provided from the start a voice of unusual power and sweetness.

Kate is five feet nine inches tall, and weighs well over 200 pounds. Just how much more, is a matter of conjecture, because the press and public *never* has been let in on that secret. Like most stoutish people, Kate is forever in a good humor.

She was christened Kathryn Elizabeth, and always called Kathryn until a show manager cut it down to Kate to save electric light bulbs on the marquee

Her fair hair is permanently waved. She wears tortoise shell rest glasses away from the stage. Her eyes are small, her teeth lovely and white. She owns seven different kinds of tooth-brushes, one for each day of the week. They are kept in a sterilizer in her bathroom.

Kate's father was a doctor. The family expected her to be a nurse. She was in training for two years in a Washington Hospital.

When she sang for the patients at one of the hospital benefits, Eddie Dowling, the actor-producer, heard her. He went wildly enthusiastic about her voice and put her in his show, "Honeymoon Lane." She clicked.

Kate doesn't believe in early marriages. That's why she's single. Early marriages fill the divorce courts, she says. Her life's ambition is to own a house complete with a piano, electric ice-box, garden, husband and a few kids.

She keeps regular hours, getting into bed every night by two and sleeping eight hours—lying on her stomach. In Winter she wears satin nighties, but during the sultry Summers she leaves everything off. That's why she usually comes down with a Summer cold, she says.

Kate bites her finger-nails, adores frosted chocolates, and never eats green vegetables or fish. She's never tasted liquor nor smoked.

For relaxation she goes to ball games and prize fights. She plays tennis, despite her weight—and loves it. Backgammon also is an enthusiasm of hers; she finds the game more suitable to her. She drives her own car, and swims.

Kate developed the fan-mail business to a science. She was one of the first radio stars to encourage it by making public comments concerning the requests sent her. She gets thousands of letters, and reads them all. She is very sincere. Always she means every word she says over the mike.

All of Kate's clothes are ready-made, except her evening dresses. These are produced for her from special designs. She likes black and white.

Kate was active in NRA work, serving as chairman of the National NRA radio, stage and screen division.

She seldom gets angry, but it is true she rose in righteous indignation at the picture of her published in a New York daily, captioned "from left to right, Kate Smith."



LAWRENCE TIBBETT

THIRTY years ago a barefoot boy, all ears and legs, peddled newspapers and wanted to grow strong and husky to succeed his father as the Sheriff of Kern County, California. Today, Lawrence Tibbett—no longer barefoot or gangling—is the highest paid singer on or off the air. He alone is eminently successful in the four fields, opera, concert, radio and the movies.

And today his dream is to bring music to all Americans and sing it so that they can understand it. He wants people to hear music and enjoy it, so that they will not think of it as a "thing apart" or as something to be giggled about.

Years ago, when the doctor sent him to the country because of weak lungs, it never entered his head that some day girls would be threatening to faint at his recitals if he didn't answer their letters. Nor did he have any such ideas when he was just a plain "gob," scrubbing the decks of a navy ship.

Almost since his seventh year—and the murder of his father, the Sheriff, by cattle thieves—Larry Tibbett has shifted for himself. He got the idea of becoming an actor from watching cowboys put on their own entertainment. He began helping in amateur theatricals. When the war came, he turned down the job of Y.M.C.A. entertainer to join the Naval Reserve, and the Armistice found him at Vladivostock, Russia. He returned to do what jobs he could find—clerked in a newspaper advertising department, folded Sunday papers, and acted and sang occasionally for the fun of it. Borrowed money (for which he insured his life as collateral) and the advice of Rupert Hughes, brought young Larry to New York, leaving his wife and two-year-old twins in California.

Hiring a hall, he put on a recital—hoping a concert manager would hear him. All he gained was the second "t" on Tibbett—added through the mistake of a typesetter. All the concert-managers in New York made a mistake, too. They all missed hearing him.

His second attempt to crash the Metropolitan opera landed him a \$60-a-week contract—and his debut took place off-stage, in a duet as one of the monks in "Boris Godunoff"! Several seasons later the illness of the second baritone, whom he was understudying, brought him the chance to sing Ford to Antonio Scotti's "Falstaff."

Larry Tibbett sang desperately. He made a furious effort to force the audience to feel his presence on the stage. They did! They stopped the opera to recall him again and again to the stage. January 2, 1925, thus became Tibbett's red-letter day. But he didn't realize what had happened until an avalanche of reporters, photographers and newsreel men surrounded his room next morning, beating frantically at his door.

He was front-page news! And has been ever since. He is the only male singer except Caruso accorded the honor of opening a Met season; the creator of all the leading baritone personages in operas produced during the past ten years; the choice of officials to start off (along with Arcturus) the 1933 Century of Progress; first singer to win the American Academy's diction award; world-famous as the greatest American lyric artist!

Through all his success, he has remained humble before his art. Nor has he lost touch with his fellow men. He feels that his voice is meant to bring joy to others; believes all operas should be sung in English, made understandable and not ridiculous as many of them are. He wants smaller theaters, so that audiences can see what happens on the stage; thinks opera producers could learn from movies. Tibbett will spend the Summer in Hollywood singing in his next film.

Larry beats time with his left foot while singing. He loves to discuss the philosophy of art and enjoys informal debates on any subject. Often he sings to his baby, Michael, who looks like his daddy and has a good pair of lungs himself.



RUDY VALLEE

IN THE 34 years that have elapsed since Rudy Vallee's first croon, which was mistaken by kind neighbors for the anguished cry of a new-born babe, he constantly has been under microscopes. His career began on July 28, 1901.

Like every one, Rudy would do anything else sooner than what he's paid for doing. With Rudy it's \$10,000.00 a week, by the way. He'd rather swing on a flying trapeze than sing about it. Instead of being a ladies' man he'd prefer to be a tough egg.

His first sweetheart, when he was a kid in Maine, had the name of Mabel Croker. One day she kissed him in front of a bunch of kids. The kids laughed. Rudy had his first fight then. He polished off all of them scientifically.

Since then he has been jumping from stages to punch hecklers on the nose, and even has threatened to beat up a newspaperman for writing something he didn't like.

The crooner is only too conscious of the fact that most men regard him as something dainty. He wants to impress the world that that appraisal of him is wrong. Therefore he swears at every opportunity; mentions his many loves and conquests; tells what a tough guy he is. But really at heart he isn't tough. He's just the little Hubert Vallee who was babied by an over-indulgent mother.

Rudy's beautiful, wavy, sandy hair has been getting darker within the past few months. He has been applying too much grease in an effort to get the wave out. He hates the wave. He'd sooner have severe straight hair, even if it meant losing half of his feminine audience; for the first gasp emitted by excited shop girls when they see him is "Ooh, just look at that lovely, divine hair."

The crooner is a good subject for a MIKEroscope, because he likes to talk about himself, but he shies away from one thing. That is his unhappy marriage to Fay Webb. He is still in love with her. Or was.

Rudy lives in a six-room apartment. The walls of his bedroom are dark blue in order not to interfere with his sleep. There is a radio in every room, and phonographs in the living room and dining room. Most of his records are by Rudy Vallee, whom he greatly admires.

His main fad is motion pictures. He takes pictures wherever he goes. He also likes opera, but never gets a chance to go to it. He makes no pretense at being highbrow, and confines his reading to Western, mystery drama and crime stories.

Rudy takes his fan mail seriously and regards it as sacred, gets anonymous letters asking him to signal on the radio. Some persons write and ask for an old, worn-out saxophone. These correspondents do not know that saxophones cost \$500, and that Rudy Vallee was born in Vermont and raised in Maine; he has all the frugality that usually goes with the New Englander.

He takes life hard and does only those things which are good for him; eats only what food faddists say should be eaten, smokes only infrequently, and seldom drinks; conserves his voice before an important broadcast by refusing to talk. But always he will swear if he's rubbed the wrong way.

He tries to give the impression he prefers all kinds of lassies, but in truth he's only attracted to small, exotic looking brunets with big, black eyes. Alice Faye was the only exception.

He tries to get to bed by 3 a. m., but usually is up much later. At noon he arises and eats a hurried breakfast while Manuel, his butler, helps him dress. Always he takes an active interest in the management of his personal establishment; keeps the key for the liquor closet, in which there are a thousand choice bottles, in his own pocket. He's methodical and painstaking in his work. Has a real executive mind; he wants some day to be an executive.

Has occasional headaches because he is too vain to wear glasses. But he never complains. He's Spartan-like.

Rudy would like to settle down and raise a family.



CHARLES WINNINGER

CHARLES WINNINGER has been connected so long with show boats, either real or mythical, that automatically he is accepted as a Southerner. The very name, Show Boat, suggests the turbid Mississippi and, save to the many who abide near its shores, the Father of Waters doesn't seem to exist north of the Mason and Dixon line.

But it is a fact that Winninger was born May 28, 1884, in Black Creek, Wisconsin. He had his first show boat experience when he joined the personnel of the *Cotton Blossom*, historic floating theater, at Keokuk, Iowa.

Charles' amazingly varied theatrical experiences date back to the overthrow of another tradition. He did not seek the stage in violation of parental mandates. Rather he was literally pushed into the theater by his father—ordered forth with his four brothers from the wings to do a good job—or else. Franz Winninger, their dad, had that militaristic bent which is peculiarly Teutonic—so the boys did a good job. They knew too well the cost of failure.

Oddly enough, this Sparton sire was not directly of the theater himself. He was a musician and an orchestra leader, but he had been in and around the theater so much that he eventually absorbed its influence. Finally he became manager of an Ashland, Wisconsin, showhouse. It was there he launched his training system on his children.

He organized his five sons into a variety troupe and demanded of them that they be able to reproduce capably any act which played the theater, be it musical, gymnastic or dramatic. It was a big order, but it made for versatility in his children.

That accounts for one phase of Charles Winninger's career when he was one of the most notable mimics on the stage—and found it difficult to obtain a role which did not call for imitations of reigning stars. His first really sensational success in this line came through his black-faced imitation of Leo Ditrichstein, in *The Great Lover*. That was in 1916, and followed Charles' desertion of the family theatrical ventures and his experiences as a rambler of the rivers.

From that year on it was just a series of successes in notable musical comedies—a career which culminated in his riotous achievements in the bright-starred production, *Show Boat*, the musical pageant built upon Edna Ferber's best seller of the same name. This production was his stepping-stone to the air, as Capt. Henry in the radio version of *Showboat*. And just by way of stressing his well rounded career it might be well to mention that back in the days when motion pictures were in their formative stage, Winninger was earning \$500 a week with a film company which also featured Charles Meighan and Raymond Griffith.

From a standpoint of height Winninger is small, as men go. He is five feet six inches tall but inclines toward girth. He weighs 175 pounds. Although he already has passed the half century mark, his ruddy face with its silver halo and gleaming blue eyes smacks of youth.

He is a natural enemy of all clay pigeons. Just the sight of one on the wing arouses his phobia. He seizes his favorite shotgun and in a moment the air is filled with flying bits of vitrified mud. On one of his orgies in connection with a N. Y. Athletic Club tournament he destroyed 1,890 out of a possible 2,000 of the whirling targets.

His second "great weakness" is motoring, a pleasure he plans to indulge freely when he has reached retirement stage. Then he will maintain a ranch in California and a city home in New York, driving between them as often as the impulse moves him.



TONY WONS

All men rate the same with me,
The Wise, the fool, the slave, the free;
For no man on this earth does know
What made him thus, another so.

—TONY WONS

IN THAT little verse Tony Wons bares his soul. It's the only poem he ever wrote; he who reads 'em by the thousands! Each line tells a tale about the character of Tolerant Tony.

First, "all men rate the same" with this beardless philosopher, because Tony has been all men. Born into a poor-proud family in Menasha, Wisconsin, on December 25, 1891, he quit school at thirteen. When luckier kids are in high school, book-loving Tony wandered, worked and read. He made chairs, labored in factories, mills, foundries, grocery and butcher shops. He was a cowpuncher in Phoenix, Arizona. Nights he read, taught himself music, later played traps in an orchestra.

Scrimping through business school, he graduated to the white collar class—became an expert accountant, then a salesman—worked through college—turned actor! Then the war brought Tony glory—shrapnel wounds—months in the hospital. There he read endlessly, made his first scrapbook and learned to think. That shrapnel burst was a break—in more ways than one.

He thought of the men he had known; wise, fools, slaves, free souls. Gradually it dawned upon him that every man is a little bit of each—that he, himself, was "wise . . . fool . . . slave . . . free." No man to whom that truth has been revealed can thenceforward idolize or despise any man. That's the secret of Tony's philosophy.

Sustained by this discovery, Tony broke into radio—new then—and did about everything. He put on an entire Shakespearean play—singlehanded! He wrote continuities, plays—directed, acted, announced, read crop reports. Finally he coaxed Chicago's WLS to air his Scrapbook. Every Wons enthusiast knows the rest; an entertainment-seeking public loved it.

Strange and lovable is the man behind the microphone voice of Tony Wons. To his friends a good fellow and boon companion, he is constantly at war within himself—always questioning, seeking. Student and thinker, he loves to work with his hands—especially building boats. Utterly fearless, he faddishly drinks a pint and a half of orange juice daily, to fend off colds. He is physically frail, yet happily at home in a factory, and he likes the camaraderie that exists among men who can do a good job well around machines. He is a lover of humanity; his pet hobby is taking care of stray animals, carrying sick ones to veterinaries. Yet this love of animals didn't prevent him from being an excellent butcher, back in his Wisconsin days.

His skilled machinist's hands play excellent violin music, and once when he was a baker for a month, housewives raved over his lemon pies. He loves solitude—despite the fact that his chief study is mankind, and that he is married and father of a fourteen-year-old daughter. And he's a wow on a party.

Sometimes he pretends to be hard boiled. But that's only because he's terribly sensitive. This teacher of tolerance shrinks when highbrows gibe at his stuff as bunk. When they panned his ingratiating: "Are yuh listenin', huh?" poor Tony suffered in soul. If only he realized that the sophisticates who sneer at him are the very ones who most need his gospel of kindness, he'd feel better.

But Tony can't be cocksure about anything. You see, he has learned that "... no man on this earth does know what makes him thus, another so."



BROADCASTING STATIONS OF THE UNITED STATES

(Arranged Alphabetically by Call Letters)

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
KABC	San Antonio, Texas	100	1420	KGCU	Mandan, N. Dak.	250	1240
KABN	Aberdeen, S. Dak.	100	1420	KG CX	Wolf Point, Mont.	250	1310
KADA	Ada, Oklahoma	100	1200	KGDE	Fergus Falls, Minn.	250	1200
KALE	Portland, Oregon	500	1300	KGDM	Stockton, Calif.	250	1100
KARK	Little Rock, Ark.	500	890	KGDY	Huron, S. Dak.	250	1340
KASA	Elk City, Oklahoma	100	1210	KGEK	Sterling, Colo.	100	1200
KBTM	Jonesboro, Ark.	100	1200	KGER	Long Beach, Calif.	1,000	1360
KCMC	Texarkana, Ark.-Texas	100	1420	KGEZ	Kalispell, Mont.	100	1310
KCRC	Enid, Okla.	250	1370	KGFF	Shawnee, Okla.	100	1420
KCRJ	Jerome, Arizona	100	1310	KGFG	Oklahoma City, Okla.	100	1370
KDB	Santa Barbara, Calif.	100	1500	KGFI	Corpus Christi, Texas	250	1500
KDFN	Casper, Wyoming	500	1440	KGFK	Los Angeles, Calif.	100	1200
KDKA	Pittsburgh, Pa.	50,000	980	KGFL	Moorhead, Minn.	100	1500
KDLR	Devils Lake, N. Dak.	100	1210	KGFW	Kearney, Nebr.	100	1310
KDYL	Salt Lake City, Utah	1,000	1290	KGGC	San Francisco, Calif.	100	1420
KECA	Los Angeles, Calif.	1,000	1430	KGGF	Coffeyville, Kans.	1,000	1010
KERN	Bakersfield, Calif.	100	1370	KGGM	Albuquerque, N. Mex.	500	1230
KEX	Portland, Oregon	5,000	1180	KGHF	Pueblo, Colo.	500	1320
KFAB	Lincoln, Nebraska	5,000	770	KGHI	Little Rock, Ark.	250	1200
KFAC	Los Angeles, Calif.	1,000	1300	KGHL	Billings, Mont.	2,500	780
KFBB	Great Falls, Mont.	2,500	1280	KGIR	Butte, Mont.	5,000	1360
KFBI	Abilene, Kansas	5,000	1050	KGIW	Alamosa, Colo.	100	1420
KFBK	Sacramento, Calif.	100	1310	KGKB	Tyler, Texas	100	1500
KFDM	Beaumont, Texas	1,000	560	KGKL	San Angelo, Texas	100	1370
KFDY	Brookings, S. Dak.	1,000	780	KGKO	Wichita Falls, Texas	1,000	570
KFEL	Denver, Colorado	500	920	KGKY	Scottsbluff, Nebr.	100	1500
KFEQ	St. Joseph, Mo.	2,500	680	KGNF	North Platte, Nebr.	1,000	1430
KFGQ	Boone, Iowa	100	1310	KGNO	Dodge City, Kans.	250	1340
KFH	Wichita, Kansas	1,000	1300	KGO	San Francisco, Calif.	7,500	790
KFI	Los Angeles, Calif.	50,000	640	KGRS	Amarillo, Texas	2,500	1410
KFIO	Spokane, Washington	100	1120	KGVO	Missoula, Mont.	100	1200
KFIZ	Fond Du Lac, Wis.	100	1420	KGW	Portland, Oregon	1,000	620
KFJB	Marshalltown, Iowa	250	1200	KGY	Olympia, Washington	100	1210
KFJI	Klamath Falls, Oregon	100	1210	KHJ	Los Angeles, Calif.	1,000	900
KFJM	Grand Forks, N. Dak.	100	1370	KHQ	Spokane, Washington	2,000	590
KFJR	Portland, Oregon	500	1300	KICA	Clovis, N. Mex.	100	1370
KFJZ	Fort Worth, Texas	100	1370	KID	Idaho Falls, Idaho	500	1320
KFKA	Greeley, Colorado	1,000	880	KIDO	Boise, Idaho	2,500	1350
KFKU	Lawrence, Kansas	1,000	1220	KIEM	Eureka, Calif.	100	1210
KFNF	Shenandoah, Iowa	1,000	890	KIEV	Glendale, Calif.	100	850
KFOR	Lincoln, Nebraska	250	1210	KIT	Yakima, Wash.	250	1310
KFOX	Long Beach, Calif.	1,000	1250	KIUJ	Santa Fe, N. Mex.	100	1310
KFPL	Dublin, Texas	100	1310	KJBS	San Francisco, Calif.	500	1070
KFPW	Fort Smith, Ark.	100	1210	KJR	Seattle, Wash.	5,000	970
KFPY	Spokane, Wash.	1,000	1340	KLO	Ogden, Utah	500	1400
KFRC	San Francisco, Calif.	1,000	610	KLPM	Minot, N. Dak.	250	1240
KFRD	Longview, Texas	100	1370	KLRA	Little Rock, Ark.	2,500	1390
KFRU	Columbia, Mo.	1,000	630	KLS	Oakland, Calif.	250	1440
KFSD	San Diego, Calif.	1,000	600	KLX	Oakland, Calif.	1,000	880
KFSG	Los Angeles, Calif.	500	1120	KLZ	Denver, Colorado	1,000	560
KFUO	St. Louis, Mo.	1,000	550	KMA	Shenandoah, Iowa	2,500	930
KFVD	Los Angeles, Calif.	250	1000	KMAC	San Antonio, Texas	100	1370
KFVS	Cape Girardeau, Mo.	250	1210	KMBC	Kansas City, Mo.	2,500	950
KFWB	Los Angeles, Calif.	2,500	950	KMED	Medford, Oregon	250	1310
KFXD	Nampa, Idaho	100	1200	KMJ	Fresno, Calif.	1,000	580
KFXJ	Grand Junction, Colo.	250	1200	KMLB	Monroe, La.	100	1200
KFXM	San Bernardino, Calif.	100	1210	KMMJ	Clay Center, Nebr.	1,000	740
KFXR	Oklahoma City, Okla.	250	1310	KMO	Tacoma, Wash.	250	1330
KFYO	Lubbock, Texas	250	1310	KMOX	St. Louis, Mo.	50,000	1090
KFYR	Bismarck, N. Dak.	5,000	550	KMPC	Beverly Hills, Calif.	500	710
KGA	Spokane, Wash.	2,500	900	KMTR	Hollywood, Calif.	1,000	570
KGAR	Tucson, Arizona	250	1370	KNOW	Austin, Texas	100	1500
KGB	San Diego, Calif.	1,000	1330	KNX	Los Angeles, Calif.	50,000	1050
KGBX	Springfield, Mo.	100	1310	KOA	Denver, Colo.	50,000	830
KGBZ	York, Nebraska	2,500	930	KOAC	Corvallis, Oreg.	1,000	550

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
KOB	Albuquerque, N. Mex.	10,000	1180	KWTO	Springfield, Mo.	1,000	560
KOH	Reno, Nevada	500	1380	KWYO	Sheridan, Wyoming	100	1370
KOIL	Omaha, Neb.	2,500	1260	KXA	Seattle, Wash.	500	760
KOIN	Portland, Oregon	5,000	940	KXL	Portland, Oregon	100	1420
KOL	Seattle, Wash.	2,500	1270	KXO	El Centro, Calif.	100	1500
KOMA	Oklahoma City, Okla.	5,000	1480	KXRO	Aberdeen, Wash.	100	1310
KOMO	Seattle, Wash.	1,000	920	KXYZ	Houston, Texas	1,000	1440
KONO	San Antonio, Texas	100	1370	KYA	San Francisco, Calif.	1,000	1230
KOOS	Marshfield, Oregon	250	1200	KYW	Philadelphia, Pa.	10,000	1020
KORE	Eugene, Oregon	100	1420	WAAB	Boston, Mass.	500	1410
KOTN	Pine Bluff, Ark.	100	1500	WAAF	Chicago, Ill.	500	920
KOY	Phoenix, Ariz.	1,000	1390	WAAT	Jersey City, N. J.	500	940
KPCB	Seattle, Wash.	100	710	WAAW	Omaha, Nebr.	500	660
KPJM	Prescott, Ariz.	100	1500	WABC	New York, N. Y.	50,000	860
KPO	San Francisco, Calif.	50,000	680	WABI	Bangor, Me.	100	1200
KPOF	Denver, Colorado	500	880	WABY	Albany, N. Y.	100	1370
KPPC	Pasadena, Calif.	50	1210	WACO	Waco, Texas	100	1420
KPO	Wenatchee, Wash.	250	1500	WADC	Akron, Ohio	2,500	1320
KPRC	Houston, Texas	5,000	920	WAGF	Dothan, Ala.	100	1370
KQV	Pittsburgh, Pa.	500	1380	WAGM	Presque Isle, Me.	100	1420
KQW	San Jose, Calif.	1,000	1010	WAIU	Columbus, Ohio	500	640
KRE	Berkeley, Calif.	100	1370	WALA	Mobile, Ala.	1,000	1380
KREG	Santa Ana, Calif.	100	1500	WALR	Zanesville, Ohio	100	1210
KRGV	Weslaco, Texas	500	1260	WAML	Laurel, Miss.	100	1310
KRKD	Los Angeles, Calif.	1,000	1120	WAPI	Birmingham, Ala.	5,000	1140
KRKO	Everett, Wash.	50	1370	WARD	Brooklyn, N. Y.	500	1400
KRLC	Lewiston, Idaho	100	1420	WASH	Grand Rapids, Mich.	500	1270
KRLD	Dallas, Texas	10,000	1040	WATR	Waterbury, Conn.	100	1190
KRMD	Shreveport, La.	100	1310	WAVE	Louisville, Kentucky	1,000	940
KRNT	Des Moines, Iowa	1,000	1320	WAWZ	Zarephath, N. J.	1,000	1350
KROW	Oakland, Calif.	1,000	930	WAZL	Hazelton, Pa.	100	1420
KRSC	Seattle, Wash.	100	1130	WBAA	West Lafayette, Ind.	500	1400
KSAC	Manhattan, Kansas	1,000	580	WBAL	Baltimore, Md.	10,000	1060
KSCJ	Sioux City, Iowa	2,500	1330		(Also operates on 760 kc)		
KSD	St. Louis, Mo.	1,000	550	WBAP	Ft. Worth, Texas	50,000	800
KSEI	Pocatello, Idaho	500	890	WBAX	Wilkes-Barre, Pa.	100	1210
KSL	Salt Lake City, Utah	50,000	1130	WBBC	Brooklyn, N. Y.	500	1400
KSLM	Salem, Oregon	100	1370	WBBL	Richmond, Va.	100	1210
KSO	Des Moines, Iowa	500	1430	WBMM	Chicago, Ill.	50,000	770
KSOO	Sioux Falls, S. Dak.	2,500	1110	WBRR	Brooklyn, N. Y.	1,000	1300
KSTP	St. Paul, Minn.	25,000	1460	WBZZ	Ponca City, Okla.	100	1200
KSUN	Bisbee, Arizona	100	1200	WBGM	Bay City, Mich.	500	1410
KTAB	San Francisco, Calif.	1,000	560	WBEN	Buffalo, N. Y.	1,000	900
KTAR	Phoenix, Ariz.	1,000	620	WBEO	Marquette, Mich.	100	1310
KTAT	Ft. Worth, Texas	1,000	1240	WBIG	Greensboro, N. C.	1,000	1440
KTBS	Shreveport, La.	1,000	1450	WBNO	New Orleans, La.	100	1200
KTFI	Twin Falls, Idaho	1,000	1240	WBNS	Columbus, Ohio	1,000	1430
KTHS	Hot Springs, Ark.	10,000	1060	WBXN	New York, N. Y.	250	1350
KTM	Los Angeles, Calif.	1,000	780	WBOW	Terre Haute, Ind.	100	1310
KTRH	Houston, Texas	2,500	1330	WBRB	Red Bank, N. J.	100	1210
KTSA	San Antonio, Texas	5,000	550	WBRC	Birmingham, Ala.	1,000	930
KTSM	El Paso, Texas	100	1310	WBRE	Wilkes-Barre, Pa.	100	1310
KTUL	Tulsa, Okla.	500	1400	WBSO	Needham, Mass.	500	920
KTW	Seattle, Wash.	1,000	1220	WBT	Charlotte, N. C.	50,000	1080
KUJ	Walla Walla, Wash.	100	1370	WBTM	Danville, Va.	250	1370
KUMA	Yuma, Ariz.	100	1420	WBZ	Boston, Mass.	50,000	990
KUOA	Fayetteville, Ark.	1,000	1260	WBZA	Springfield, Mass.	1,000	990
KUSD	Vermillion, S. Dak.	500	890	WCAC	Storrs, Conn.	500	600
KVI	Tacoma, Wash.	1,000	570	WCAD	Canton, N. Y.	500	1220
KVL	Seattle, Wash.	100	1370	WCAE	Pittsburgh, Pa.	1,000	1220
KVOA	Tucson, Ariz.	500	1260	WCAL	Northfield, Minn.	2,500	1250
KVOD	Denver, Colo.	500	920	WCAM	Camden, N. J.	500	1280
KVOO	Tulsa, Oklahoma	25,000	1140	WCAO	Baltimore, Md.	1,000	600
KVOR	Colorado Springs, Colo.	1,000	1270	WCAP	Asbury Park, N. J.	500	1280
KVOS	Bellingham, Wash.	100	1200	WCAT	Rapid City, S. Dak.	100	1200
KWG	Stockton, Calif.	100	1200	WCAU	Philadelphia, Pa.	50,000	1170
KWJJ	Portland, Oregon	500	1040	WCAX	Burlington, Vt.	100	1200
KWK	St. Louis, Mo.	5,000	1350	WCAZ	Carthage, Ill.	100	1070
KWKC	Kansas City, Mo.	100	1370	WCBA	Allentown, Pa.	500	1440
KWKH	Shreveport, La.	10,000	1100	WCBD	Waukegan, Ill.	5,000	1080
KWCK	Pullman, Wash.	2,000	1220	WCBM	Baltimore, Md.	250	1370
KWTN	Watertown, S. Dak.	100	1210	WCBS	Springfield, Ill.	100	1420

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
WCCO	St. Paul, Minn.	50,000	810	WGST	Atlanta, Ga.	1,000	890
WCFL	Chicago, Ill.	5,000	970	WGY	Schenectady, N. Y.	50,000	790
WCHS	Charleston, W. Va.	1,000	580	WHA	Madison, Wis.	2,500	940
WCKY	Covington, Ky.	5,000	1490	WHAM	Rochester, N. Y.	50,000	1150
WCLO	Janesville, Wis.	100	1200	WHAS	Louisville, Ky.	50,000	820
WCLS	Joliet, Ill.	100	1310	WHAT	Philadelphia, Pa.	100	1310
WCNW	Brooklyn, N. Y.	250	1500	WHAZ	Troy, N. Y.	500	1300
WCOA	Pensacola, Fla.	500	1340	WHB	Kansas City, Mo.	1,000	860
WCOC	Meridian, Miss.	1,000	880	WHBC	Canton, Ohio	100	1200
WCOL	Columbus, Ohio	100	1210	WHBD	Mount Orab, Ohio	100	1370
WCRW	Chicago, Ill.	100	1210	WHBF	Rock Island, Ill.	100	1210
WCSC	Charleston, S. C.	1,000	1360	WHBI	Newark, N. J.	2,500	1250
WCSS	Portland, Me.	2,500	940	WHBL	Sheboygan, Wis.	500	1410
WDAE	Tampa, Fla.	2,500	1220	WHBQ	Memphis, Tenn.	100	1370
WDAF	Kansas City, Mo.	5,000	610	WHBU	Anderson, Ind.	100	1210
WDAG	Amarillo, Texas	2,500	1410	WHBY	Green Bay, Wis.	250	1200
WDAH	El Paso, Texas	100	1310	WHDF	Calumet, Mich.	250	1370
WDAS	Philadelphia, Pa.	250	1370	WHDH	Boston, Mass.	1,000	830
WDAY	Fargo, N. Dak.	5,000	940	WHDL	Olean, N. Y.	100	1420
WDBJ	Roanoke, Va.	1,000	930	WHEB	Portsmouth, N. H.	250	740
WDBO	Orlando, Fla.	1,000	580	WHEC	Rochester, N. Y.	1,000	1430
WDEL	Wilmington, Del.	500	1120	WHFC	Cicero, Ill.	100	1420
WDEV	Waterbury, Vt.	500	550	WHIO	Dayton, Ohio	1,000	1260
WDGY	St. Paul, Minn.	2,500	1180	WHIS	Bluefield, W. Va.	250	1410
WDNC	Durham, N. C.	100	1500	WHJB	Greensburg, Pa.	250	620
WDDO	Chattanooga, Tenn.	5,000	1280	WHK	Cleveland, Ohio	2,500	1390
WDRC	Hartford, Conn.	2,500	1330	WHN	New York, N. Y.	1,000	1010
WDSU	New Orleans, La.	1,000	1250	WHO	Des Moines, Iowa	50,000	1000
WDZ	Tuscola, Ill.	100	1070	WHOM	Jersey City, N. J.	250	1450
WEAF	New York, N. Y.	50,000	660	WHP	Harrisburg, Pa.	1,000	1430
WEAN	Providence, R. I.	500	780	WIBA	Madison, Wis.	1,000	1280
WEBC	Duluth, Minn.	2,500	1290	WIBG	Glenside, Pa.	100	970
WEBQ	Harrisburg, Ill.	250	1210	WIBM	Jackson, Mich.	250	1370
WEBR	Buffalo, N. Y.	250	1310	WIBU	Poynette, Wis.	100	1210
WEDC	Chicago, Ill.	100	1210	WIBW	Topeka, Kansas	5,000	580
WEED	Rocky Mount, N. C.	100	1420	WIBX	Utica, N. Y.	300	1200
WEEI	Boston, Mass.	1,000	590	WICC	Bridgeport, Conn.	1,000	600
WEEU	Reading, Pa.	1,000	830	WIL	St. Louis, Mo.	250	1200
WEHC	Charlottesville, Va.	500	1350	WILL	Urbana, Ill.	1,000	890
WEHS	Cicero, Ill.	100	1420	WILM	Wilmington, Del.	100	1420
WELL	Battle Creek, Mich.	50	1420	WIND	Gary, Ind.	2,500	560
WENR	Chicago, Ill.	50,000	870	WINS	New York, N. Y.	1,000	1180
WESG	Elmira, N. Y.	1,000	850	WIOD	Miami, Fla.	1,000	1300
WEVD	New York, N. Y.	1,000	1300	WIP	Philadelphia, Pa.	1,000	610
WEW	St. Louis, Mo.	1,000	760	WIRE	Indianapolis, Ind.	1,000	1400
WFAA	Dallas, Texas	50,000	800	WIS	Columbia, S. C.	1,000	1010
WFAB	New York, N. Y.	1,000	1300	WISN	Milwaukee, Wis.	1,000	1120
WFAM	South Bend, Ind.	100	1200	WJAC	Johnstown, Pa.	100	1310
WFAS	White Plains, N. Y.	100	1210	WJAG	Norfolk, Nebr.	1,000	1060
WFBC	Greenville, S. C.	1,000	1300	WJAR	Providence, R. I.	500	890
WFBE	Cincinnati, Ohio	250	1200	WJAS	Pittsburgh, Pa.	2,500	1290
WFBG	Altoona, Pa.	100	1310	WJAX	Jacksonville, Fla.	1,000	900
WFB�	Syracuse, N. Y.	5,000	1360	WJAY	Cleveland, Ohio	500	610
WFBM	Indianapolis, Ind.	1,000	1230	WJBC	Bloomington, Ill.	100	1200
WFBR	Baltimore, Md.	500	1270	WJBK	Detroit, Mich.	100	1500
WFDL	Flint, Mich.	100	1310	WJBL	Decatur, Ill.	100	1200
WFEE	Manchester, N. H.	1,000	1340	WJBO	Baton Rouge, La.	100	1420
WFIL	Philadelphia, Pa.	1,000	560	WJBW	New Orleans, La.	100	1200
WFLA	Clearwater, Fla.	5,000	620	WJBY	Gadsden, Ala.	100	1210
WGL	Lancaster, Pa.	250	1500	WJDX	Jackson, Miss.	2,500	1270
WGAR	Cleveland, Ohio	1,000	1450	WJEJ	Hagerstown, Md.	100	1210
WGBB	Freeport, N. Y.	100	1210	WJIM	Lansing, Mich.	250	1210
WGBF	Evansville, Ind.	500	630	WJJD	Chicago, Ill.	20,000	1130
WGBI	Scranton, Pa.	500	880	WJMS	Ironwood, Mich.	100	1420
WGCM	Gulfport, Miss.	250	1210	WJR	Detroit, Mich.	10,000	750
WGES	Chicago, Ill.	1,000	1360	WJSV	Washington, D. C.	10,000	1460
WGH	Newport News, Va.	100	1310	WJTL	Atlanta, Ga.	100	1370
WGL	Fort Wayne, Ind.	100	1370	WJW	Akron, Ohio	250	1210
WGMS	St. Paul, Minn.	1,000	1250	WJZ	New York, N. Y.	50,000	760
WGN	Chicago, Ill.	50,000	720	WKAR	East Lansing, Mich.	1,000	1040
WGNV	Chester, N. Y.	100	1210	WKBB	Dubuque, Iowa	100	1500
WGR	Buffalo, N. Y.	1,000	550	WKBH	La Crosse, Wis.	1,000	1380

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
WKBI	Cicero, Ill.	100	1420	WOWO	Fort Wayne, Ind.	10,000	1160
WKBN	Youngstown, Ohio	500	570	WPAD	Paducah, Ky.	100	1420
WKBO	Harrisburg, Pa.	100	1200	WPAX	Thomasville, Ga.	100	1210
WKBV	Richmond, Ind.	100	1500	WPEN	Philadelphia, Pa.	500	920
WKBW	Buffalo, N. Y.	5,000	1480	WPFB	Hattiesburg, Miss.	100	1370
WKBZ	Muskegon, Mich.	250	1500	WPG	Atlantic City, N. J.	5,000	1100
WKEU	Griffin, Ga.	100	1500	WPHR	Petersburg, Va.	500	880
WKJC	Lancaster, Pa.	250	1200	WPRO	Providence, R. I.	250	630
WKOK	Sunbury, Pa.	100	1210	WPTF	Raleigh, N. C.	5,000	680
WKRC	Cincinnati, Ohio	1,000	550	WQAM	Miami, Fla.	1,000	560
WKY	Oklahoma City, Okla.	1,000	900	WQAN	Scranton, Pa.	250	880
WKZO	Kalamazoo, Mich.	1,000	590	WQBC	Vicksburg, Miss.	1,000	1360
WLAC	Nashville, Tenn.	5,000	1470	WQDM	St. Albans, Vt.	100	1370
WLAP	Lexington, Ky.	250	1420	WRAK	Williamsport, Pa.	100	1370
WLB	St. Paul, Minn.	1,000	1250	WRAW	Reading, Pa.	100	1310
WLBC	Muncie, Ind.	50	1310	WRAX	Philadelphia, Pa.	500	920
WLBF	Kansas City, Kansas	100	1420	WRBL	Columbus, Ga.	100	1200
WLBL	Stevens Point, Wis.	2,500	900	WRBX	Roanoke, Va.	500	1410
WLBZ	Bangor, Me.	1,000	620	WRC	Washington, D. C.	1,000	950
WLLH	Lowell, Mass.	250	1370	WRDO	Augusta, Me.	100	1370
WLNH	Laconia, N. H.	100	1310	WRDW	Augusta, Ga.	100	1500
WLS	Chicago, Ill.	50,000	870	WREC	Memphis, Tenn.	2,500	600
WLTH	Brooklyn, N. Y.	500	1400	WREN	Lawrence, Kans.	5,000	1220
WLVA	Lynchburg, Va.	100	1370	WRGA	Rome, Ga.	100	1500
WLW	Cincinnati, Ohio	500,000	700	WRJN	Racine, Wis.	100	1370
WLWL	New York, N. Y.	5,000	1100	WROK	Rockford, Ill.	500	1410
WMAL	Washington, D. C.	500	630	WROL	Knoxville, Tenn.	100	1310
WMAQ	Chicago, Ill.	5,000	670	WRR	Dallas, Texas	500	1280
WMAS	Springfield, Mass.	250	1420	WRUF	Gainesville, Fla.	5,000	830
WMAZ	Macon, Ga.	1,000	1180	WRVA	Richmond, Va.	5,000	1110
WMBC	Detroit, Mich.	250	1420	WSAI	Cincinnati, Ohio	2,500	1330
WMBD	Peoria, Ill.	1,000	1440	WSAJ	Grove City, Pa.	100	1310
WMBG	Richmond, Va.	250	1210	WSAN	Allentown, Pa.	500	1440
WMBH	Joplin, Mo.	250	1420	WSAR	Fall River, Mass.	250	1450
WMBI	Chicago, Ill.	5,000	1080	WSAZ	Huntington, W. Va.	1,000	1190
WMBQ	Auburn, N. Y.	100	1310	WSB	Atlanta, Ga.	50,000	740
WMBR	Brooklyn, N. Y.	100	1500	WSBC	Chicago, Ill.	100	1210
WMC	Jacksonville, Fla.	100	1370	WSBT	South Bend, Ind.	500	1360
WMC	Memphis, Tenn.	2,500	780	WSFA	Montgomery, Ala.	1,000	1410
WMCA	New York, N. Y.	500	570	WSGN	Birmingham, Ala.	250	1310
WMEX	Boston, Mass.	250	1500	WSIX	Springfield, Tenn.	100	1210
WMFF	Plattsburg, N. Y.	100	1310	WSJS	Winston-Salem, N. C.	100	1310
WMMN	Fairmont, W. Va.	500	890	WSM	Nashville, Tenn.	50,000	650
WMT	Cedar Rapids, Iowa	2,500	600	WSMB	New Orleans, La.	500	1320
WNAC	Boston, Mass.	2,500	1230	WSMK	Dayton, Ohio	200	1380
WNAD	Norman, Okla.	1,000	1010	WSOC	Charlotte, N. C.	250	1210
WNAX	Yankton, S. D.	2,500	570	WSPA	Spartanburg, S. C.	1,000	920
WNB	Binghamton, N. Y.	250	1500	WSPD	Toledo, Ohio	1,000	1340
WNBH	New Bedford, Mass.	250	1310	WSUI	Iowa City, Ia.	1,000	880
WNBO	Silverhaven, Pa.	100	1200	WSUN	St. Petersburg, Fla.	5,000	620
WNB	Memphis, Tenn.	1,000	1430	WSYB	Rutland, Vt.	100	1500
WNBX	Springfield, Vt.	1,000	1260	WSYR	Syracuse, N. Y.	250	570
WNEW	Newark, N. J.	2,500	1250	WSYU	Syracuse, N. Y.	250	570
WNOX	Knoxville, Tenn.	2,000	560	WTAD	Quincy, Ill.	500	900
WNRA	Muscle Shoals, Ala.	100	1420	WTAG	Worcester, Mass.	500	580
WNYC	New York, N. Y.	500	810	WTAM	Cleveland, Ohio	50,000	1070
WOAI	San Antonio, Texas	50,000	1190	WTAQ	Eau Claire, Wis.	1,000	1330
WOC	Davenport, Iowa	100	1370	WTAR	Norfolk, Va.	1,000	780
WOC	Jamestown, N. Y.	50	1210	WTAW	College Station, Tex.	500	1120
WOI	Ames, Iowa	5,000	640	WTAX	Springfield, Ill.	100	1210
WOKO	Albany, N. Y.	1,000	1430	WTBO	Cumberland, Md.	250	800
WOL	Washington, D. C.	100	1310	WTCN	St. Paul, Minn.	1,000	1250
WOMT	Manitowoc, Wis.	100	1210	WTEL	Philadelphia, Pa.	100	1310
WOOD	Grand Rapids, Mich.	500	1270	WTFI	Athens, Ga.	500	1450
WOPI	Bristol, Tenn.	100	1500	WTIC	Hartford, Conn.	50,000	1040
WOR	Newark, N. J.	50,000	710	WTJS	Jackson, Tenn.	250	1310
WORC	Worcester, Mass.	500	1280	WTMJ	Milwaukee, Wis.	5,000	620
WORK	York, Pa.	1,000	1320	WTMJ	E. St. Louis, Ill.	100	1500
WOS	Jefferson City, Mo.	500	630	WTNJ	Trenton, N. J.	500	1280
WOSU	Columbus, Ohio	1,000	570	WTOC	Savannah, Ga.	1,000	1260
WOV	New York, N. Y.	1,000	1130	WTRC	Elkhart, Ind.	100	1310
WOW	Omaha, Nebr.	1,000	590	WVFW	Brooklyn, N. Y.	500	1400

Call Letters	Location	Kilo-Watts	cycles
WWAE	Hammond, Ind.	100	1200
WWJ	Detroit, Mich.	1,000	920
WWL	New Orleans, La.	10,000	850
WWNC	Ashville, N. C.	1,000	570
WWRL	Woodside, N. Y.	250	1500
WWSW	Pittsburgh, Pa.	250	1500
WWVA	Wheeling, W. Va.	5,000	1160
WXYZ	Detroit, Mich.	1,000	1240
W1XBS	Waterbury, Conn.	1,000	1530
W6XAI	Bakersfield, Calif.	1,000	1550
W9XBY	Kansas City, Mo.	1,000	1530

ALASKAN BROADCASTING STATIONS
(Listed alphabetically by call letters)

Calls	Location	Watts	K.C.
KFQD	Anchorage	250	600
KGBU	Ketchikan	500	900

(Listed alphabetically by location)

Location	Calls
Anchorage	KFQD
Ketchikan	KGBU

(Listed by frequency)

Kilo-cycles	Me-ters	Call Letters	Location	Watts
600	499.7	KFQD	Ketchikan	250
900	333.1	KGBU	Anchorage	500

U. S. BROADCASTERS ARRANGED BY FREQUENCY OR WAVE-LENGTH

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
550	545.1	KFUO	St. Louis, Mo.	1,000
550	545.1	KFYR	Bismarck, N. Dak.	5,000
550	545.1	KOAC	Corvallis, Ore.	1,000
550	545.1	KSD	St. Louis, Mo.	1,000
550	545.1	KTSA	San Antonio, Tex.	5,000
550	545.1	WDEV	Waterbury, Vt.	500
550	545.1	WGR	Buffalo, N. Y.	1,000
550	545.1	WKRC	Cincinnati, Ohio	1,000
550	545.1	WSVA	Stanton, Va.	500

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
590	508.2	KHQ	Spokane, Wash.	2,500
590	508.2	WEEI	Boston, Mass.	1,000
590	508.2	WKZO	Kalamazoo, Mich.	5,000
590	508.2	WOW	Omaha, Nebr.	1,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
560	535.4	KFDM	Beaumont, Texas	1,000
560	535.4	KLZ	Denver, Colorado	1,000
560	535.4	KTAB	San Francisco, Calif.	1,000
560	535.4	KWTO	Springfield, Mo.	1,000
560	535.4	WFIL	Philadelphia, Pa.	1,000
560	535.4	WIND	Gary, Ind.	2,500
560	534.4	WNOX	Knoxville, Tenn.	2,000
560	535.4	WQAM	Miami, Fla.	1,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
600	499.7	KFSD	San Diego, Calif.	1,000
600	499.7	WCAC	Storrs, Conn.	500
600	499.7	WCAO	Baltimore, Md.	1,000
600	499.7	WICC	Bridgeport, Conn.	1,000
600	499.7	WMT	Cedar Rapids, Iowa	2,500
600	499.7	WREC	Memphis, Tenn.	2,500

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
570	526.0	KGKO	Wichita Falls, Tex.	1,000
570	526.0	KMTR	Hollywood, Calif.	1,000
570	526.0	KVI	Tacoma, Wash.	1,000
570	526.0	WKBN	Youngstown, Ohio	500
570	526.0	WMCA	New York, N. Y.	500
570	526.0	WNAX	Yankton, S. Dak.	2,500
570	526.0	WOSU	Columbus, Ohio	1,000
570	526.0	WSYR	Syracuse, N. Y.	250
570	526.0	WSYU	Syracuse, N. Y.	250
570	526.0	WWNC	Asheville, N. C.	1,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
610	491.5	KFRC	San Francisco, Calif.	5,000
610	491.5	WDAF	Kansas City, Mo.	5,000
610	491.5	WIP	Philadelphia, Pa.	1,000
610	491.5	WJAY	Cleveland, Ohio	500

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
580	516.9	KMJ	Fresno, Calif.	1,000
580	516.9	KSAC	Manhattan, Kans.	1,000
580	516.9	WCHS	Charleston, W. Va.	1,000
580	516.9	WDBO	Orlando, Fla.	1,000
580	516.9	WIBW	Topeka, Kansas	5,000
580	516.9	WTAG	Worcester, Mass.	500

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
620	483.6	KGW	Portland, Oregon	5,000
620	483.6	KTAR	Phoenix, Ariz.	1,000
620	483.6	WFLA	Clearwater, Fla.	5,000
620	483.6	WHJB	Greensburg, Pa.	250
620	483.6	WLBZ	Bangor, Me.	1,000
620	483.6	WSUN	St. Petersburg, Fla.	5,000
620	483.6	WTMJ	Milwaukee, Wis.	5,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
630	475.9	KFRU	Columbia, Mo.	1,000
630	475.9	KGFX	Pierre, S. Dak.	200
630	475.9	WGBF	Evansville, Ind.	500
630	475.9	WMAL	Washington, D. C.	500
630	475.9	WOS	Jefferson City, Mo.	500
630	475.9	WPRO	Providence, R. I.	250

Kilo- Me- Call
cycles ters Letters Location Watts

DIAL SETTING.....

640 468.2 KFI Los Angeles, Calif. 50,000
640 468.2 WAIU Columbus, Ohio 500
640 468.2 WOI Ames, Iowa 5,000

DIAL SETTING.....

650 461.3 WSM Nashville, Tenn. 50,000

DIAL SETTING.....

660 454.3 WAAW Omaha, Nebr. 500
660 454.3 WEAJ New York, N. Y. 50,000

DIAL SETTING.....

670 447.5 WMAQ Chicago, Ill. 5,000

DIAL SETTING.....

680 440.9 KFEQ St. Joseph, Mo. 2,500
680 440.9 KPO San Francisco, Calif. 50,000
680 440.9 WPTF Raleigh, N. C. 5,000

DIAL SETTING.....

690 434.5 NAA Arlington, Va. 1,000

DIAL SETTING.....

700 428.3 WLW Cincinnati, Ohio 500,000

DIAL SETTING.....

710 422.3 KMPC Beverly Hills, Calif. 500
710 422.3 KPCB Seattle, Wash. 250
710 422.3 WOR Newark, N. J. 50,000

DIAL SETTING.....

720 416.4 WGN Chicago, Ill. 50,000

DIAL SETTING.....

740 405.2 KMMJ Clay Center, Nebr. 1,000
740 405.2 KTRB Modesto, Calif. 250
740 405.2 WHEB Portsmouth, N. H. 250
740 405.2 WSB Atlanta, Ga. 50,000

DIAL SETTING.....

750 399.8 WJR Detroit, Mich. 10,000

DIAL SETTING.....

760 394.5 KXA Seattle, Wash. 500
760 394.5 WEW St. Louis, Mo. 1,000
760 394.5 WJZ New York, N. Y. 50,000

DIAL SETTING.....

770 389.4 KFAB Lincoln, Nebr. 5,000
770 389.4 WBBM Chicago, Ill. 50,000

Kilo- Me- Call
cycles ters Letters Location Watts

DIAL SETTING.....

780 384.4 KELW Burbank, Calif. 500
780 384.4 KFDY Brookings, S. Dak. 1,000
780 384.4 KGHL Billings, Mont. 2,500
780 384.4 KTM Los Angeles, Calif. 1,000
780 384.4 WEAN Providence, R. I. 500
780 384.4 WMC Memphis, Tenn. 2,500
780 384.4 WTAR Norfolk, Va. 1,000

DIAL SETTING.....

790 379.5 KGO San Francisco, Calif. 7,500
790 379.5 WGY Schenectady, N. Y. 50,000

DIAL SETTING.....

800 374.8 WBAP Fort Worth, Tex. 50,000
800 374.8 WFAA Dallas, Tex. 50,000
800 374.8 WTBO Cumberland, Md. 250

DIAL SETTING.....

810 370.2 WCCO Minneapolis, Minn. 50,000
810 370.2 WNYC New York, N. Y. 500

DIAL SETTING.....

820 365.6 WHAS Louisville, Ky. 50,000

DIAL SETTING.....

830 361.2 KOA Denver, Colo. 50,000
830 361.2 WEEU Reading, Pa. 1,000
830 361.2 WHDH Boston, Mass. 1,000
830 361.2 WRUF Gainesville, Fla. 5,000

DIAL SETTING.....

850 352.7 KIEV Glendale, Calif. 250
850 352.7 WESG Elmira, N. Y. 1,000
850 352.7 WWL New Orleans, La. 10,000
850 352.7 WWPA Clarion, Pa. 250

DIAL SETTING.....

860 348.6 WABC New York, N. Y. 50,000
860 348.6 WHB Kansas City, Mo. 1,000

DIAL SETTING.....

870 344.6 WENR Chicago, Ill. 50,000
870 344.6 WLS Chicago, Ill. 50,000

DIAL SETTING.....

880 340.7 KFKA Greeley, Colo. 1,000
880 340.7 KLX Oakland, Calif. 1,000
880 340.7 KPOF Denver, Colo. 500
880 340.7 WCOC Meridian, Miss. 1,000
880 340.7 WGBI Scranton, Pa. 500
880 340.7 WPHR Petersburg, Va. 500
880 340.7 WQAN Scranton, Pa. 250
880 340.7 WSUI Iowa City, Iowa 1,000

Kilo-	Me-	Call	Location	Watts
cycles	ters	Letters		
DIAL SETTING.....				
890	336.9	KARK	Little Rock, Ark.	500
890	336.9	KFNF	Shenandoah, Iowa	1,000
890	336.9	KSEI	Pocatello, Idaho	500
890	336.9	KUSD	Vermillion, S. D.	500
890	336.9	WBAA	West Lafayette, Ind.	1,000
890	336.9	WGST	Atlanta, Ga.	1,000
890	336.9	WILL	Urbana, Ill.	1,000
890	336.9	WJAR	Providence, R. I.	500
890	336.9	WMMN	Fairmont, W. Va.	500

DIAL SETTING.....				
900	333.1	KHJ	Los Angeles, Calif.	1,000
900	333.1	WBEN	Buffalo, N. Y.	1,000
900	333.1	WJAX	Jacksonville, Fla.	1,000
900	333.1	WKY	Oklahoma City, Okla.	1,000
900	333.1	WLBL	Stevens Point, Wis.	2,500
900	333.1	WMFI	New Haven, Conn.	500
900	333.1	WTAD	Quincy, Ill.	500

DIAL SETTING.....				
920	325.9	KFEL	Denver, Colo.	500
920	325.9	KOMO	Seattle, Wash.	1,000
920	325.9	KPRC	Houston, Tex.	5,000
920	325.9	KVOD	Denver, Colo.	500
920	325.9	WAAF	Chicago, Ill.	500
920	325.9	WBOS	Needham, Mass.	500
920	325.9	WPEN	Philadelphia, Pa.	500
920	325.9	WRAX	Philadelphia, Pa.	500
920	325.9	WSPA	Spartanburg, S. C.	1,000
920	325.9	WWJ	Detroit, Mich.	1,000

DIAL SETTING.....				
930	322.4	KGBZ	York, Nebr.	2,500
930	322.4	KMA	Shenandoah, Iowa	2,500
930	322.4	KROW	Oakland, Calif.	1,000
930	322.4	WBRC	Birmingham, Ala.	1,000
930	322.4	WDBJ	Roanoke, Va.	1,000

DIAL SETTING.....				
940	319.0	KOIN	Portland, Oregon	5,000
940	319.0	WAAT	Jersey City, N. J.	500
940	319.0	WAVE	Louisville, Ky.	1,000
940	319.0	WCSH	Portland, Me.	2,500
940	319.0	WDAY	Fargo, N. Dak.	5,000
940	319.0	WHA	Madison, Wis.	2,500

DIAL SETTING.....				
950	315.6	KFWB	Los Angeles, Calif.	2,500
950	315.6	KMBC	Kansas City, Mo.	2,500
950	315.6	WRC	Washington, D. C.	500

DIAL SETTING.....				
970	309.1	WCFL	Seattle, Wash.	5,000
970	309.1	WIBG	Chicago, Ill.	5,000
970	309.1	KJR	Glenside, Pa.	100

DIAL SETTING.....				
980	305.9	KDKA	Pittsburgh, Pa.	50,000

Kilo-	Me-	Call	Location	Watts
cycles	ters	Letters		
DIAL SETTING.....				
990	302.8	WBZ	Boston, Mass.	50,000
990	302.8	WBZA	Springfield, Mass.	1,000

DIAL SETTING.....				
1000	299.8	KFVD	Los Angeles, Calif.	250
1000	299.8	WHO	Des Moines, Ia.	50,000

DIAL SETTING.....				
1010	296.9	KGGF	Coffeyville, Kans.	1,000
1010	296.9	KQW	San Jose, Calif.	1,000
1010	296.9	WHN	New York, N. Y.	1,000
1010	296.9	WIS	Columbia, S. C.	1,000
1010	296.9	WNAD	Norman, Okla.	1,000

DIAL SETTING.....				
1020	293.9	KYW	Philadelphia, Pa.	10,000

DIAL SETTING.....				
1040	288.3	KRLD	Dallas, Texas	10,000
1040	288.3	KWJJ	Portland, Ore.	500
1040	288.3	WKAR	E. Lansing, Mich.	1,000
1040	288.3	WTIC	Hartford, Conn.	50,000

DIAL SETTING.....				
1050	285.5	KFBI	Abilene, Kans.	5,000
1050	285.5	KNX	Los Angeles, Calif.	50,000

DIAL SETTING.....				
1060	282.8	KTHS	Hot Springs, Ark.	10,000
1060	282.8	WBAL	Baltimore, Md.	10,000
1060	282.8	WJAG	Norfolk, Nebr.	1,000

DIAL SETTING.....				
1070	280.2	KJBS	San Francisco, Calif.	500
1070	280.2	WCAZ	Carthage, Ill.	100
1070	280.2	WDZ	Tuscola, Ill.	100
1070	280.2	WTAM	Cleveland, Ohio	50,000

DIAL SETTING.....				
1080	277.6	WBT	Charlotte, N. C.	50,000
1080	277.6	WCBD	Waukegan, Ill.	5,000
1080	277.6	WMBI	Chicago, Ill.	5,000

DIAL SETTING.....				
1090	275.1	KMOX	St. Louis, Mo.	50,000

DIAL SETTING.....				
1100	272.6	KGDM	Stockton, Calif.	250
1100	272.6	KWKH	Shreveport, La.	10,000
1100	272.6	WLWL	New York, N. Y.	5,000
1100	272.6	WPG	Atlantic City, N. J.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1110	270.1	KSOO	Sioux Falls, S. Dak.	2,500
1110	270.1	WRVA	Richmond, Va.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1120	267.7	KFIO	Spokane, Wash.	100
1120	267.7	KFSG	Los Angeles, Calif.	1,000
1120	267.7	KRKD	Los Angeles, Calif.	1,000
1120	267.7	KRSC	Seattle, Wash.	100
1120	267.7	WDEL	Wilmington, Del.	500
1120	267.7	WISN	Milwaukee, Wis.	1,000
1120	267.7	WMFH	Boston, Mass.	500
1120	267.7	WTAW	College, Sta. Tex.	500

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1130	265.3	KSL	Salt Lake City, Utah	50,000
1130	265.3	WJJD	Chicago, Ill.	20,000
1130	265.3	WOV	New York, N. Y.	1,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1140	263.0	KVOO	Tulsa, Okla.	25,000
1140	263.0	WAPI	Birmingham, Ala.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1150	260.7	WHAM	Rochester, N. Y.	50,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1160	258.5	WOWO	Fort Wayne, Ind.	10,000
1160	258.5	WVVA	Wheeling, W. Va.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1170	265.3	WCAU	Philadelphia, Pa.	50,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1180	254.1	KEX	Portland, Oregon	5,000
1180	254.1	KOB	Albuquerque, N. M.	10,000
1180	254.1	WDGY	Minneapolis, Minn.	5,000
1180	254.1	WINS	New York, N. Y.	1,000
1180	254.1	WMAZ	Macon, Ga.	1,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1190	252.0	WATR	Waterbury, Conn.	100
1190	252.0	WOAI	San Antonio, Tex.	50,000
1190	252.0	WSAZ	Huntington, W. Va.	1,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1200	249.9	KADA	Ada, Okla.	100
1200	249.9	KBTM	Jonesboro, Ark.	100
1200	249.9	KFJB	Marshalltown, Iowa	250
1200	249.9	KFXD	Nampa, Idaho	250
1200	249.9	KFXJ	Grand Junction, Colo.	250
1200	249.9	KGDE	Fergus Falls, Minn.	250
1200	249.9	KGEK	Sterling, Colo.	100
1200	249.9	KGJF	Los Angeles, Calif.	100
1200	249.9	KGHI	Little Rock, Ark.	250

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1200	249.9	KMLB	Monroe, La.	100
1200	249.9	KOOS	Marshfield, Oreg.	250
1200	249.9	KSUN	Bisbee, Ariz.	100
1200	249.9	KVOS	Bellingham, Wash.	100
1200	249.9	KWG	Stockton, Calif.	100
1200	249.9	WABI	Bangor, Me.	100
1200	249.9	WBBZ	Ponca City, Okla.	100
1200	249.9	WBHS	Huntsville, Ala.	100
1200	249.9	WBNO	New Orleans, La.	100
1200	249.9	WCAT	Rapid City, S. Dak.	100
1200	249.9	WCAX	Burlington, Vt.	100
1200	249.9	WCLO	Janesville, Wis.	100
1200	249.9	WFAM	South Bend, Ind.	100
1200	249.9	WFBE	Cincinnati, Ohio	250
1200	249.9	WHBC	Canton, Ohio	100
1200	249.9	WHBY	Green Bay, Wis.	250
1200	249.9	WIBX	Utica, N. Y.	300
1200	249.9	WIL	St. Louis, Mo.	250
1200	249.9	WJBC	Bloomington, Ill.	100
1200	249.9	WJBL	Decatur, Ill.	100
1200	249.9	WJBW	New Orleans, La.	100
1200	249.9	WKBO	Harrisburg, Pa.	250
1200	249.9	WKJC	Lancaster, Pa.	250
1200	249.9	WLVA	Lynchburg, Va.	250
1200	249.9	WMPC	Lapeer, Mich.	100
1200	249.9	WRBO	Silverhaven, Pa.	100
1200	249.9	WRBL	Columbus, Ga.	100
1200	249.9	WWAE	Hammond, Ind.	100

Kilo- cycles	Me- ters	Call Letters	Location	Watts
DIAL SETTING.....				
1210	247.8	KASA	Elk City, Okla.	100
1210	247.8	KDLR	Devils Lake, N. Dak.	100
1210	247.8	KFJI	Klamath Falls, Oreg.	100
1210	247.8	KFOR	Lincoln, Nebr.	250
1210	247.8	KFPW	Fort Smith, Ark.	100
1210	247.8	KFVS	Cape Girardeau, Mo.	250
1210	247.8	KFXM	San Bernardino, Calif.	100
1210	247.8	KGY	Olympia, Wash.	100
1210	247.8	KIEM	Eureka, Calif.	100
1210	247.8	KPPC	Pasadena, Calif.	50
1210	247.8	KWEA	Shreveport, La.	100
1210	247.8	KWTN	Watertown, S. Dak.	100
1210	247.8	WALR	Zanesville, Ohio	100
1210	247.8	WBAX	Wilkes-Barre, Pa.	100
1210	247.8	WBBL	Richmond, Va.	100
1210	247.8	WBRB	Red Bank, N. J.	100
1210	247.8	WCOL	Columbus, Ohio	100
1210	247.8	WCRW	Chicago, Ill.	100
1210	247.8	WEBQ	Harrisburg, Ill.	250
1210	247.8	WEDC	Chicago, Ill.	100
1210	247.8	WFAS	White Plains, N. Y.	100
1210	247.8	WGBB	Freeport, N. Y.	100
1210	247.8	WGCM	Gulfport, Miss.	250
1210	247.8	WGNY	Chester, N. Y.	100
1210	247.8	WHBF	Rock Island, Ill.	250
1210	247.8	WHBU	Anderson, Ind.	100
1210	247.8	WIBU	Poynette, Wis.	250
1210	247.8	WJBY	Gadsden, Ala.	100
1210	247.8	WJEJ	Hagerstown, Md.	100
1210	247.8	WJIM	Lansing, Mich.	250
1210	247.8	WJW	Akron, Ohio	100
1210	247.8	WKOK	Sunbury, Pa.	100
1210	247.8	WMBG	Richmond, Va.	250
1210	247.8	WMFG	Hibbing, Minn.	100
1210	247.8	WOCL	Jamestown, N. Y.	50
1210	247.8	WOMT	Manitowoc, Wis.	100
1210	247.8	WPAX	Thomasville, Ga.	100
1210	247.8	WSBC	Chicago, Ill.	100
1210	247.8	WSIX	Springfield, Tenn.	100
1210	247.8	WSOC	Charlotte, N. C.	250
1210	247.8	WTAX	Springfield, Ill.	100

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1320	227.1	KRNT	Des Moines, Iowa	1,000
1320	227.1	WADC	Akron, Ohio	2,500
1320	227.1	WSMB	New Orleans, La.	500
1320	277.1	WORK	York, Pa.	1,000

DIAL SETTING.....

1330	225.4	KGB	San Diego, Calif.	1,000
1330	225.4	KMO	Tacoma, Wash.	250
1330	225.4	KSCJ	Sioux City, Iowa	2,500
1330	225.4	KTRH	Houston, Texas	2,500
1330	225.4	WDRG	Hartford, Conn.	2,500
1330	225.4	WSAI	Cincinnati, Ohio	2,500
1330	225.4	WTAQ	Eau Claire, Wis.	1,000

DIAL SETTING.....

1340	223.7	KFPY	Spokane, Wash.	1,000
1340	223.7	KGDY	Huron, S. Dak.	250
1340	223.7	KGNO	Dodge City, Kans.	250
1340	223.7	WCOA	Pensacola, Fla.	500
1340	223.7	WFEA	Manchester, N. H.	1,000
1340	223.7	WSPD	Toledo, Ohio	1,000

DIAL SETTING.....

1350	222.1	KIDO	Boise, Idaho	2,500
1350	222.1	KWK	St. Louis, Mo.	2,500
1350	222.1	WAWZ	Zarephath, N. J.	1,000
1350	222.1	WBNX	New York, N. Y.	250

DIAL SETTING.....

1360	220.4	KGER	Long Beach, Calif.	1,000
1360	220.4	KGIR	Butte, Mont.	5,000
1360	220.4	WCSC	Charleston, S. C.	1,000
1360	220.4	WFBL	Syracuse, N. Y.	2,500
1360	220.4	WGES	Chicago, Ill.	1,000
1360	220.4	WQBC	Vicksburg, Miss.	1,000
1360	220.4	WSBT	South Bend, Ind.	500

DIAL SETTING.....

1370	218.8	KCRC	Enid, Okla.	250
1370	218.8	KERN	Bakersfield, Calif.	100
1370	218.8	KFGQ	Boone, Ia.	100
1370	218.8	KFJM	Grand Forks, N. Dak.	100
1370	218.8	KFJZ	Fort Worth, Tex.	100
1370	218.8	KFRQ	Long View, Tex.	100
1370	218.8	KGAR	Tucson, Ariz.	250
1370	218.8	KGFG	Oklahoma City, Okla.	100
1370	218.8	KGFL	Roswell, N. M.	100
1370	218.8	KGKL	San Angelo, Tex.	100
1370	218.8	KICA	Clovis, N. M.	100
1370	218.8	KLUF	Galveston, Tex.	250
1370	218.8	KMAC	San Antonio, Tex.	100
1370	218.8	KONO	San Antonio, Tex.	100
1370	218.8	KRE	Berkeley, Calif.	100
1370	218.8	KRKO	Everett, Wash.	50
1370	218.8	KSLM	Salem, Oregon	100
1370	218.8	KUJ	Walla Walla, Wash.	100
1370	218.8	KVL	Seattle, Wash.	100
1370	218.8	KWKC	Kansas City, Mo.	100
1370	218.8	KWYO	Sheridan, Wyo.	100
1370	218.8	WABY	Albany, N. Y.	100
1370	218.8	WAGF	Dothan, Ala.	100
1370	218.8	WBTM	Danville, Va.	250
1370	218.8	WCBM	Baltimore, Md.	250
1370	218.8	WDAS	Philadelphia, Pa.	250

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1370	218.8	WGL	Fort Wayne, Ind.	100
1370	218.8	WHBD	Mount Orab, Ohio	100
1370	218.8	WHBQ	Memphis, Tenn.	100
1370	218.8	WHDF	Calumet, Mich.	250
1370	218.8	WIBM	Jackson, Mich.	250
1370	218.8	WJTL	Atlanta, Ga.	100
1370	218.8	WLLH	Lowell, Mass.	250
1370	218.8	WMBR	Jacksonville, Fla.	100
1370	218.8	WMFD	Wilmington, N. C.	100
1370	218.8	WOC	Davenport, Iowa	100
1370	218.8	WPFB	Hattiesburg, Miss.	100
1370	218.8	WQDM	St. Albans, Vt.	100
1370	218.8	WRAC	Williamsport, Pa.	100
1370	218.8	WRDO	Augusta, Me.	100
1370	218.8	WRJN	Racine, Wis.	100
1370	218.8	WSVS	Buffalo, N. Y.	50

DIAL SETTING.....

1380	217.3	KOH	Reno, Nevada	500
1380	217.3	KQV	Pittsburgh, Pa.	500
1380	217.3	WALA	Mobile, Ala.	1,000
1380	217.3	WKBH	La Crosse, Wis.	1,000
1380	217.3	WMFE	New Britain, Conn.	250
1380	217.3	WSMK	Dayton, Ohio	200

DIAL SETTING.....

1390	215.7	KLRA	Little Rock, Ark.	2,500
1390	215.7	KOY	Phoenix, Ariz.	1,000
1390	215.7	WHK	Cleveland, Ohio	1,000

DIAL SETTING.....

1400	214.2	KLO	Ogden Utah	500
1400	214.2	KTUL	Tulsa, Okla.	500
1400	214.2	WARD	Brooklyn, N. Y.	500
1400	214.2	WBBC	Brooklyn, N. Y.	500
1400	214.2	WIRE	Indianapolis, Ind.	1,000
1400	214.2	WLTH	Brooklyn, N. Y.	500
1400	214.2	WVFW	Brooklyn, N. Y.	500

DIAL SETTING.....

1410	212.6	KGRS	Amarillo, Tex.	2,500
1410	212.6	WAAB	Boston, Mass.	500
1410	212.6	WBCM	Bay City, Mich.	500
1410	212.6	WDAG	Amarillo, Tex.	2,500
1410	212.6	WHBL	Sheboygan, Wis.	500
1410	212.6	WHIS	Bluefield, W. Va.	500
1410	212.6	WRBX	Roanoke, Va.	500
1410	212.6	WROK	Rockford, Ill.	500
1410	212.6	WSFA	Montgomery, Ala.	1,000

DIAL SETTING.....

1420	211.1	KABC	San Antonio, Tex.	100
1420	211.1	KABR	Aberdeen, S. Dak.	100
1420	211.1	KBPS	Portland, Oregon	100
1420	211.1	KCMC	Texarkana, Ark.	100
1420	211.1	KFIZ	Fond Du Lac, Wis.	100
1420	211.1	KGFF	Shawnee, Okla.	100
1420	211.1	KGCC	San Francisco, Calif.	100
1420	211.1	KGWI	Alamosa, Colo.	100
1420	211.1	KGIX	Las Vegas, Nev.	250
1420	211.1	KIDW	Lamar, Colo.	100
1420	211.1	KORE	Eugene, Oregon	100
1420	211.1	KRLC	Lewiston, Idaho	100
1420	211.1	KUMA	Yuma, Ariz.	100

MAINE

Augusta WRDO
 Bangor WABI
 Bangor WLBZ
 Portland WCSH
 Presque Isle WAGM

MARYLAND

Baltimore WBAL
 Baltimore WCAO
 Baltimore WCBM
 Baltimore WFBR
 Cumberland WTBO
 Hagerstown WJEJ

MASSACHUSETTS

Boston WAAB
 Boston WBZ
 Boston WEEI
 Boston WHDH
 Boston WMEX
 Boston WNAC
 Fall River WSAR
 Lowell WLLH
 Needham WBSO
 New Bedford WNBH
 Springfield WBAZ
 Springfield WMAS
 Worcester WORC
 Worcester WTAG

MICHIGAN

Battle Creek WELL
 Bay City WBCM
 Calumet WHDF
 Detroit WJBK
 Detroit WJR
 Detroit WMBC
 Detroit WWJ
 Detroit WXYZ
 E. Lansing WKAR
 Flint WDFD
 Grand Rapids WASH
 Grand Rapids WOOD
 Ironwood WJMS
 Jackson WIBM
 Kalamazoo WKZO
 Lansing WJIM
 Marquette WBEQ
 Muskegon WKBZ

MINNESOTA

Duluth WEBC
 Fergus Falls KGDE
 Minne. & St. Paul KSTP
 Minne. & St. Paul WCCO
 Minne. & St. Paul WDGY
 Minne. & St. Paul WLB
 Minne. & St. Paul WTCN
 Moorehead KGFK
 Northfield WCAL

MISSISSIPPI

Gulfport WGCM
 Hattiesburg WFBF
 Jackson WJDY
 Laurel WAML
 Meridian WCOC
 Vicksburg WQBC

MISSOURI

Cape Girardeau KFVS
 Columbia KFRU

Jefferson City
 Joplin
 Kansas City
 Kansas City
 Kansas City
 Kansas City
 Kansas City
 St. Joseph
 St. Louis
 St. Louis
 St. Louis
 St. Louis
 St. Louis
 St. Louis
 Springfield
 Springfield

WOS
 WMBH
 KMBC
 KWKC
 WDAF
 WHB
 WXBY
 KFEQ
 KFUO
 KMOX
 KSD
 KWK
 WEW
 WIL
 KGBX
 KWTO

Brooklyn
 Brooklyn
 Brooklyn
 Buffalo
 Buffalo
 Buffalo
 Buffalo
 Canton
 Chester
 Elmira
 Freeport
 Jamestown
 New York City
 New York City
 New York City
 New York City
 New York City
 New York City
 New York City
 Olean
 Plattsburg
 Rochester
 Rochester
 Schenectady
 Syracuse
 Syracuse
 Syracuse
 Troy
 Utica
 White Plains
 Woodside

WCNW
 WLTH
 WMBQ
 WVFV
 WBEN
 WEBR
 WGR
 WKBW
 WCAD
 WGNV
 WESG
 WGBB
 WOCL
 WABC
 WBNX
 WEAJ
 WEVD
 WFAB
 WHN
 WINS
 WJZ
 WLWL
 WMCA
 WNYC
 WOV
 WHDL
 WMFF
 WHAM
 WHEC
 WGY
 WFBL
 WSYR
 WSYU
 WHAZ
 WIBX
 WFAS
 WWRL

MONTANA

Billings KGHL
 Butte KGR
 Great Falls KFBB
 Kalispell KGEZ
 Missoula KGOV
 Wolf Point KGCV

NEBRASKA

Clay Center KMMJ
 Kearney KGFV
 Lincoln KFAB
 Lincoln KFOR
 Norfolk WJAG
 North Platte KGNF
 Omaha KOIL
 Omaha WAAW
 Omaha WOV
 Scottsbluff KGKY
 York KGBZ

NEVADA

Reno KOH

NEW HAMPSHIRE

Laconia WLNH
 Manchester WFEA
 Portsmouth WHEB

NEW JERSEY

Asbury Park WCAP
 Atlantic City WPG
 Camden WCAM
 Jersey City WAAT
 Jersey City WHOM
 Newark WHBI
 Newark WNEW
 Newark WOR
 Red Bank WBRB
 Trenton WTNJ
 Zarephath WAWZ

NEW MEXICO

Albuquerque KGMG
 Albuquerque KOB
 Clovis KICA
 Santa Fe KIUJ

NEW YORK

Albany WABY
 Albany WOKO
 Auburn WMBQ
 Binghamton WBNF
 Brooklyn WARD
 Brooklyn WBBC
 Brooklyn WBRR

NORTH CAROLINA

Asheville WUNC
 Charlotte WBT
 Charlotte WSOB
 Durham WDNC
 Greensboro WBIG
 Raleigh WPTF
 Rocky Mount WEED
 Winston-Salem WSJS

NORTH DAKOTA

Bismarck KFYR
 Devils Lake KDLR
 Fargo WDAY
 Grand Forks KFJM
 Mandan KGCU
 Minot KLPM

OHIO

Akron WADC
 Akron WJW
 Canton WHBC
 Cincinnati WFBE
 Cincinnati WKRC
 Cincinnati WLW
 Cincinnati WSAI
 Cleveland WGAR
 Cleveland WHK
 Cleveland WJAY
 Cleveland WTAM
 Columbus WAIU
 Columbus WBNS
 Columbus WCOL
 Columbus WOSU
 Dayton WHIO
 Dayton WSMK

Mount Orab
Toledo
Youngstown
Zanesville

WHBD
WSPD
WKBN
WALR

OKLAHOMA

Ada
Elk City
Enid
Norman
Oklahoma City
Oklahoma City
Oklahoma City
Oklahoma City
Ponca City
Shawnee
Tulsa
Tulsa

KADA
KASA
KCRC
WNAD
KFXR
KGFG
KOMA
WKY
WBBZ
KGFF
KTUL
KV00

OREGON

Corvallis
Eugene
Klamath Falls
Marshfield
Medford
Portland
Portland
Portland
Portland
Portland
Portland
Portland
Salem

KOAC
KORE
KFJI
KOOS
KMED
KALE
KEX
KFJR
KGW
KOIN
KWJJ
KXL
KSML

PENNSYLVANIA

Allentown
Allentown
Alltoona
Glenside
Greensburg
Grove City
Harrisburg
Harrisburg
Hazleton
Johnstown
Lancaster
Lancaster
Philadelphia
Philadelphia
Philadelphia
Philadelphia
Philadelphia
Philadelphia
Philadelphia
Pittsburgh
Pittsburgh
Pittsburgh
Pittsburgh
Pittsburgh
Reading
Reading
Scranton
Scranton
Silverhaven
Sunbury
Wilkes-Barre
Wilkes-Barre
Williamsport
York

WCBA
WSAN
WFBG
WIBG
WHJB
WSAJ
WHP
WKBO
WAZL
WJAC
WGAL
WKJC
KYW
WCAU
WDAS
WFIL
WHAT
WIP
WPEN
WRAX
WTEL
KDKA
KQV
WCAE
WJAS
WWSW
WEEU
WRAW
WGBI
WQAN
WNBO
WKOK
WBAX
WBRE
WRAK
WORK

RHODE ISLAND

Providence
Providence
Providence

WEAN
WJAR
WPRO

SOUTH CAROLINA

Charleston
Columbia
Greenville
Spartanburg

WCSC
WIS
WFBC
WSPA

SOUTH DAKOTA

Aberdeen
Brookings
Huron
Rapid City
Sioux Falls
Vermillion
Watertown
Yankton

KABP
KFDY
KGDY
WCAT
K500
KUSD
KWTN
WNAX

TENNESSEE

Bristol
Chattanooga
Jackson
Knoxville
Knoxville
Memphis
Memphis
Memphis
Memphis
Nashville
Nashville
Springfield

WOPI
WDOD
WTJS
WNOX
WROL
WHBQ
WMC
WNBR
WREC
WLAC
WSM
WSIX

TEXAS

Amarillo
Amarillo
Austin
Beaumont
College Sta.
Corpus Christi
Dallas
Dallas
Dallas
Dublin
El Paso
El Paso
Fort Worth
Fort Worth
Fort Worth
Houston
Houston
Houston
Houston
Longview
Lubbock
San Angelo
San Antonio
San Antonio
San Antonio
San Antonio
San Antonio
Texarkana
Tyler
Waco
Weslaco
Wichita Falls

KGRS
WDAG
KNOW
KFDM
WTAW
KGFI
KRLD
WFAA
WRR
KFPL
KTSM
WDAH
KFJZ
KTAT
WBAP
KPRC
KTRH
KXYZ
KFRO
KFYO
KGKL
KABC
KMAC
KONO
KNTA
WDAI
KCMC
KGKB
WACO
KRGV
KGKO

UTAH

Ogden

KLO

Salt Lake City
Salt Lake City

KDYL
KSL

VERMONT

Burlington
Rutland
St. Albans
Springfield
Waterbury

WCAX
WSYB
WQDM
WNBX
WDEV

VIRGINIA

Bristol
Charlottesville
Danville
Lynchburg
Newport News
Norfolk
Petersburg
Richmond
Richmond
Richmond
Roanoke
Roanoke

WOPI
WEHC
WBTM
WLVA
WGH
WTAR
WPHR
WBBL
WMBG
WRVA
WDBJ
WRBX

WASHINGTON

Aberdeen
Bellingham
Everett
Olympia
Pullman
Seattle
Seattle
Seattle
Seattle
Seattle
Seattle
Seattle
Seattle

KXRO
KVOS
KRKO
KGY
KWSC
KJR
KOL
KOMO
KPCB
KRSC
KTW
KVL
KXA

Spokane

KFIO
KFPY
KGA
KHQ
KMO
KVI
KUJ
KPQ
KIT

WEST VIRGINIA

Bluefield
Charleston
Fairmont
Huntington
Wheeling

WHIS
WCHS
WMMN
WSAZ
WVVA

WISCONSIN

Eau Claire
Fond Du Lac
Green Bay
Janesville
La Crosse
Madison
Madison
Manitowoc
Milwaukee
Milwaukee
Poynette
Racine
Sheboygan
Stevens Point
Superior

WTAQ
KFIZ
WHBY
WCLO
WKBH
WHA
WIBA
WOMT
WISN
WTMJ
WIBU
WRJN
WHBL
WLBL
WIBC

WYOMING

Casper
Sheridan

KDFN
KWYO

COLUMBIA BROADCASTING SYSTEM NETWORK STATIONS

Basic Network Stations

CKLWDetroit-Windsor
 KFABOmaha-Lincoln
 KMBCKansas City
 KMOXSt. Louis
 KRNTDes Moines
 WABCNew York
 WADCAkron
 WBBMChicago
 WCAOBaltimore
 WCAUPhiladelphia
 WDRCHartford
 WEANProvidence
 WFBMIndianapolis
 WFBLSyracuse
 WGR-
 WKBWBuffalo
 WHASLouisville
 WHKCleveland
 WJASPittsburgh
 WJSVWashington
 WKRCCincinnati
 WNACBoston
 WOKOAlbany
 WSPDToledo

Basic Supplementary Group

WBNSColumbus
 WFEAManchester
 WHECRochester
 WHPHarrisburg
 WIBXUtica
 WICCBridgeport
 WKBNYoungstown
 WLBZBangor
 WMASSpringfield
 WMBDPeoria

WORCWorcester
 WOWOFort Wayne
 WPGAtlantic City
 WSBTSouth Bend
 WSMKDayton
 WWVAWheeling

Hawaiian Service

KGMBHonolulu

Southcentral Group

WALAMobile
 WBRCBirmingham
 WCOAPensacola
 WDDChattanooga
 WDSUNew Orleans
 WGSTAtlanta
 WLACNashville
 WNOXKnoxville
 WRECMemphis
 WSFAMontgomery

Southeastern Group

WBIGGreensboro
 WBTCharlotte
 WDBJRoanoke
 WDNCDurham
 WMBGRichmond
 WSJSWinston-Salem
 WTOCSavannah

Florida Group

WDAETampa
 WDBOOrlando
 WQAMMiami
 WMBRJacksonville

Northwestern Group

KSCJSioux City
 WCCOMinneapolis
 WNAXYankton
 WOCDavenport

Canadian Group

CFRBToronto
 CKACMontreal

Southwestern Group

KFHWichita
 KGKOWichita Falls
 KLRALittle Rock
 KOMAOklahoma City
 KRLDDallas
 KTRHHouston
 K TSASan Antonio
 KTULTulsa
 KWKHShreveport
 WACOWaco
 WIBWTopeka

Mountain Group

KLZDenver
 KOHReno
 KSLSalt Lake City
 KVORColorado Springs

Pacific Coast Group

KFPYSpokane
 KFRCSan Francisco
 KGBSan Diego
 KHJLos Angeles
 KOINPortland
 KOL-KVI ..Seattle-Tacoma

NATIONAL BROADCASTING COMPANY NETWORK STATIONS

STATIONS TAKING THE BLUE SERVICE

KDKAPittsburgh
 KOILCouncil Bluffs
 KSODes Moines
 KWKSt. Louis
 WBALBaltimore
 WBZBoston
 WB7ASpringfield

WCKYCovington
 WENR-WLS.Chicago
 WFILPhiladelphia
 WGARCleveland
 WHAMRochester
 WJRDetroit
 WJZNew York
 WMALWashington
 WMTCedar Rapids

WRENLawrence
 WSYRSyracuse

STATIONS TAKING THE RED SERVICE

KSDSt. Louis
 KYWPhiladelphia
 WBENBuffalo
 WCAEPittsburgh

WCSH.....Portland
 WDAF.....Kansas City
 WFAF.....New York
 WEEI.....Boston
 WFBR.....Baltimore
 WGY.....Schenectady
 WHIO.....Dayton
 WHO.....Des Moines
 WJAR.....Providence
 WMAQ.....Chicago
 WOW.....Omaha
 WRC.....Washington
 WSAI.....Cincinnati
 WTAG.....Worcester
 WTAM.....Cleveland
 WTIC.....Hartford
 WWJ.....Detroit

**ALTERNATE STATIONS
 AVAILABLE TO RED OR
 BLUE**

WIRE.....Indianapolis
 WLW.....Cincinnati

**SUPPLEMENTARIES
 CARRYING RED OR BLUE
 SERVICE**

Canadian
 CFCF.....Montreal

CRCT.....Toronto

Southeastern Group

WFLA-
 WSUN.....Tampa
 WIOD.....Miami
 WIS.....Columbia
 WJAX.....Jacksonville
 WPTF.....Raleigh
 WRVA.....Richmond
 WSOC.....Charlotte
 WTAR.....Norfolk
 WWNC.....Asheville

South Central Group

WAPI.....Birmingham
 WAVE.....Louisville
 WJDX.....Jackson
 WMC.....Memphis
 WSB.....Atlanta
 WSM.....Nashville
 WSMB.....New Orleans

Northwestern Group

KFYR.....Bismarck
 KSTP.....Minn.-St. Paul
 WDAY.....Fargo
 WEBC.....Duluth-Superior
 WIBA.....Madison
 WTMJ.....Milwaukee

Southwestern Group

KPRC.....Houston
 KTBS.....Shreveport
 KTHS.....Hot Springs
 KVOO.....Tulsa
 WBAP.....Fort Worth
 WFAA.....Dallas
 WKY.....Oklahoma City
 WOAI.....San Antonio

Mountain Group

KDYL.....Salt Lake City
 KOA.....Denver

Basic Pacific Coast Network

KFL.....Los Angeles
 KGW.....Portland
 KHQ.....Spokane
 KOMO.....Seattle
 KPO.....San Francisco

Pacific Coast Supplementary

KFSD.....San Diego
 KTAR.....Phoenix

North Mountain Group

KGHL.....Billings
 KGIR.....Butte

Special Hawaiian Service

KGU.....Honolulu

INDEPENDENT NETWORKS AND THEIR STATIONS

**COLORADO RADIO
 NETWORK**

KFEL-KVOD Denver
 KGHF.....Pueblo
 KVOR.....Colorado Springs
**DON LEE BROADCASTING
 SYSTEM**

California Group

KDB.....Santa Barbara
 KERN.....Bakersfield
 KFBK.....Sacramento
 KFRC.....San Francisco
 KGB.....San Diego
 KHJ.....Los Angeles
 KMJ.....Fresno
 KWG.....Stockton

Northwestern Group

KFPY.....Spokane
 KOIN.....Portland
 KOL.....Seattle
 KVI.....Tacoma

Mountain Group

KLZ.....Denver
 KOH.....Reno
 KSL.....Salt Lake City

**MASON DIXON RADIO
 GROUP**

WAZL.....Hazelton, Pa.
 WDEL.....Wilmington, Del.
 WGL.....Lancaster, Pa.
 WILM.....Wilmington, Del.
 WORK.....York, Pa.

**MICHIGAN RADIO
 NETWORK**

WBCM.....Bay City

WELL.....Battle Creek
 WFDF.....Flint
 WIBM.....Jackson
 WJIM.....Lansing
 WKZO.....Kalamazoo

WOOD-
 WASH.....Grand Rapids
 WXYZ.....Detroit

**MUTUAL BROADCASTING
 SYSTEM**

WGN.....Chicago
 WLW.....Cincinnati
 WOR.....Newark
 WXYZ.....Detroit

NEW ENGLAND

NETWORK

WCSH.....Portland, Me.
 WEEI.....Boston, Mass.
 WJAR.....Providence, R. I.
 WTAG.....Worcester, Mass.
 WTIC.....Hartford, Conn.

**N. CALIF. BROADCASTING
 SYSTEM**

KJBS.....San Francisco
 KQW.....San Jose
**SOUTHERN CALIFORNIA
 NETWORK**

KFOX.....Long Beach
 KFWB.....Los Angeles, Cal.
 KFXM.....San Bernardino
 KMPC.....Beverly Hills

**SOUTHWEST BROADCAST-
 ING SYSTEM**

Basic Network
 KNOW.....Austin

KOMA.....Okla. City
 KRLD.....Dallas
 KTAT.....Fort Worth
 KTRH.....Houston
 KTSJ.....San Antonio
 WACO.....Waco
 WRR.....Dallas

Supplementary Stations

KFDM.....Beaumont
 KGKO.....Wichita Falls
 KGRS.....Amarillo
 KLRA.....Little Rock
 KWKH.....Shreveport

**WISCONSIN LEAGUE OF
 RADIO STATIONS**

WCLO.....Janesville
 WHBL.....Sheboygan
 WHBY.....Green Bay
 WIBU.....Poynette
 WKBH.....La Crosse
 WRJN.....Racine
 WTAQ.....Eau Claire

THE YANKEE NETWORK

WAAB.....Boston
 WDRG.....Hartford
 WEAN.....Providence
 WFEA.....Manchester
 WICC.....Bridgeport
 WLBZ.....Bangor
 WLLH.....Lowell
 WMAS.....Springfield
 WNAC.....Boston
 WNBH.....New Bedford
 WORC.....Worcester
 WRDO.....Augusta

CANADIAN BROADCASTING STATIONS

(Arranged Alphabetically by Call Letters)

Call Letters	Kilo-cycles	Watts	Location	Call Letters	Kilo-cycles	Watts	Location
CFAC	930	100	Calgary, Alta.	CJRC	1390	100	Winnipeg, Man.
CFCH	600	400	Montreal, Que.	CJRM	540	1,000	Moose Jaw, Sask.
CFCH	930	100	North Bay, Ont.	CKAC	730	5,000	Montreal, Que.
CFCN	1030	10,000	Calgary, Alta.	CKCD	1010	100	Vancouver, B. C.
CFCO	1050	100	Chatham, Ont.	CKCH	1210	100	Hull, Que.
CFCT	1450	50	Victoria, B. C.	CKCK	1010	500	Regina, Sask.
CFCY	630	650	Charlottetown, P. E. I.	CKCL	580	100	Toronto, Ont.
CFJC	880	100	Kamloops, B. C.	CKCO	1010	100	Ottawa, Ont.
CFLC	930	100	Prescott, Ont.	CKCR	1510	100	Waterloo, Ont.
CFNB	550	1,000	Fredericton, N. B.	CKCV	1310	50	Quebec, Que.
CFPL	730	100	London, Ont.	CKCW	1370	100	Moncton, N. B.
CFQC	840	1,000	Saskatoon, Sask.	CKFC	1410	50	Vancouver, B. C.
CFRB	690	10,000	Toronto, Ont.	CKGB	1420	100	Timmins, Ont.
CFRC	1510	100	Kingston, Ont.	CKIC	1010	50	Wolfville, N. S.
CFRN	1260	100	Edmonton, Alta.	CKLW	1030	5,000	Windsor, Ont.
CHAB	1200	100	Moose Jaw, Sask.	CKMO	1410	100	Vancouver, B. C.
CHGS	1450	50	Summerside, P. E. I.	CKNC	1420	100	Toronto, Ont.
CHLP	1120	100	Montreal, Que.	CKOC	1120	1,000	Hamilton, Ont.
CHML	1010	50	Hamilton, Ont.	CKOV	630	100	Kelowna, B. C.
CHNS	930	1,000	Halifax, N. S.	CKPC	930	100	Brantford, Ont.
CHRC	580	100	Quebec, Que.	CKPR	930	100	Fort William, Ont.
CHSJ	1120	100	St. John, N. B.	CKTB	1200	100	St. Catharines, Ont.
CHWC	1010	500	Regina, Sask.	CKUA	580	500	Edmonton, Alta.
CHWK	780	100	Chilliwack, B. C.	CKWX	1010	100	Vancouver, B. C.
CJAT	910	250	Trail, B. C.	CKX	1120	100	Brandon, Man.
CJCA	730	1,000	Edmonton, Alta.	CKY	960	15,000	Winnipeg, Man.
CJCB	1240	1,000	Sydney, N. S.	CRCK	1050	1,000	Quebec, Que.
CJCH	690	100	Calgary, Alta.	CRCM	910	5,000	Montreal, Que.
CJGX	630	500	Yorkton, Sask.	CRCO	880	1,000	Ottawa, Ont.
CJIC	890	100	S. Ste. Marie, Ont.	CRCS	950	100	Chicoutimi, Que.
CJJK	1310	100	Kirkland Lake, Ont.	CRCT	840	5,000	Toronto, Ont.
CJOC	1230	100	Lethbridge, Alta.	CRCV	1100	500	Vancouver, B. C.
CJOR	600	500	Vancouver, B. C.	CRCW	600	1,000	Windsor, Ont.

CANADIAN STATIONS BY LOCATION

Alberta	MonctonCKCW	CRCT
CalgaryCFAC	St. JohnCHSJ	WaterlooCKCR
CFCN		WindsorCKLW
CJCH	Nova Scotia	CRCW
EdmontonCFRN	HalifaxCHNS	
CJCA	SydneyCJCB	Prince Edward Isle
CKUA	WolfvilleCKIC	CharlottetownCFCY
LethbridgeCJOC		SummersideCHGS
British Columbia	Ontario	
ChilliwackCHWK	BrantfordCKPC	Quebec
KamloopsCFJC	ChathamCFCO	ChicoutimiCRCS
KelownaCKOV	Pt. WilliamCKPR	HullCKCH
TrailCJAT	HamiltonCHML	MontrealCFCH
VancouverCJOR	CKOC	CHLP
CKCD	KingstonCFRC	CKAC
CKFC	Kirkland LakeCJKL	CRCM
CKMO	LondonCFPL	QuebecCHRC
CKWX	North BayCFCH	CKCV
CRCV	OttawaCKCO	CRCK
CRCO	CRCO	
CFCT	PrescottCFCL	Saskatchewan
Manitoba	St. CatharinesCKTB	Moose JawCHAB
BrandonCKX	Sault Ste. MarieCJIC	CJRM
WinnipegCJRC	TimminsCKGB	ReginaCHWC
CKY	TorontoCFRB	CKCK
New Brunswick	CKCL	SaskatoonCJGX
FrederictonCFNB	CKNC	YorktonCFQC

CANADIAN STATIONS BY FREQUENCY

Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts
540	CJRM	Moose Jaw, Sask.	1,000	1010	CHWC	Regina	500
550	CFNB	Fredericton	1,000	1010	CKCD	Vancouver	100
580	CHRC	Quebec	100	1010	CKCK	Regina	500
580	CKCL	Toronto	100	1010	CKCO	Ottawa, Ont.	100
580	CKUA	Edmonton	500	1010	CKIC	Wolfville	50
600	CFCF	Quebec	400	1010	CKWX	Vancouver	100
600	CJOR	Vancouver	500	1030	CFCN	Calgary	10,000
600	CRCW	Windsor	1,000	1030	CKLW	Windsor	5,000
630	CFCY	Charlottetown	650	1050	CFCO	Chatham	100
630	CJGX	Yorkton	500	1050	CRCK	Quebec	1,000
630	CKOV	Kelowna	100	1100	CRCV	Vancouver	500
690	CFRB	Toronto	10,000	1120	CHLP	Montreal	100
690	CJJC	Calgary	100	1120	CHSJ	St. John	100
730	CFPL	London	100	1120	CKOC	Hamilton	1,000
730	CJCA	Edmonton	1,000	1120	CKX	Brandon	100
730	CKAC	Montreal	5,000	1200	CHAB	Moose Jaw	100
780	CHWAK	Chilliwack	100	1200	CKTB	St. Catharines	100
840	CFQC	Saskatoon	1,000	1210	CKCH	Hull	100
840	CRCT	Toronto	5,000	1230	CJOC	Lethbridge	100
880	CFJC	Kamloops	100	1240	CJCB	Sydney	1,000
880	CRCO	Ottawa	1,000	1260	CFRN	Edmonton	100
890	CJIC	Sault Ste. Marie	100	1310	CJKL	Kirkland Lake	100
910	CJAT	Trail	250	1310	CKCV	Quebec	50
910	CRCM	Montreal	5,000	1370	CKCW	Moncton	100
930	CFAC	Calgary	100	1390	CJRC	Winnipeg	100
930	CFCH	North Bay	100	1410	CKFC	Vancouver	50
930	CFLC	Prescott	100	1410	CKMO	Vancouver	100
930	CHNS	Halifax	1,000	1420	CKGB	Timmins	100
930	CKPC	Brantford	100	1420	CKNC	Toronto	100
930	CKPR	Fort William	100	1450	CFCT	Victoria	50
950	CRCS	Chicoutimi	100	1450	CHGS	Summerside	50
960	CKY	Winnipeg	15,000	1510	CKCR	Waterloo	100
1010	CHML	Hamilton	50	1510	CFRC	Kingston	100

MEXICAN BROADCASTING STATIONS

(Arranged Alphabetically by Call Letters)

Call Letters	Kilo-cycles	Watts	Location	Call Letters	Kilo-cycles	Watts	Location
XEA	1060	125	Guadalajara	XEKL	920	500	Leon
XEAB	1210	7.5	Nuevo Laredo	XEL	1370	50	Saltillo
XEAE	980	250	Tijuana	XEMA	1080	50	Tampico
XEAF	1080	250	Nogales	XEMO	860	2,500	Tijuana
XEAI	1240	100	Mexico City	XEMZ	1210	30	Tijuana
XEAL	660	1,000	Mexico City	XEN	710	1,000	Mexico City
XEAO	560	250	Mexicali	XENT	1120	150,000	Nuevo Laredo
XEAW	950	10,000	Reynosa	XEOX	640	250	Saltillo
XEAZ	1420	7	San Miguel Allende	XEP	820	500	Mixcoac
XEB	1030	10,000	Mexico City	XEPN	590	100,000	Piedras Negras
XEBC	760	5,000	Agua Calientes	XES	970	250	Tampico
XECW	1310	10	Mexico City	XET	690	500	Monterrey
XED	1160	500	Guadalajara	XETB	1310	125	Torreón
XEE	1210	50	Durango	XETH	1210	100	Puebla
XEFB	1120	100	Monterrey	XETW	820	500	Mexico City
XEFC	1310	100	Merida	XETZ	850	500	Mexico City
XEFE	1370	100	Nuevo Laredo	XEU	980	250	Vera Cruz
XEFG	1100	250	Mexico City	XEW	890	50,000	Mexico City
XEFI	720	250	Chihuahua	XEWZ	1150	100	Mexico City
XEFJ	1210	100	Monterrey	XEX	1310	125	Monterrey
XEFO	940	5,000	Mexico City	XEY	1150	10	Merida
XEFV	1210	100	Cuidad Juarez	XEYZ	780	10,000	Mexico City
XEFW	1310	250	Tampico	XEZZ	1370	100	San Luiz Potosi
XEFZ	1370	100	Mexico City	XFA	1310	5	Agua Calientes
XEH	1150	250	Monterrey	XFB	1270	250	Jolapa
XEI	1370	125	Morelia	XFC	810	350	Agua Calientes
XEJ	1020	250	Cuidad Juarez	XFO	940	5,000	Mexico City
XEK	990	100	Mexico City	XFX	610	500	Mexico City

MEXICAN BROADCASTING STATIONS ARRANGED BY FREQUENCY

Kilo-cycles	Power Watts	Call Letters	Location	Kilo-cycles	Power Watts	Call Letters	Location
1420	7	XEAZ	San Miguel Allende	1080	50	XEMA	Tampico
1370	100	XEFE	Nuevo Laredo	1060	125	XEA	Guadalajara
1370	100	XEFZ	Mexico City	1030	10,000	XEB	Mexico City
1370	125	XEI	Morelia	1020	250	XEJ	Ciudad Juarez
1370	50	XEL	Saltillo	990	100	XEK	Mexico City
1370	100	XEZZ	San Luis Potosi	980	250	XEAE	Tijuana
1310	10	XECW	Mexico City	980	250	XEU	Vera Cruz
1310	100	XEFC	Merida	970	250	XES	Tampico
1310	250	XEFW	Tampico	950	10,000	XEAW	Reynosa
1310	125	XETB	Torreon	940	5,000	XEFO	Mexico City
1310	125	XEX	Monterrey	940	5,000	XFO	Mexico City
1310	5	XFA	Aguas Calientes	920	500	XEKL	Leon
1270	250	XFB	Jolapa	890	50,000	XEW	Mexico City
1240	100	XEAI	Mexico City	860	2,500	XEMO	Tijuana
1210	7.5	XEAB	Nuevo Laredo	850	500	XETZ	Mexico City
1210	50	XEE	Durango	820	500	XEP	Mixcoac
1210	100	XEFJ	Monterrey	820	500	XETW	Mexico City
1210	100	XEFV	Ciudad Juarez	810	350	XFC	Aguas Calientes
1210	30	XEMZ	Tijuana	780	10,000	XEYZ	Mexico City
1210	100	XETH	Puebla	760	5,000	XEBC	Aguas Calientes
1160	500	XED	Guadalajara	720	250	XEFI	Chihuahua
1150	250	XEH	Monterrey	710	1,000	XEN	Mexico City
1150	10	XEY	Merida	690	500	XET	Monterrey
1150	100	XEWZ	Mexico City	660	1,000	XEAL	Mexico City
1120	100	XEFB	Monterrey	640	250	XEOX	Saltillo
1120	150,000	XENT	Nuevo Laredo	610	500	XFX	Mexico City
1100	250	XEFG	Mexico City	590	100,000	XEPN	Piedras Negras
1080	250	XEAF	Nogales	560	250	XEAO	Mexicali

MEXICAN STATIONS BY LOCATION

Baja California		XEFZ	Mexico City	Nuevo Leon	
XEBC	Aguas Calientes	XEK	Mexico City	XEFB	Monterrey
XFA	Aguas Calientes	XEN	Mexico City	XEFJ	Monterrey
XFC	Aguas Calientes	XEP	Mexico City	XEH	Monterrey
XEA0	Mexicali	XETW	Mexico City	XET	Monterrey
XEAE	Tijuana	XETZ	Mexico City	XEX	Monterrey
XEMO	Tijuana	XEW	Mexico City	Puebla	
XEMZ	Tijuana	XEWZ	Mexico City	XETH	Puebla
Chihuahua		XEYZ	Mexico City	San Luis Potosi	
XEFI	Chihuahua	XFO	Mexico City	XEZZ	San Luis Potosi
XEFV	Juarez	XFX	Mexico City	Tamaulipas	
XEJ	Juarez	Durango		XEAF	Nogales
Coahuila		XEE	Durango	XEAB	Nuevo Laredo
XEPN	Piedras Negras	Guanajuato		XEFE	Nuevo Laredo
XEL	Saltillo	XEKL	Leon	XENT	Nuevo Laredo
XEOX	Saltillo	XEAZ	San Miguel Allende	XEAW	Reynosa
XETB	Torreon	Jalisco		XEFW	Tampico
D. F.		Jalisco		XEMA	Tampico
XEAI	Mexico City	Jalisco		XES	Tampico
XEAL	Mexico City	XEA	Guadalajara	Vera Cruz	
XEB	Mexico City	XED	Guadalajara	XFB	Jalapa
XECW	Mexico City	Michoacan		XEU	Vera Cruz
XEFG	Mexico City	Michoacan		Yucatan	
XEFO	Mexico City	XEI	Morelia	XEFC	Merida
				XEY	Merida

PRINCIPAL SHORT-WAVE STATIONS OF THE WORLD

Me- ters	Call Mega- Letters	Location	Me- ters	Call Mega- Letters	Location
5.98	50.17 XECW	Mexico City, Mexico	10.22	29.35 PSH	Rio de Janeiro, Brazil
5.99	50.08 XEBT	Mexico City, Mexico	10.25	29.27 LSK3	Hurlingham, Argentina
6.03	49.75 VE9CA	Calgary, Alberta, Can.	10.29	29.16 DIQ	Konigswusterhausen, Ger.
6.03	49.75 HP5B	Panama City, Panama	10.30	29.13 LSL2	Hurlingham, Argentina
6.04	49.67 W1XAL	Boston, Mass.	10.33	29.04 ORK	Ruysselede, Belgium
6.04	49.65 HJ1ABG	Barranquilla, Colombia	10.35	28.98 LSX	Monte Grande, Argentina
6.04	49.63 HJ3ABI	Bogota, Colombia	10.41	28.80 KES	Bolinas, Calif.
6.07	49.42 VE9CS	Vancouver, B. C., Can.	10.41	28.80 PDK	Kootwijk, Holland
6.07	49.41 OER2	Vienna, Austria	10.43	28.76 YBG	Medan, Sumatra
6.07	49.41 ZHJ	Penang, Malaya	10.55	28.44 WOK	Lawrenceville, N. J.
6.08	49.35 DJM	Berlin, Germany	10.67	28.10 WNB	Lawrenceville, N. J.
6.08	49.34 CP5	Lapaz, Bolivia	10.77	27.85 GBP	Rugby, England
6.10	49.14 HJ4ABB	Manizales, Colombia	11.72	25.60 CJRX	Winnipeg, Canada
6.11	49.10 VUC	Calcutta, India	11.79	25.43 DJO	Berlin, Germany
6.11	49.10 GSL	Daventry, England	11.85	25.31 DJP	Berlin, Germany
6.12	49.00 JB	Johannesburg, So. Africa	11.87	25.25 FYA	Paris, France
6.13	48.94 LKJ1	Jeloy, Norway	11.94	25.13 FTA	St. Assise, France
6.15	48.78 CSL	Lisbon, Portugal	11.95	25.10 KKQ	Bolinas, Calif.
6.15	48.74 C09GC	Santiago, Cuba	12.15	24.69 GBS	Rugby, England
6.18	48.50 H1IA	Santiago, Cuba	12.29	24.41 GBU	Rugby, England
6.20	48.40 CT1G0	Paredo, Portugal	12.40	24.20 CT1G0	Paredo, Portugal
6.25	48.00 OAX4B	Lima, Peru	12.78	23.47 GBC	Rugby, England
6.37	47.06 YV4RC	Caracas, Venezuela	12.84	23.36 WOO	Ocean Gate, N. J.
6.42	46.70 VE9AS	Fredericton, N. B., Can.	13.07	22.94 VPIA	Suva, Fiji Islands
6.49	46.22 HJ5ABD	Manizales, Colombia	13.39	22.40 WMA	Lawrenceville, N. J.
6.52	46.01 YV6RV	Valencia, Venezuela	13.61	22.04 JYK	Kemikawa-Cho, Chibaken, Japan
6.61	45.39 HI4D	Santo Domingo, D. R.	13.93	21.56 W8XK	Pittsburgh, Pa.
6.61	45.38 RW72	Moscow, Russia	13.97	21.47 GSH	Daventry, England
6.66	45.05 TIEP	San Jose, Costa Rica	13.99	21.44 GBA	Rugby, England
6.75	44.41 WOA	Lawrenceville, N. J.	14.40	20.78 GBW	Rugby, England
6.80	44.12 HIH	San Pedro de Macoris, D. R.	14.47	20.73 WMF	Lawrenceville, N. J.
6.86	43.70 KEL	Bolinas, California	14.48	20.71 YNA	Managua, Nicaragua
6.90	43.45 GDS	Rugby, England	14.48	20.71 TGF	Guatemala City, Guat.
7.03	42.67 HRP1	San Pedro Sula, Honduras	14.48	20.71 HPF	Panama City, Pan.
7.09	42.30 HKE	Bogota, Colombia	14.48	20.71 TIR	Cartago, Costa Rica
7.31	41.04 HJ1ABD	Cartagena, Colombia	14.50	20.69 LSM2	Hurlingham, Argentina
7.38	40.65 XECR	Mexico City, Mexico	14.59	20.56 WMN	Lawrenceville, N. J.
7.71	38.89 KEE	Bolinas, California	14.72	20.38 GAA	Rugby, England
7.86	38.17 H62JSB	Guayaquil, Ecuador	15.05	19.92 WNC	Hialeah, Florida
8.38	35.80 IAC	Piza, Italy	15.22	19.71 PCJ	Eindhoven, Holland
8.56	35.05 WOO	Ocean Gate, N. J.	15.24	19.68 FYA	Paris, France
8.68	34.56 GBC	Rugby, England	15.25	19.67 W1XAL	Boston, Mass.
8.73	34.36 GCI	Rugby, England	15.26	19.66 GSI	Daventry, England
8.76	34.25 GCQ	Rugby, England	15.28	19.63 DJQ	Berlin, Germany
9.02	33.26 GCS	Rugby, England	15.34	19.56 DJR	Berlin, Germany
9.12	32.88 HAT4	Budapest, Hungary	15.35	19.53 KWU	Dixon, Calif.
9.17	32.72 WNA	Lawrenceville, N. J.	15.37	19.52 HAS3	Budapest, Hungary
9.28	32.33 GCB	Rugby, England	15.81	18.98 LSL	Hurlingham, Argentina
9.33	32.15 CJA2	Drummondville, Canada	15.93	18.33 PLE	Bandoeing, Java
9.43	31.80 COH	Havana, Cuba	16.06	18.68 OCI	Lima, Peru
9.54	31.45 LKJ1	Jeloy, Norway	16.11	18.62 GAU	Rugby, England
9.56	31.36 VUB	Bombay, India	16.27	18.44 WOG	Ocean Gate, N. J.
9.59	31.28 HP5J	Panama City, Panama	16.27	18.44 WLK	Lawrenceville, N. J.
9.59	31.28 VK2ME	Sydney, Australia	16.35	18.35 FZS	Saigon, Indo-China
9.63	31.13 I2R0	Rome, Italy	16.39	18.30 YVR	Maracay, Venezuela
9.71	30.89 GCA	Rugby, England	16.86	17.79 GSG	Daventry, England
9.75	30.77 WOF	Lawrenceville, N. J.	16.87	17.78 W3XAL	Boundbrook, N. J.
9.76	30.74 VLJ-VLZ2	Sydney, Australia	16.87	17.78 PHI	Huizen, Holland
9.79	30.64 GCW	Rugby, England	16.91	17.74 HSP	Bangkok, Siam
9.80	30.61 LSE	Monte Grande, Argentina	17.08	17.56 GBC	Rugby, England
9.84	30.49 JYS	Kemikawa-Cho, Chibaken, Japan	17.12	17.52 DFB	Nauen, Germany
9.87	30.40 WON	Lawrenceville, N. J.	17.12	17.52 WOO	Ocean Gate, N. J.
9.89	30.33 LSN	Hurlingham, Argentina	17.31	17.33 W3XL	Bound Brook, N. J.
9.95	30.15 GCU	Rugby, England	17.76	16.89 IAC	Piza, Italy
			17.76	16.89 DJE	Berlin, Germany

Meters	Call Mega. Letters	Location	Meters	Call Mega. Letters	Location
17.81	16.84 PCV	Kootwijk, Holland	31.27	9.59 HBL	Geneva, Switzerland
18.04	16.63 GAB	Rugby, England	31.28	9.59 W3XAU	Philadelphia, Pa.
18.11	16.56 LSY3	Monte Grande, Argentina	31.28	9.58 VK2ME	Sydney, Australia
18.13	16.54 PMC	Bandoeng, Java	31.32	9.58 GSC	Daventry, England
18.20	16.48 GAW	Rugby, England	31.32	9.58 VK3LR	Melbourne, Australia
18.25	16.43 FTO	St. Assise, France	31.36	9.57 W1XK	Springfield, Mass.
18.31	16.38 GAS	Rugby, England	31.38	9.56 DJA	Berlin, Germany
18.34	16.36 WLA	Lawrenceville, N. J.	31.40	9.54 LCL	Jeloy, Norway
18.51	16.21 FZR3	Saigon, Indo-China	31.45	9.54 DJN	Berlin, Germany
18.90	15.88 FTK	St. Assise, France	31.48	9.53 W2XAF	Schenectady, N. Y.
18.97	15.81 GAQ	Rugby, England	31.55	9.51 VK3ME	Melbourne, Australia
19.04	15.76 JYT	Kemikawa-Cho, Chibaken, Japan	31.55	9.51 GSB	Daventry, England
19.16	15.66 GAP	Rugby, England	31.58	9.50 PRF5	Rio de Janiero
19.16	15.66 JVE	Nazaki, Japan	31.86	9.42 PLV	Bandoeng, Java
19.20	15.62 JVF	Nazaki, Japan	33.29	9.01 KEJ	Bolinas, Calif.
19.22	15.60 WKF	Lawrenceville, N. J.	33.44	8.97 VWY	Poona, India
19.35	15.50 FTM	St. Assise, France	34.19	8.77 PNI	Makasser, Celebes, D.E.I.
19.38	15.48 WOP	Ocean Gate, N. J.	37.33	8.03 CNR	Rabat, Morocco
19.46	15.41 KWO	Dixon, Calif.	38.07	7.88 JYR	Kemikawa-Cho, Chibaken, Japan
19.56	15.33 W2XAD	Schenectady, N. Y.	38.47	7.79 HBP	Geneva, Switzerland
19.60	15.31 LSF	Monte Grande, Argentina	39.89	7.52 KKH	Kahuku, Hawaii
19.65	15.27 LSN5	Hurlingham, Argentina	39.95	7.51 JVP	Nazaki, Japan
19.65	15.27 W2XE	Wayne, N. J.	40.16	7.47 JVQ	Nazaki, Japan
19.68	15.24	Pontoise, France	40.55	7.40 HJ3ABD	Bogota, Colombia
19.72	15.21 W8XK	Pittsburgh, Pa.	41.60	7.21 HJ4ABB	Manizales, Colombia
19.73	15.20 DJB	Berlin, Germany	42.86	7.00 HJ5ABE	Cali, Colombia
19.82	15.14 GSF	Daventry, England	44.44	6.75 JVT	Nazaki, Japan
19.82	15.14 WKN	Lawrenceville, N. J.	45.00	6.66 HC2RL	Guayaquil, Ecuador
19.84	15.12 HVJ	Vatican City	45.11	6.65 IAC	Piza, Italy
19.90	15.08 LSG	Monte Grande, Argentina	45.31	6.62 PRADO	Rio Bamba, Ecuador
19.90	15.09 RKI	Moscow, Russia	45.38	6.61 RW72	Moscow, Russia
20.70	14.49 LSY	Monte Grande, Argentina	45.95	6.53 HIL	Santo Domingo
20.03	14.98 KAY	Manila, P. I.	46.23	6.49 HJ5ABD	Cali, Colombia
20.06	14.95 HJB	Bogota, Colombia	46.53	6.45 HJ1ABB	Barranquilla, Colombia
20.54	14.60 JVH	Nazaki, Japan	46.69	6.43 W3XL	Boundbrook, N. J.
20.64	14.53 HBJ	Geneva, Switzerland	47.50	6.32 HIZ	Santo Domingo
21.02	14.27 LSN6	Hurlingham, Argentina	48.00	6.25 HJ3ABF	Periera, Colombia
21.06	14.25 WKA	Lawrenceville, N. J.	48.58	6.17 HJ2ABA	Tunja, Colombia
21.42	14.01 WKK	Lawrenceville, N. J.	48.78	6.15 YV3RC	Caracas, Venezuela
21.53	13.93 GSJ	Daventry, England	48.85	6.14 CJRO	Winnipeg, Canada
22.09	13.58 GBB	Rugby, England	48.86	6.14 W8XK	Pittsburgh, Pa.
22.36	13.41 GCJ	Rugby, England	48.92	6.13 ZGE	Kuala Lumpur, Federated Malay States
22.48	13.34 YVQ	Maraqay, Venezuela	49.02	6.12 YDA	Bandoeng, Java
23.39	12.83 CNR	Rabat, Morocco	49.02	6.12 W2XE	New York, N. Y.
23.45	12.79 IAC	Piza, Italy	49.05	6.12 HJ1ABE	Cartagena, Colombia
25.00	12.00 RNE	Moscow, Russia	49.08	6.11 YV2RC	Caracas, Venezuela
25.02	11.99 FZS2	Saigon, Indo-China	49.18	6.10 W3XAL	Boundbrook, N. J.
25.27	11.87 W8XK	Pittsburgh, Pa.	49.18	6.10 W9XF	Chicago, Ill.
25.29	11.86 GSE	Daventry, England	49.26	6.09 VE9GW	Bowmanville, Ontario
25.36	11.83 W2XE	Wayne, N. J.	49.26	6.09 VE9BJ	St. John, New Bruns.
25.40	11.81 I2RO	Rome, Italy	49.34	6.08 CP5	La Paz, Bolivia
25.45	11.79 W1XAL	Boston, Mass.	49.34	6.08 W9XAA	Chicago, Ill.
25.51	11.76 DJD	Berlin, Germany	49.42	6.07 YE9CS	Vancouver, British Col.
25.53	11.75 GSD	Daventry, England	49.50	6.06 OXY	Skamleboack, Denmark
25.63	11.70	Pontoise, France	49.50	6.06 VQ7LO	Nairobi, Kenya Col., Afr.
25.68	11.68 KIO	Kahuku, Hawaii	49.50	6.06 W3XAU	Philadelphia, Pa.
27.93	10.74 JVM	Nazaki, Japan	49.50	6.06 W8XAL	Cincinnati, Ohio
28.14	10.66 JVN	Nazaki, Japan	49.83	6.02 DJC	Berlin, Germany
28.51	10.52 VLK	Sydney, Australia	49.83	6.02 CQN	Macao, China
28.79	10.42 XGW	Shanghai, China	49.90	6.01 ZHI	Singapore, Malaya
28.80	10.41 YBG	Medan, Sumatra	49.92	6.00 XEBT	Mexico City, Mexico
29.04	10.33 ORK	Ruyssede, Belgium	49.92	6.01 CXC	Havana, Cuba
29.25	10.25 PMN	Bandoeng, Java	50.00	6.00 RV59	Moscow, Russia
29.59	10.14 OPM	Leopoldville, Congo	50.25	5.97 HJ3ABH	Bogota, Colombia
29.83	10.05 SUV	Abou-Zabal, Egypt	50.27	5.97 HVJ	Vatican City
29.84	10.05 ZFB	Hamilton, Bermuda	50.42	5.95 HJ4ABE	Medellin, Colombia
30.03	9.99 KAZ	Manila, P. I.	50.50	5.95 TGX	Guatemala City, Guat.
30.43	9.86 EAQ	Madrid, Spain	69.44	4.32 GDB	Rugby, England
30.49	9.84 JYS	Kemikawa-Cho, Chibaken, Japan	73.00	4.11 HCJB	Quito, Ecuador
30.52	9.83 IRM	Rome, Italy	84.67	3.55 CRTAA	Mozambique, E. Africa
31.25	9.60 CTIAA	Lisbon, Portugal	85.96	3.49 PK1WK	Bandoeng, Java

HELPFUL SUGGESTIONS FOR THE TUNING OF SHORT-WAVE SETS

TO TUNE short waves successfully, set owners must learn: (1) Tuning dials must be turned very slowly and patiently. (2) Short-wave stations are not on the air twenty-four hours a day, or even eighteen in most cases. (3) The best time to listen depends not alone on whether the station is broadcasting, but its frequency, the time of day and the season of the year. Some frequencies are best heard during daylight, some night; these also vary with the season.

As a general rule, best short-wave reception will be had between the hours of 5 a. m. and 12 midnight. Likewise, when there is daylight between the station and the point of reception, best results are more regularly observed on frequencies from 21 to 15 megacycles (21,000 to 15,000 kilocycles, or from 13 to 20 meters). When night at the transmitter and day at the receiving point, the 15 to 8.5 megacycle (20 to 35 meter) band gives best results, and when night at transmitter and receiver and between, frequencies below 8.5 megacycles (over 35 meters) afford maximum signals.

Due to a vagary of short-wave transmission known as the "skip distance," powerful stations less than five hundred miles distant may be barely audible, if that, while foreign stations having less power may pound in strongly.

Despite the fact that radio manufacturers are as careful as possible in the calibration or marking of their dials, the dial reading, owing to slight differences in otherwise identical sets, may vary several points from a true reading. An accurate record of dial readings, together with the correct megacycles or meters of known stations, should be kept by every serious short-wave listener. The variance from accuracy thus can be allowed for in seeking to locate a station which never has been heard before but whose frequency is known.

Page 132 will be found especially useful for the recording of dial readings against the true frequencies of the stations you receive.

It may be convenient for you also to know the time difference between Greenwich Meridian Time (known as G.M.T. and used in England and on the Continent) and your local time. G.M.T. is

four hours *ahead* of Eastern Daylight, five hours *ahead* of Eastern Standard or Central Daylight, six hours *ahead* of Central Standard, seven hours *ahead* of Mountain, and eight hours *ahead* of Pacific time.

G.M.T. is also generally quoted in terms of the twenty-four hour clock dial system. For example, an announcer may say that it is "23:30 o'clock G. M. T." This would be 6:30 p. m. Eastern Standard time.

It is *very* important that you employ a good, properly erected doublet type antenna in order to achieve maximum success. *Do not neglect this vital point.*

Advance programs of leading foreign short-wave stations are published weekly in the RADIO GUIDE. Many of these broadcasts are well worth hearing.

Although no attempt has been made to list herein the thousands of airplane, police, ship and amateur transmitters, the frequencies where these may be heard are as follows. Each figure represents the center of an assigned band. Transmitters of each class will be found slightly above and below each megacycle figure given:

AIRPLANES: 5.7 and 3.46 meg.,
POLICE: 2.46 and 1.64 meg., SHIPS:
12.82, 8.51 and 4.25 meg., AMATEURS:
14.21, 3.98 and 1.87 meg.

REMEMBER—that one thousand kilocycles equal one megacycle. Thus 5,700 kilocycles equal 5.7 megacycles. Easy? Just substitute a period for a comma, or vice versa. Kilocycles frequency may be translated to meters wave-length by dividing the number of kilocycles into 300,000. This also works conversely. Thus 5,700 kc. equal 52.63 meters. Or, reversing the process, 50 meters equal 6,000 kilocycles.

For the avid listener, publications of short-wave clubs are recommended. The *Globe Circler* is the official and comprehensive monthly medium of the International DX'ers Alliance, address: Bloomington, Ill., and *Short Wave Radio Reception News* is the compact fortnightly bulletin of the Chicago Short Wave Radio Club, address: P. O. Box 240, Chicago, Ill.

MY FAVORITE EVENING PROGRAMS OF THE WEEK

<i>Hour</i>	<i>Sunday</i>	<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>	<i>Saturday</i>
6	00						
	15						
	30						
	45						
7	00						
	15						
	30						
	45						
8	00						
	15						
	30						
	45						
9	00						
	15						
	30						
	45						

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