

Long Wave
Short Wave
News Spots
& Pictures

MICROPHONE

THE ORIGINAL U.S. RADIO NEWSPAPER

5
Cents
the Copy
\$1.50 Year

Volume III, No. 27

WEEK ENDING JULY 13, 1934

Published Weekly

This and That

By Morris Hastings

SOME TIME ago the noted baritone, REINALD WERREN-RATH, stated in an interview with THE MICROPHONE his opinion that sponsors of radio programs have very little sense of proportion.



Here I am put into a fine, exalted mood, Mr. WERREN-RATH said in effect, by a good musical program. And what follows it? JOHNNY JONES and his hot-cha band, sponsored by the makers of Drink - It - Up Syrup.

This same almost brutal contrast is apparent in an individual program.

For example, WALTER HAMPDEN was recently featured on a sponsored program. HAMPDEN, a scholarly, distinguished actor, broadcast a scene from "Riche-lieu," a famous historical drama. He was surrounded by JAMES MELTON singing such inappropriate (for the occasion) songs as "Hills of Home" and "With My Eyes Wide Open."

Spare time was used in advertising the product the sponsors wished to sell by means of advertising plugs. Heaven save the mark, read with an irritating unctuousness.

Here, if ever, was the opportunity to present a dignified program that would be all of a piece.

MELTON, who can sing better music acceptably, might have

(Continued on Page 7)

Rapid Expansion of Radio Seen Under New Federal Commission

Survey Shows Jazz Favored At Studios

Revealed by Latest NBC Summaries

Dance music is the favorite type of radio program if the preference of visitors to the National Broadcasting Company studios in Radio City, New York, can be taken as a cross-section of opinion.

During the past few months the NBC has been considering a survey among its guests and a tabulation of more than 140,000 questions, asked of 17,659 men and women, has just been completed.

Of these people, 27 per cent voted for dance music as radio entertainment. Eight per cent wanted comedians and comedy skits; seven per cent desired drama and mystery plays; approximately another seven per cent wanted symphonic music; news broadcasts were next with about six per cent and variety shows were sixth with five per cent.

These six classifications accounted for 59 per cent of the broadcast schedule. The remainder was made up of a wide variety of other material including: military bands, operettas, Hawaiian music, grand opera, choruses and

(Continued on Page 15)

Music on Air for Majority Says Fiedler

A musical program on the radio should be addressed to the great majority of listeners, not to the relatively small groups of listeners who like jazz to the exclusion of classics, or classics to the exclusion of jazz.

This is the considered opinion of ARTHUR FIEDLER, conductor of the Pops and Esplanade concerts in Boston.

"I believe that the successful music program for the radio is one that combines the rather hackneyed popular classics with fresher, less familiar material as well as jazz," Mr. Fiedler declared in an exclusive interview with THE MICROPHONE.

"It's all very well to present novel music on the air; but unless it is surrounded by more familiar compositions it will attract the attention of only a few people.

"The wise program-maker will include something for every taste. He should play the Meditation from 'Thais' or the 'Carioca' for those who like that music and a

Director Something for Every Taste



ARTHUR FIEDLER, conductor of the Pops and Esplanade concerts in Boston.

movement from a Beethoven symphony or a Mozart overture for the others."

"In that way, people of the former tastes will listen to the other sort of music and learn to like it; while the others will find the less classic music not distasteful because it will be well

(Continued on Page 15)

New Methods to Be Invoked By the Board

By The MICROPHONE'S Special Washington Correspondent

Radio, America's fastest-developing industry, is undergoing a "New Deal" at the hands of the ROOSEVELT administration.

With the new Federal Communications Commission swinging into action, a shakeup in the system of Federal regulation was foreshadowed.

Judge EUGENE O. SYKES, whom President ROOSEVELT designated as chairman of the new Communications Commission for a seven-year term, thus becomes an overlord of the telephone, telegraph and cable business as well as radio.

To THE MICROPHONE'S special Washington correspondent, Judge SYKES said:

"I am pleased to serve on the new Commission. Questions of policy must be decided immediately. One of our first steps will be division of the Commission into units for jurisdiction over the fields entrusted to the Commission by law."

Other members of the commission are:

THAD H. BROWN, transferred from the Federal Radio Commission, six-year term; PAUL WALKER, Oklahoma, five years; NORMAN S. CASE, Rhode Island, four years; IRVIN STUART, State Department,

(Continued on Page 15)

Contents

News Flashes Box Page 1
Radio expected to make rapid strides under new Federal Communications Commission Page 1
ARTHUR FIEDLER discusses musical programs for the radio Page 1
This and That by MORRIS HASTINGS Page 1
How NBC engineers "wake up" the networks Page 3
GEORGE BURNS and GRACE ALLEN prepare for a European trip Page 3
Educational Box Page 4
Radio Lane by JIMMY J. LEONARD Page 5
Studiosity by LES TROY Page 5
Editorials Page 5
EVERETT MARSHALL and the CBS "Vanities" programs Page 7
WEEI Page Page 11
EDWIN FRANKO GOLDMAN and Band Music Page 13
Reflections by DIANA HERBERT Page 15
"Singing Fisherman" Back Cover

All-Star Ball Game on Air

Both NBC networks will broadcast the second annual all-star baseball game, with stars of the National and American Leagues participating, on Tuesday, July 10, beginning at 1.15 P. M.

Among the stars expected to take part are WILLIAM TERRY, FRANK FRISCH, PIE TRAYNOR, CHUCK KLEIN, MEL OTT, GABBY HARTNETT, CARL HUBBELL, GUY BUSH, LOU GEHRG, JIMMY DYKES, JOSEPH CRONIN, AL SIMMONS, BABE RUTH, MICKEY COCHRANE and LEFTY GOMEZ.

The teams will be chosen by popular vote of baseball fans all over the country.

WILLIAM TERRY, manager of the New York Giants, will pilot the National League team, while JOSEPH CRONIN, manager of the Washington Senators, will direct the American League entrants.

GRAHAM McNAMEE, FORD BOND and TOM MANNING, NBC announcers, will describe the action of the game, which will take place in New York City.

News Flashes

A.M.
7.15 WNAC
8.00 WAAB WEAN WORC WMAS
10.45 WBLZ WNBH
10.45 WFAB Network (Tues. Thurs. 10.45)
10.45 WJZ Network

P.M.
12.01 WEZ
12.20 WNAC
1.30 WEAN WICC WFEA WORC
WBLZ WNBH WMAS
2.45 WAAB
6.00 WNAC WICC WFEA WORC
WMAS WBLZ
6.30 WEAN WNBH WTAG
7.00 WAAB WBLZ
9.45 WAAB
11.00 WNAC WEAN WICC WFEA
WORC WMAS WBLZ WNBH
WTAG
11.00 WEZ
11.15 WEAF Network; WABC Network
WJZ Network (Wed. 11.45, Sat. 11.50)

SUNDAYS

A.M.
8.45 WNAC WEAN WICC WFEA
WMAS WBLZ WNBH
11.00 WEAF-WJZ Network

P.M.
6.00 WNAC WEAN WICC WFEA
WBLZ WNBH WORC WNBH
6.45 WAAB
9.45 WAAB
10.45 WEZ
11.15 WNAC WICC WFEA WORC
WMAS WBLZ WNBH WTAG

Balbo Talks on July 15th

General ITALO BALBO will speak to an American audience from Rome during an international broadcast to be relayed over the NBC-WJZ network on Sunday, July 15, beginning at 4.30 P. M.

The date marks the first anniversary of the arrival in Chicago of the 20 Italian airplanes which General BALBO led across the Atlantic.

General BALBO will recall the historic event during his speech which opens the broadcast.

At the conclusion of his address, the Italian consul in Chicago will present to that city in behalf of the Italian government a column of stone recently excavated from the ruins of ancient Rome.

The presentation ceremonies occurring in this country will be sent by short wave for rebroadcast in Italy.

Pictures

JOY HODGES, a drawing by WILLIAM WOOD Front Cover
ARTHUR FIEDLER, conductor of the Pops and Esplanade concerts Page 1
DEANE JANIS, CBS vocalist Page 2
GEORGE BURNS and GRACE ALLEN, comedians Page 3
ARTHUR GODFREY, CBS announcer Page 4
DENNIS KING, actor Page 5
RICHARD HIMBER, orchestra leader Page 5
THORNTON FISHER, sports editor Page 6
EVERETT MARSHALL and ELIZABETH LENNON, singers Page 7
GEORGE GIVOT, comedian Page 8
ROBERTO MAYA, Spanish musician Page 10
DEEMS TAYLOR, composer Page 12
EDWIN FRANKO GOLDMAN, bandleader Page 13
JOHNNY GREEN, composer Page 14
PHIL DUEY, baritone Page 15
FRANK MUNN, tenor Back Cover

How the NBC Engineers "Wake Up the Network" In the Morning

Operations Begin About 5.30 Daily

The first program over a National Broadcasting Company network goes on the air at 6.45 o'clock each morning, and broadcasting continues without a break for approximately 18 hours.

But before the first sound emerges from the loudspeakers in the homes of the early birds throughout the country, NBC engineers have been engaged for an hour or more in their morning exercises known as "waking up the network."

The engineers of the day staff appear at the studios in Radio City at about 5.30 A. M. and immediately set about the job of getting the networks ready for the heavy broadcasting schedule.

These preparations include series of intricate tests of all transmitting equipment, for no matter how perfectly it was working during the last broadcast on the previous night, some delicate and temperamental gadget may have decided to go haywire.

The power engineer is the first to go into action. A tremendous array of batteries is used to supply amplifying power for the microphones and amplifying equipment in the many studios in Radio City and for other purposes, connected with putting programs on the air. These are lined up in two circuits which can be used separately or in a hookup. When one is in use, the other is on the charging line.

The power engineer has the first job, then, of turning on the juice for the microphones and the circuits, and starting his charging equipment. While the power output is being checked in the control room, the big transmitters whose tubes require nearly an hour to heat are being started. The staff then gets busy on a check-up of the studio microphones and circuits, and proceeds to establish its outside contacts with stations east of the Mississippi. Checking of the Western and Coast stations is done at a later hour.

Two circuits are maintained to every station in the network. Each of these circuits must be tested by a frequency run. An oscillator is used for this purpose and readings are taken on the circuits from 50 cycles, the lowest point at which vibrations become sounds suitable for broadcasting, to 8000 cycles, the point at which a high soprano note agitates the air waves. This test is necessary to insure the proper transmission of the wide band of frequencies used to broadcast music.

The running of this test takes about 20 minutes, and engineers at local stations throughout the East and South check their own equipment at each stage of the set-up.

Their transmission facilities should register an almost steady receptivity, the plotted curve being virtually a straight line except at the bottom and top of the range where there is a sharp rise and drop, respectively.

The master clock in the studio is creeping up on the 6.30 mark, and it is time for the final test, a voice transmission from one of the broadcasting studios to simulate the program that will go on the network in a few minutes.

Burns And Allen Abroad, Or The Burns Family Are At Sea

'A Vacation Does Not Last Like A Diamond'

By JUNE AULICK

THE SCENE is GEORGE BURNS and GRACIE ALLEN's hotel room in New York. The time is 10 o'clock in the morning. GEORGE BURNS keeps looking at the clock because they are due to sail for Europe in a few minutes. GRACIE ALLEN keeps powdering her nose for the same reason.

Reporter: And why are you going to Europe, Mr. BURNS?

GEORGE: So GRACIE can wear the clothes she's just bought with the money we're going to make the year after we get back.

Reporter: What ship are you taking?

GRACIE: Oh, we're already taking two trunks, we could not carry a boat, too.

Reporter: Would you mind telling me on what ship you're sailing, Mr. BURNS?

GRACIE: Oh, I know. It's the Decks. Isn't it funny, all ships have decks, or is it wrecks they have?

GEORGE: You're right. GRACIE: I was trying to tell the reporter we're sailing on the Rex.

GRACIE: Now don't tell me the ship is going to be wrecked just when we get on board, GEORGE.

GEORGE: (patiently) Then we play a week at the Palace in Venice. No, pardon me. I mean we're going to stay from July 8 to July 15 at the Excelsior-Palace Hotel in Venice. From there we go to the Hungaria in Budapest until July 20.

GRACIE: Don't say we're going hungry that long, GEORGE. We can take a lot of spaghetti up from Italy in our trunks if they haven't anything to eat in Budapest.

GEORGE (ignoring his wife for the moment): From Budapest we travel to War-



GEORGE BURNS and GRACIE ALLEN argue over a bit of luggage which they are taking on their long trip through Europe and look at the clothes GRACIE has bought with the money they are going to make after they return from Europe.

saw but we'll only be there an hour or so.

GRACIE: Why - GEORGE, that's silly! If there's a war we ought to see it and tell the President about it. Maybe he'd send the fleet over and stop it.

GEORGE (slightly exasperated): GRACIE, please, there isn't any war in Poland, we just have to get through Warsaw to get to Moscow. Now, if you don't mind I'll try to give the reporter the rest of our schedule. We stay at the National in Moscow from July 22 to the 30th, and will

be at the Astoria in Leningrad during the first week in August.

GRACIE: I thought Astoria was out on Long Island, GEORGE. Have they got one in Leningrad, too?

GEORGE: Please, GRACIE! From Leningrad we start back, reaching Paris August 10. We'll be there a day, and then fly across the channel to England. We have reservations at the Dorchester in London, and will be there until sailing on the Ile de France for New York, arriving at Manhattan September 4.

GRACIE: Oh, you're so funny, GEORGE. We can't sail on an eel.

GEORGE (mopping his brow): Well, anyway. That's the outline of our vacation. Maybe it'll be a vacation for the radio listeners, too.

GRACIE: But GEORGE. A vacation isn't like a diamond ring. It doesn't last forever. We'll have to start broadcasting over Columbia all over again in September.

WHDH Increases Power

WHDH, Boston, was recently granted permission to increase its power from 1000 watts to 5000 watts and to operate full time instead of part time.

WANTED

Amateur singers, dramatic talent, children, interested in radio broadcasting to write us at once—Also players and writers for talking pictures. Enclose 3c stamp for particulars.
RADIO-SCREEN SERVICE
125 W. 45th St., Dept. M, New York

Economists Discuss The Tax Problem

The subject of taxation will be reviewed from several different angles by leading industrialists and economists in a series of three Friday evening broadcasts over the NBC-WJZ network.

The discussions will be heard at 8.30 P. M.

ALFRED P. SLOAN, Jr., president of General Motors, Dr. W. S. LANDIS, vice-president of American Cyanamid and A. T. BYLES of the American Petroleum Institute will be heard in the broadcasts.

The series is under the auspices of the Public Affairs Council.

The experts will discuss basic principles of taxation, the desirability of various forms of income for governmental purposes, and the uses to which tax funds are put.

Others who will broadcast during this series of discussions are Col. W. T. CHEVALIER of the McGraw Hill Publishing Company and C. T. REVERE, Wall Street brokerage economist.

Jazz Tried On Nervous People

DON BESTOR, radio orchestra leader, is going to submit music to a laboratory test. Arrangements now are being made with the ROCKEFELLER Institute to test the effects of various types of music on the physiological and psychological reactions of a human subject.

BESTOR will supply the various types of music and psychologists will record the pulse, heart-beats, nervous reflexes, etc., of the subjects. The experiment will be tried on normal persons and on those suffering from neurosis and organic illnesses.

At Last!

The FIRST Book on Radio for Every Fan! A Popular Guide to Broadcasting!
Do YOU want to know what goes on behind the studio scenes? Do YOU want to go on the air?

READ—
"SO-O-O YOU'RE GOING ON THE AIR!"

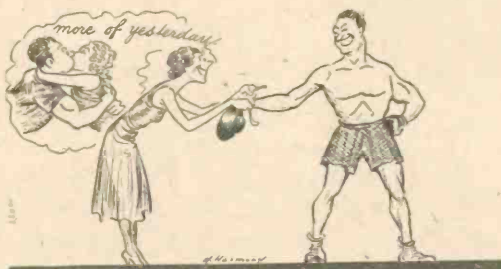
by ROBERT WEST
with original EDDIE CANTOR comedy scripts and contributions by FRED ALLEN, MARK HELLINGER, HERE is only a small part of the contents: First Steps to Radio Recognition, Facing the Microphone, Comedy of the Ether, Writing for the Radio with examples of Comedy and Drama Scripts, Women and Radio Success, Training of the Radio Actor, The Announcer, Building of a Program, Professors Amos 'n' Andy, Sports Announcing, The Future of Radio, etc. etc.

—also includes—
THE RADIO SPEECH PRIMER
the first book to show the correct way to speak on the air, and

THE HANDY RADIO GUIDE
Essential information for the radio fan. Over 200 pages packed with fascinating up-to-the-minute facts and stimulating suggestions for everyone interested in broadcasting.
PRICE ONLY \$1.75

RODIN PUB. CO.
Rodin Studios,
Dept. M,
200 West 57th St.,
New York, N. Y.
Enclosed find \$1.75
(check or P. O.
money order) (plus
15c postage) for
which send me a
copy.

"More of Yesterday"



MAX BAER is sporting a beautiful new slave bracelet with the inscription: "More of Yesterday and less of Tomorrow." He is secretive about where it came from. "Oh, just from a radio admirer," he said. He didn't deny, however, that JEAN HARLOW might have sent it. MAX was heard in the radio show, "Taxi."

Radio Lane

By Jimmy J. Leonard

HEAR YE, hear ye! All ye loyal subjects of ye drayma, hail to ye King of musty castles, barricaded drawbridges and clanking scabbards. On your knees, lout! Hail to DENNIS KING! This gentleman of the cobwebbed characters will come to your ears on August 3. He will portray CHRISTOPHER MARLOWE for at least three minutes.

That Negro show scheduled to air some time

in the Fall may not go on after all. Its sponsors are fiddoeling about with a show on Vicnese melody. However, someone else is sure to grab up such a radio cast as D U K E ELLINGTON, ETHEL WATERS and other Harlemites.



DENNIS KING

PAUL WHITEMAN has a deadly fear of boats and airplanes. I can understand the fear of airplanes, but fear of boats he should be ashamed to admit. Bet he couldn't drown if he tried. TONY WONS is going to change his station when he goes on that new show, August 26. He'll look out a window in the "House By the Side of the Road." TONY will rough about his home country, the Wisconsin woods, this Summer.

Comes an epistle telling us there is a program titled "LEONARD and JIMMY" on WMCA. Thanks, but where is the middle initial?

Easy Aces will skip a few months this Summer with the last broadcast on July 6. They'll be back, or so they say.

The Lane is becoming dubious about these long-time acts that are quitting for the Summer. Some say AMOS 'n' ANDY have seen their best days and will refrain from their air chatter this Fall. Others will tell you that the GOLDBERGS are definitely parting company with the toothpaste outfit this Summer, never to return. We are informed that ALBERT SPALDING will not return to the microphone after the Summer months. His sponsor is trying out something to replace him. The replacement will take the air Sept. 6.

JOHN WHITE of "Death Valley Days," drops a postcard from New Jersey with a beautiful view of Death Valley, California, on the front of it. That would be anarchy if mailed in Florida. John informs us that he recently received a marriage proposal in his fan-mail.

LITTLE SHIRLEY TEMPLE, she of the movie rave, may take to the air in the Fall. They're thinking of putting her on a sea-to-sea kiddie program. The price she is said to drag down will shock you, "n' me, too; \$2500 a week.

WILL OSBORNE will leave WOR for a tour. MYRT and MARGE will continue to get themselves into all sorts of jams when they take to radio October 1. "Our" JOHN HERRICK almost upset NBC studios in an unintentional manner. HERRICK chose his song numbers and submitted them for approval to the radio officials early one morning. Later JOHN CHARLES THOMAS submitted his, and his list contained one song that HERRICK was to sing. Because no one song may be sung on the same day by two singers of the same type, THOMAS was asked to sing something else.

He replied that if he couldn't sing that song, he wouldn't sing at all. The studio people nearly burst a blood vessel trying to cater to the "Great" THOMAS, but stood by their rights. Finally, they told THOMAS he needn't sing if he did not care to do so. And THOMAS sang.

MICROPHONE



VOLUME III Saturday, July 7, 1934 NUMBER 27

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

Entered as second class matter August 11, 1933, at the post office at Boston, Massachusetts, under the Act of March 3, 1879.

The MICROPHONE will not be responsible for unsolicited manuscripts unless they are accompanied by return postage.

Subscription for one year, \$1.50 postpaid. Single copies, five cents each. Advertising rates on application to the Business Manager.

Offices, No. 34 Court Square, Boston, Massachusetts. Telephones (connecting all departments) LA Fayette 2860 and 2861.

Studiosity

By Les Troy

RICHARD HIMBER, NBC orchestra leader, uses harp interludes in most of his orchestrations. They were unique in radio jazz. But one person who heard that HIMBER was the "originator of the unique harp interludes" on NBC, wrote a long note complaining of plagiarism. The listener wrote that he had done more for the harp than HIMBER ever could do. The note was signed "ST. PETER."



RICHARD HIMBER

And while we are on the subject of orchestra leaders, let us speak in softened tones of LEO REISMAN, also an orchestra leader, according to GLUPFY, our New York correspondent, has a pet jinx. If a clarinet player or a violinist unconsciously crosses his knees, REISMAN halts the rehearsal and orders

Curb Commercial

BEFORE the Federal Trade Commission comes a chemical firm manufacturing aspirin, charged with false and misleading statements in advertising, and invited to show cause why an order should not be issued cancelling all advertising contracts containing such statements. The Commission's action is aimed primarily at newspaper and magazine advertising. But not in years have reputable newspapers and magazines—and most of them are reputable—permitted the publication of such blatantly false advertising as characterizes many radio "commercials" today. For the sake of radio itself the "commercials" should be cleaned up. If the Federal Trade Commission is not concerned with air advertising, the new Federal Communications Commission should make it part of its immediate business.

Too Many Stations

FROM the standpoint of the radio listener, there already are too many stations broadcasting, resulting in overlapping, confusion and poor reception. At the moment there are about 600 stations broadcasting, many with indifferent programs most of the time. Facing the new Federal Communications Commission are many applications for licenses to operate 100-watt stations. The MICROPHONE'S special Washington correspondent reports that indications are that the country will be freckled with these "one-lungers." The Commission, acting in the interest of the public as a whole, should deny most of these applications, granting only those where it clearly appears there will be no interference with existing facilities. Already we have quantity in radio; quality is the present need.

Radio's New Trick of Faking Movie Stars

By DICK TEMPLETON
New York Correspondent

IT BEGINS to look as though radio's first secrets have been discovered. They are WILLIAM STUHLER, at present head of the radio department of YOUNG and RUBICAN, and his aide, DON STAUFFER. For they are the fathers of the radio doubles for film stars. It begins to look as though most of the film stars of the future on radio will be doubled by radio "voices."

Paramount pictures decided that there was an anti-radio clause in the contract the film company had with MARY BOLAND, the noted film actress, who, with CHARLIE RUGGLES, her copartner in many laugh-making movies, was to start on the Hall of Fame program, July 8, over a nationwide network and that the anti-radio clause should be enforced.

This decision robbed the Hall of Fame of one of the few sure-fire attractions ever planned for a radio program. Many of the choices of radio are gambles, but there was little gamble in the vocal

smirk of MARY BOLAND and the vocal shyness of RUGGLES—two of the most perfect voices for the parts they were to portray because, if you try it in a movie, you can shut your eyes and still see Miss BOLAND and CHARLIE when they talk. But down came the clamp—and that show was called off.

Metro pictures decided it didn't want LIONEL BARRYMORE to go on the air for the show Columbia was building to try to land a soup account.

STUHLER and STAUFFER smiled. For several years when they handled the "March of Time" program, they had studied and worried and tested to find vocal doubles for the famous men and women of the news. When they launched the first and now widely-copied, three-quarter hour show, "Forty-Five Minutes in Hollywood," they faced the same task for that program. They now have more than 1200 names of people who can double anybody from CLARK GABLE to RIN TIN TIN. And as odd as that may sound the

lad who can double RIN TIN TIN can also double for any of the lions or tigers in FRANK BUCK'S pictures because he, BRADLEY BARKER, bays and growls when the silent shots which BUCK takes are given sound effects.

So a little thing like not being able to present a film star "in person" in the future isn't going to worry STUHLER and STAUFFER. Since radio is in its infancy, and has practically no traditions or prophets, the first prophetic and far-seeing mantles must fall on the shoulders of BILL STUHLER and DON STAUFFER.

Kentucky the other day. During a reception at the City Hall for FRED WARING, radio orchestra leader, who was visiting Quakertown with the Pennsylvanians, someone said that it was too bad the Mayor wasn't Governor of Kentucky because then he could make FRED a Kentucky Colonel.

"Well, I can't make him a Kentucky Colonel," said Mayor Moore, "but I can do better. I hereby declare Fred Waring an honorary colonel on my staff."

The reason this is better than being a Kentucky Colonel, the mayor explained, is because there aren't any other Philadelphia Colonels. Fred's first in line.

To Subscribe to The Microphone

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

(Please print)

Name.....

Street.....

City or Town.....

State.....

(Subscription \$1.50 per year, postpaid)

"Broadway Vanities" Revolve Around Figure of Everett Marshall

Baritone As Impresario, And Musician

By DOUGLAS D. CONNAH

In the unceasing parade past the network microphones, many singers come and go. Some of them go on and on as perennial favorites. Others, not so fortunate, disappear from the radio scene almost as quickly as they bobbed up on the schedules.

Among the recent newcomers to the air, one who has met with exception favor is that robust gentleman, EVERETT MARSHALL.

His booming baritone first was heard with the Metropolitan Opera Company and then in Broadway revues, before its possessor took a stance at the microphone.

Central Figure

The vehicle for his entry into broadcasting is a new edition of the presentation which, under the title of "Broadway Melodies" last year brought HELEN MORGAN, glamorous Broadway star, to the kilocycles.

The new edition, "EVERETT MARSHALL'S Broadway Vanities," is built around the young baritone and is probably the first sponsored variety program to be named for its featured singer.

However, he dominates the program as more than just a singer, for he also acts as master-of-ceremonies.

Heading the supporting cast is ELIZABETH LENNOX, who long has been a popular radio contralto. She plays in the sketches opposite MARSHALL and joins him in romantic duets.

VICTOR ARDEN, also a perennially popular figure of the kilocycles, is the program's maestro, and a chorus of mixed voices is another feature.

Among the guests who have graced the presentation so far are CARSON ROBISON, singer of cowboy songs; blues-singer TESS GARDELL, better known as "Aunt Jemima"; IRVING KAUFMAN, versatile minstrel man and mimic, and FRANK LUTHER, popular tenor.

The program is patterned as a miniature Broadway revue. Several dramatic sketches are included on each presentation, each building up to a song which comes as its climax, or occasionally embodying two songs in a romantic pattern, with MARSHALL and Miss LENNOX taking the leading parts.

Three factors are responsible for MARSHALL'S stardom: His natural talent for singing; his constant devotion to his boyhood aspirations to become a great

"Vanity, All Is Vanity"



CANDID CAMERA catches member of the "Broadway Vanities" cast during the performance. ELIZABETH LENNOX and EVERETT MARSHALL sing a duet into the microphone as maestro VICTOR ARDEN waves his baton.

singer; and the patronage of JOHN J. RASKOB.

As a lusty infant of 12 pounds, he first emitted well-pitched squawks on December 31, 1902, at Lawrence, Mass. Both his father, a mechanic, and his mother had a natural love for singing, which they never had cultivated.

His mother interested him in the idea of a career of song at an early age, and almost as far back as he can remember he planned to be a great singer. CARUSO, rather than a current sports idol, was his boyhood ideal.

He went to school in Lawrence and Worcester and peddled newspapers after school, putting the pennies aside to pay for later musical education. Every year when the annual music festival was held in Worcester, young "Red" MARSHALL got a job as water-boy, so he could see the famous singers whose footsteps he hoped some day to follow.

Meanwhile he studied at the Worcester County Music School and sang at its practice recitals each week of the school season. The happiest day of his youth came when, at the age of 17, he was able to give up his job and go to New York to study under GEORGE HAMLIN.

In 1921 he won a three-year

scholarship at the Cincinnati Conservatory of Music, where many now prominent radio singers were trained, graduating in 1923. During the school term he earned his living in a four-fold capacity as piano salesman, life insurance salesman, choir singer and coach of a 50-voice chorus.

Enter the Raskobs

Each week-end musicians of the Boston Symphony Orchestra gave a concert at the club, and

This and That

(Continued from Page 1)

sung something appropriate to France—even "Au Clair de la Lune" or "Frere Jacques" would have fitted the mood of the drama better than the program he did offer.

As for advertising, when will sponsors learn that the truly effective way to advertise their product is not to advertise so much? Let them merely say once or twice, maybe three times, on a 30-minute program, "J. J. Smith & Company, makers of (whatever it is) take pleasure in presenting—"

Bringing the discussion onto more popular terrain, who, I wonder, was not irritated by the omnipresent and ardent advertising plugs during the broadcast of the BAER-CARNERA fight?

The listeners should have been informed that the B. F. GOODRICH Company was sponsoring the broadcast; but they should not have been informed so often.

The periods between rounds might have been used for a description of the fight to date or a description of the crowd, delivered by the enthusiastic McNAMEE. Instead, they were devoted to a eulogy of unexciting tires.

The most effective stroke in the improvement of radio will be the adoption of a wisest attitude on the part of sponsors.

MARSHALL appeared frequently as soloist. JOHN J. RASKOB and his wife heard him during one of the concerts, were favorably impressed with his talent.

The following Spring the young baritone was surprised to receive a letter from the RASKOBS, telling him that they were going to Europe and that they would like to take him with them and to finance his musical education abroad.

He asked postponement of their financial assistance until he finished his Conservatory course, and that Summer he joined them in Europe.

The RASKOBS supervised his career for the next three years, obtaining the best teachers available for him. He studied in London under BRIAN O'NEILL and in Milan under Maestro ARTHUR CODERE, and made his operatic debut in 1926 in Palermo.

The following year, after operatic performances at Torino, Bergamo, Novaro, Asti and Mantova, he was called for an audition at the Lyrico Theatre in Milan before GATTI-CASAZZA, impresario of the Metropolitan Opera Company, then traveling in Europe on one of his annual searches for outstanding operatic

Leading Lady Is A Popular Air Contralto

talent. Of the 20 aspirants, MARSHALL and GRACE MOORE were successful.

He made his "Met" debut in the Fall of 1927 in "Lohengrin" and sang with that organization for four seasons.

In 1931 he embarked on his first venture on the musical comedy stage and won overnight Broadway fame when he sang "The Thrill Is Gone" and "That's Why Darkies Were Born" in GEORGE WHITE'S "Scandals."

The following year he appeared in the same producer's "Melody," singing "I'll Write a Song," and he has just concluded a long and successful run in the latest edition of the "Follies," in which he introduced the popular ballad of the out-of-doors, "Wagon Wheels."

He has also appeared on the screen, with BEBE DANIELS in "Dixiana."

A Familiar Voice

Unlike the newcomer, MARSHALL, his leading lady, ELIZABETH LENNOX, long has been a familiar voice to dialers, as one of the first six singers engaged by Columbia when that network was formed in 1927. She was born near Grand Rapids, Michigan, where her father was a minister, and she was given training in piano, on the pipe organ, and as a singer in the choir of her father's church.

At the University of Chicago she took both vocal and academic studies and, after graduation, started her musical career in Chicago in concert, opera and oratorio work. She then went to New York, landing her first job there as a church soloist.

Further concert and oratorio engagements and appearances in musical plays came in quick succession, and she added to her fields of endeavor with photograph recordings.

Known as "the contralto with the human appeal," she sang for as many as 12 recording companies at the same time.

She came to radio in 1926.

Another perennial favorite, who completes the starring triumvirate of the program, is VIC ARDEN, blond and curly-haired maestro, whose baton rules the orchestra and mixed chorus. He is equally popular as an orchestra leader and as half of the two-piano team of OHMAN and ARDEN.

Guy Lombardo's Orchestra Comes To The NBC July 11

Beginning Wednesday, July 11, at 10 P. M., GUY LOMBARDO and his Royal Canadians will be heard over the NBC-WEAF network in a series of half-hour weekly broadcasts.

LOMBARDO'S orchestra now is playing at the Starlight Roof of the Waldorf-Astoria Hotel in New York City, where it came recently from the West Coast.

GUY LOMBARDO has been heard for the past few years with BURNS and ALLEN over the CBS-WABC network, and now comes to the NBC for the first time.

LOMBARDO'S orchestra is noted

for its "smooth" rhythms. LOMBARDO himself preferring to play this type of music rather than novelty and "hot" numbers which are so prevalent among radio dance orchestras.

The orchestra will be assisted in its broadcasts by guest performers and soloists. The series is due to last the entire Summer season.

Theories Of Local New Deal To Be Broadcast By Experts

A New Deal in Local Government is the title of a new series of broadcasts now being presented each Tuesday over the NBC-WJZ network by a group of economists, city planners and others, with a view to increasing popular knowledge and participation in local governmental affairs.

The series is being presented over the NBC-WJZ network at 7:30 P. M.

On July 10, L. P. MANSFIELD, supervisor of the bond department of a life insurance company, will talk on "Saving the Cities."

On July 17, Professor D. W. BROGAN of the London School of

Economics will talk on English local government.

FLAVEL SHURTLEFF, secretary of the National Conference on City Planning, will speak on July 24 on "New Fields for New Planning."

The series closes with a talk on the Tennessee valley experiment, by JOHN B. BLANFORD, Jr.

In Its July Issue, Now On Sale At
All Of The Better News Stands

NOW

The Magazine That Has Something To Say - And Says It

Begins Exclusive Publication Of

A Cape Codder

Q.—And what's that? A.—Excerpts from the faded log books of Captain Isaiah, philosopher who sailed the seven seas, selected by Morris Hastings.

Q.—And what did this Captain Isaiah ever do? A.—Nothing much, or quite a bit, depending upon the point of view. There is no record that he led a jazz orchestra or was king of a cannibal isle. However, he ran away to sea when he was ten years old, worked his way to captain and fought the ocean for forty years until it claimed his two sons, when he retired.

Q.—Anything else in July NOW? A.—Plenty—but don't overlook "A Cape Codder." July NOW is Fifteen Cents from your news dealer—or use the blank if you wish to subscribe.

Circulation Manager.
NOW.

No. 34 Court Square.
Boston, Massachusetts.

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

Name _____

Street _____

City or Town _____

State _____

The MICROPHONE, Inc.

Introducing

ADJUST that spotlight just a little lower on the left side of this column—that's it—now we're getting him. Sure enough—Malden's gift to radio, and one of New England's most accomplished sons of the microphone—Robert A. Burden. He's "Bob" to the WEEI mob where he heads up program production work and bobs regularly with program ideas.

R. A. BURLEN Ideas in the radio business being all important, we hazard a tipoff on his formula which, with the aid of a bit of eavesdropping, becomes public property. It consists of a series of gyrations about a harmless appearing gray-walled sanctum, several energetic scratches of a somewhat sparsely thatched pate, periodic glimpses of the Charles River across historic Boston Common, the burning, if not smoking of three cigarettes, a few pursued lip movements and a final vicious delve into the desk drawer for carbon and copy paper.

While we're waiting for him to finish the script, how about a little research ourselves? Malden schools hauled off to clout him with his early educational background; after that Phillips Exeter Academy; then Dartmouth. He assimilated book lore nicely and found time during his college days to participate in several dramatic presentations. The gang

recognized his ability as an entertainer and sent him around with the Glee Club doing solo interludes with chin music of a humorous vein.

The Army and France claimed him for the ensuing two year period, devoted to workings of the Intelligence Service. He returned to tramp Broadway and serve an apprenticeship as an actor and stage manager with such personages as John Golden, Jed Harris and Walter Wanger who is now production manager for M-G-M.

It was in 1926 that he got his first yen for the radio business which resulted in his affiliation with the NBC Artist's Bureau in New York. He jumped in with both feet and an energy that wouldn't be denied. Came an opening at WEEI the following year and the temptation of home ties prevailed with the result that Mr. Burden, continuity writer and announcer, took a bow before the New England audience. He has since graduated to head of the station's production division and through a wide variety of air roles, has established himself as one of the first rank radio artists in New England.

We just took a look at that script he was working on and it is one of the bi-weekly "Edison Salute" programs which he also produces and helps dramatize. It's but one of many WEEI features embossed with the Burden tag. How many readers recall him as the "Cap'n and Widder" series; as "Blake" of "Buddy and Blake"; as "Josh Cree" of the "Fox Fur Trappers"; as "Dick Tracy," also out of Boston? He has written over 200 of the famous "Buddy and Blake" sketches in which Mrs. Burden, another Maldenite, plays the "Buddy" role.

Miss Willie Morris Has Real Microphone Charm

Featured on Jenney Edison and Revue Programs

Miss Willie Morris, who for the past few years has been associated with station WEEI, takes on. It isn't the bad sunburn she is just recovering from. It isn't that the pressure of radio business will keep her in Boston for the Summer, the first in years away from her home town—Mexico, Missouri. It isn't that she isn't wearing with characteristic grace the same smile you see in the photograph. It's just the bare fact that Willie Morris takes on. In other words, she clicks with Mr. and Mrs. Radio Public seemingly with every little thing she attempts before the microphone. It's a gift.

For instance, any Monday, Tuesday, Wednesday or Thursday morning, she is to be heard between 11 and 12:15 on the Edison Kitchen broadcasts. Her role today may be "Edith Boswell," the wife of "Homer." It is but one of many character parts she does on this daytime feature. Another day she is "Madame Deschappelle," or "Mademoiselle Fontaine," or "Carlotta," who is, "Tony's" wife, thus fitting into a script that is as variable as it is interesting. Being adept at English, French, German, Spanish and Italian, we await anxiously her debut as a senorita and fraulein to round out her talent as a linguist on the same program.

Then the twice weekly Edison Salute finds new and different



WILLIE MORRIS

character roles for her, which, as on the morning program, are supplementary to her sweet soprano soloing or duet combination work with Russell Dort, baritone. It all requires exceptional talent and the WEEI production folk are fully acquainted with Willie's capability both as a vocalist and dramatist.

Quetted as to her favorite program, the quick retort was garnered that the Jenney Concert Hour stood supreme in her judgment. She is the featured soprano with the Jenney voice ensemble and she admits an immense fondness for both solo work and assignments with the vocal ensemble under the baton of Ruby Newman. Her viewpoint would seem to indicate that she has readily recognized in Conductor Newman the same

conscientious sort of effort which has resulted in her own substantial measure of success.

All in all, "Willie" ranks with the busiest of local radio's featured artists. It is in keeping with her natural ability and effort in the direction of concert work. With that specific goal foremost in her mind, she continues with concentrated voice study under Madame Piereotto-Bianco of Boston.

A look at the record would seem to indicate that her artistic hopes will definitely reach their full fruition. Radio has known her since 1931 when she captured the Atwater Kent auditions for New England. Then as now, she was associated with the Edison station. The year following she was awarded a scholarship at Boston's Stuart Club.

That scholarship by the way was her third. The first was conferred by Isidor Philipp with whom she studied piano in Paris for two years. It took her for a Summer season to the American Conservatory at Fontainebleau where Napoleon's Palace is seasonally converted into a Fine Arts Academy. Her second scholarship sent her to Rome for voice study with her present teacher. It all means background aplenty.

Blessed with a most gracious personality, it is but natural for her intimates to predict a brilliant future for Miss Morris in the field of music. With progress to date the yardstick, it is at once easy to visualize and gratifying to know about the true possibilities of the career she is shaping and shaping so well.

R. H. WHITE'S Special Reporter

Front Page News From White's and Front Page Tunes From Broadway

EACH MONDAY WEDNESDAY FRIDAY at 9:50 A.M. over The Friendly Station -WEEI-

NEWS WEEI BRIEFS

Helen Barr admits her favorite movie star is Pop Eye The Sailor yet she hasn't a moment for spinach... Ruth Falby gives final instructions to Assistant Program Director Frances McLaughlin about European tour... Miss Lee Wiley, whose



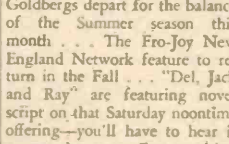
historical and vocal presentations on Paul Whiteman's Music Hall program broadcast every Thursday evening over the WEEI-NBC network are winning new devotees weekly, pauses to offer the following bit of sage advice: "The parents and friends of any average amateur of music should weigh well their words before encouraging any such performer to enter into a professional life, either at home or abroad." In other words, there is a tremendous spread between musical career and the satisfactory render of a solo at a family party or local concert... There's the suggestion of coolness with the WEEI Reading Circle these days, A. S. M. Hutchinson's "If Winter Comes" being in the process of presentation... Victor Young, Chevrolet program maestro, is authority for the conversation between two Congressmen as follows: 1st—"Look here,

Bill, don't you think that music is of some practical benefit in life?" 2nd: "Judging from the photographs I have seen of eminent musicians, I should say that it keeps the hair from falling out!"... "Ha—Ha—Ha—Mr. Young," as Fred Allen would say... Frank Gooch has photograph from amateur shortwave station J2GX, Tokyo, Japan, with which he has conversed, showing his own card identification WIAF in a studio wall frame along with numerous other



U. S. A. amateur cards... Rear view of Bill Rule and Ed Herlihy packing food over a nine-mile tote road into the Maine Woods, for a vacation?... Ask Jack Beauvais what his big secret is when you see him... More variety than ever on the After Dinned Revue with the week beginning July 9th presenting Reis & White—Marcelle Poirier—Sybil Morse—Helen Barr—Edward Jardon—Clifford & Cameron—Ruth Chilton—Gene Conley—Sophisticated Ladies—Bill Elliot

—Willie Morris and Ted, Jack, Bud & Roy... The Studio Chorus moves-back to its original Wednesday evening period at 6:45 P. M.... Note to the ladies—Don't miss the menu suggestions presented thrice weekly by the Lady of Leisure... Big Brother Bob Emery reaches the WEEI audience Tuesday and Thursday at 10:30 A. M.... That Guy Lombardo and his music Thursday evening at ten... Wayne King back on Serenade with Lady Esther after a few weeks' vacation... The Goldbergs depart for the balance of the Summer season this month... The Fro-Joy New England Network feature to return in the Fall... "Del, Jack and Ray" are featuring novel script on that Saturday noontime offering—you'll have to hear it to get the true effect resulting from combining lines of Marjorie Mills, Caroline Cabot, Bobby Banks and E. B. Rideout scripts... Del Castillo when



resting between broadcasts takes a few violet rays unto himself from the Edison building rooftop... "Hands across the Border," U. S. A.-Canada series of interchange programs.

"LADY of LEISURE"

featuring IRENE HANIFY at THE GRAND ORGAN 1:25 P.M. MON.-WED.-FRI.

Sponsored by W. L. Thompson Inc. Distributors General Electric RANGES REFRIGERATORS DISHWASHERS The Friendly Station Station WEEI

Thursday, July 12 - Rudy Vallee's Variety on NBC-WEAF, 8 P.M.

Highlights

P.M. 8.00—Rudy Vallee, NBC-WEAF 8.30—Robin Hood Dell Concert, CBS-WABC 9.00—Captain Henry's Show Boat, NBC-WEAF 10.00—"Conflict," T. S. Stripling, CBS-WABC

All programs are listed in Eastern Daylight Saving Time. Eastern Standard Time is one hour earlier; Central Time is two hours earlier.)

7.30 A.M. EDT; 7.30 EST; 6.30 CT Musical Interlude, WEAF WEEI WGY WLW, 30 m. 7.45 A.M. EDT; 7.45 EST; 6.45 CT Caroline Gray, pianist, WABC 8 A.M. EDT; 8 EST; 7 CT resume and Herman and Banta, WEAF WEEI WLW 7.15 A.M. EDT; 7.15 EST; 6.15 CT Early Birds' Birthday Clock, WNBX, 1 h. 7.30 A.M. EDT; 7.30 EST; 6.30 CT The Luxembourg Gardens, WABC, 30 m.; (WPG from 9.30) 8.30 A.M. EDT; 8.30 EST; 7.30 CT Morning Glories, WEAF WEEI Little Jack Little's music, WGY WYMS, WLW 8.45 A.M. EDT; 8.45 EST; 7.45 CT The Sylvan Trio, WEAF WEEI WYMS, WLW 8.55 A.M. EDT; 8.55 EST; 7.55 CT The Sign and Happiana, WGY 9.00 A.M. EDT; 9 EST; 8 CT Captain Henry's Show Boat, WABC WCAU 9.15 A.M. EDT; 9.15 EST; 8.15 CT Duke Dewey's Orchestra, WBZ 9.30 A.M. EDT; 9.30 EST; 8.30 CT News, Morning Parade, WEAF, 45 m.; WGY from 10.45 Today's Children, WJZ WBZ KDKA Arthur Chandler, organ, WLW Markets and Mail Box, WGN, 30 m. News and Artist Recital, WABC WCAU Ambassadors, WHAS Morning Concert, WNBX 9.45 A.M. EDT; 9.45 EST; 8.45 CT Musical Program, WEEI News and Radio Kitchen, WJZ WBZ KDKA organ, WLW 9.55 A.M. EDT; 9.55 EST; 8.55 CT Maurice J. Lewi, WABC 10 A.M. EDT; 10 EST; 9 CT Galaxy of Stars, WGY WLW U. S. Navy Band, WJZ WBZ KDKA, 30 m. (WHAS from 11.15) 10.15 A.M. EDT; 10.15 EST; 9.15 CT Capt. Weinert, organ, WPG Rev. C. M. Fogg, WNBX 10.30 A.M. EDT; 10.30 EST; 9.30 CT The Upstairs Quartet, WEAF WEEI WGY WLW Low Down, WLW Piano Recital, WOR Emil Thaviv's Orchestra, WGN Natarlie Norman, singer, WMCA 10.45 A.M. EDT; 10.45 EST; 9.45 CT Home Forum Cooking School, WBZ, 30 m. Spatter and Whine, WLW Emery Deutsch's Orchestra, WABC WCAU WHAS Stamp talk, WPG Afternoon Musicale, WOR, 1 h. Stratford Johnson, basso, WGN Stocks, WMCA 10.55 A.M. EDT; 10.55 EST; 9.55 CT Mary Phillips, WJZ WSM Pan and Sylvia, KDKA Gary Alcott, songs, WLW "Voice of Experience," WABC WCAU WHAS Home Sweet Home, WPG "Around the Wheel of Events," WOR Ed Kemp's Orchestra, WGN Burns and Reid, songs and patter, WMCA Cleanliness Talk, WNBX 11 A.M. EDT; 11 A.M. EST; 10 CT Masters of the Skillet, WEAF WEEI Martha and Hal, WGY String Ensemble, WSM Concert Favorites, WJZ KDKA WFLA Bonnie Gates, WABC WHAS WPG

Texans, trio, WLW Variety, WOR Harold Turner, pianist, WGN Chuck Richards, songs, WMCA NRA Program, WNBX 12.30 P.M. EDT; 11.30 A.M. EST; 10.30 CT Rex Battle's Ensemble, WEAF WGY WLW, 30 m. Vic and Sade, WJZ KDKA WSM WFLA, 30 m. (WPG from 12.45) Roger Robinson, baritone, WGN Jules Bauduc's Orchestra, WABC WCAU WHAS, 30 m. (WPG from 12.45) Stocks, WMCA, 30 m. Old Favorites, WNBX 12.45 P.M. EDT; 11.45 A.M. EST; 10.45 CT Bradley Kincaid, WGY N. E. Farm Talk, WBZ, 30 m. Words and Music, WJZ WHAM WSM Wm. Penn Orchestra, KDKA Home Management Talk, WGN The Texans, WLW Organ, WMCA, 30 m. News Week, WNBX 1 P.M. EDT; 12 N. EST; 11 A.M. CT Markets, weather, WEAF KDKA Bradley Kincaid, WGY Bob Albright, WLW Variety, WFLA, 30 m. Do, Re Mi trio, WABC Velazco's Orchestra, WABC WHAS, 30 m. Weather, music, WPG, 45 m. Dr. H. I. Strandhagen, WOR Mid-day Service, WGN, 30 m. Bob Neal, WNBX 1.15 P.M. EDT; 12.15 EST; 11.15 A.M. CT Dick Fidler's music, WEAF The Honorable Archie and Frank, WJZ KDKA WSM River and Markets, WLW Ariel Ensemble, WOR Harmony Trio, WNBX 1.30 P.M. EDT; 12.30 EST; 11.30 A.M. CT Orlando's Orchestra, WEAF, 30 m. WPEI Reading Circle, WEEI, 30 m. WGY Farm Program, WGY, 30 m. National Farm and Home Hour, WJZ WBZ WHAM KDKA WLW WSM WFLA, 1 h. Blues, WABC WCAU WHAS Instrumental Trio, WMCA, 30 m. Markets, music, WGN Theatre Club of the Air, WOR Contralto, WNBX 1.45 P.M. EDT; 12.45 EST; 11.45 A.M. CT Tony Wons, WABC WCAU WHAS Contralto, WPG Otis Holley, soprano, WOR Jesse Crawford, organ, WGN Farm Reporter, WNBX 2 P.M. EDT; 1 EST; 12 N. CT Stones of History, WEAF NEN Pure Food Institute, WEEI, 30 m. Paul Curtis, tenor, WGY Ann Lea, organist, WABC WCAU WPG Weather, markets, WHAS Dr. Arthur Frank Payne, WOR Just Plain Bill, WGN Theatre Notes, WMCA 2.15 P.M. EDT; 1.15 EST; 12.15 CT Household Chat, WGY School of the Air, Social Study, WHAM Romance of Helen Trent, WABC WCAU WGN Wildcats, WHAS Mildred Cole and Tom Davis, WOR Sports talk, WMCA 2.30 P.M. EDT; 1.30 EST; 12.30 CT Trio Romantique, WEAF WEEI WLW WFLA Three School Maids, WGY Smackout, WJZ WBZ WHAM Poetic Strings, WABC WHAS WPG Home Forum, KDKA, 30 m. Markets, WSM Baseball, Chicago vs. Boston, 3 h. 30 m. (2 games) WGN "The Homemaker," WOR, 30 m. Handwriting Expert, WMCA 2.45 P.M. EDT; 1.45 EST; 12.45 CT Ma Perkins, WEAF WEEI WGY WLW WFLA WSM Nancy Noland, WJZ WHAM Edwin Otis, baritone, WBZ Palmer House Orchestra, WGN Agricultural College, WHAS Popular Songs, WMCA 3 P.M. EDT; 2 EST; 1 CT Yascha Davidoff, basso, WEAF Hawaiian Band, WEEI Albany on Parade, WGY Musical Keys, WJZ WBZ KDKA WSM, 30 m. (WFLA from 3.15) Collegians, WFLA Camay Minstrel, WLW Metropolitan Parade, WABC WCAU WPG U. of Kentucky, WHAS, 30 m. Sally and Sue, WOR Music, WGN Song and piano, WMCA C. C. Musical Group, WNBX 3.15 P.M. EDT; 2.15 EST; 1.15 CT The Upstairs Quartet, WEAF WEEI WGY WLW Low Down, WLW Piano Recital, WOR Emil Thaviv's Orchestra, WGN Natarlie Norman, singer, WMCA 3.30 P.M. EDT; 2.30 EST; 1.30 CT Woman's Radio Review, WEAF WEEI WGY, 30 m. Musical Keys, WJZ WHAM KDKA WSM WFLA Home Forum Cooking School, WBZ, 30 m. Spatter and Whine, WLW Emery Deutsch's Orchestra, WABC WCAU WHAS Stamp talk, WPG Afternoon Musicale, WOR, 1 h. Stratford Johnson, basso, WGN Stocks, WMCA 3.45 P.M. EDT; 2.45 EST; 1.45 CT Musical Keys, WJZ WHAM Federation of Women, KDKA Charles Dameron, WLW Playboys, WABC WCAU WHAS WPG Baseball, Pittsburgh vs. Chicago, WGN, 2 hrs., 15 m. Comedy Team, WMCA 4 P.M. EDT; 3 EST; 2 CT Chick Webb's Orchestra, WEAF WGY, 30 m. Stocks, Markets, WEEI Betty and Bob, drama, WJZ WBZ WHAM KDKA WLW WSM

Jollity



DEEMS TAYLOR, American composer who acts as master-of-ceremonies on the NBC PAUL WHITEMAN programs, broadcast Thursdays at 10 P.M.

Detroit Symphony Orchestra from Century of Progress, Victor Kolar directing, WABC WHAS, 1 h. (WPG from 4.45) Travaglio, WPG, 30 m. Centralo, organ, WMCA, 30 m. Afternoon Concert, WNBX, 45 m. 4.15 P.M. EDT; 3.15 EST; 2.15 CT Songs, WEEI Limey Bill, WGY Rhyming Rover, WJZ WBZ WHAM Parent-teacher Talk, KDKA Matinee Highlights, WLW, 30 m. 4.30 P.M. EDT; 3.30 EST; 2.30 CT Hazel Glenn, WEAF WEEI John Sheehan, tenor, WGY Chicago Symphony Orchestra, WJZ WBZ WHAM WSM WFLA, 1 h. Stocks, WPG The Public Speaks, WOR, 30 m. Instrumental Group, WMCA 4.45 P.M. EDT; 3.45 EST; 2.45 CT The Lady Next Door, WEAF Dan McDonnell, basso, WEEI Stocks, WGY Music KDKA John Randolph, baritone, WCAU Carrie's Club, WMCA Folk Tales, WNBX 5 P.M. EDT; 4 EST; 3 CT Meredith Willson's Orchestra, WEAF WEEI WSM, 30 m.; WGY WHAM, from 5.15 Piano Pals, WGY N. E. Agriculture, WBZ Ponce Sisters, WLW Jerry Cooper, baritone, WABC WHAS WPG Stage Relief Fund Talk, WOR Sally's Party, WMCA, 30 m. Soprano, WNBX 5.15 P.M. EDT; 4.15 EST; 3.15 CT The Monitor Views the News, WBZ Kiddies Klub, KDKA Thru the Looking Glass, WLW Skippy, WABC WCAU Alice Woodlyn, songs, WPG "Once Upon a Time," WOR Piano, WNBX, 30 m. 5.30 P.M. EDT; 4.30 EST; 3.30 CT Winnie the Pooh, WEAF WEEI WGY WSM WFLA "Tales of Courage," WJZ WBZ WHAM KDKA WLW Jack Armstrong, All-American Boy, WABC WCAU Christine Ridge, WHAS Karl Freund, talk, WOR Marvin Thomas, baritone, WMCA Favorites, WNBX 5.45 P.M. EDT; 4.45 EST; 3.45 CT John Fink, pianist, WGY Echoes of Erin, WEAF WEEI WSM Little Orphan Annie, WJZ WBZ KDKA WLW WFLA Clarence Wheeler's Orchestra, WABC WCAU WHAS Three Tones, WPG "Sophisticates," trio, WOR Armand Randolph, songs, WMCA Baritone, WNBX 6 P.M. EDT; 5 EST; 4 CT Tom Coakley's Orchestra, WEAF WLW WSM The Evening Tattler, WEEI, 30 m. Evening Brevities, WGY U. S. Navy Band, WJZ WHAM WBAL, 30 m. Joe and Bessie, WBZ Time, weather, KDKA

Dixians, WFLA Ragtime's music, WABC WCAU WHAS Uncle Don, WOR, 30 m. Orchestras, WGN, 30 m. Gene Gravelle's Orchestra, WMCA, 30 m. Farm Flashes, WNBX 6.15 P.M. EDT; 5.15 EST; 4.15 CT Tom Coakley's Orchestra, WEAF WLW WSM Sports Parade, WGY Bill Williams, WBZ Baseball, KDKA Bobby Benson and Sunny Jim, WABC WCAU Organ, WHAS Leathercraft Talk, WNBX 6.30 P.M. EDT; 5.30 EST; 4.30 CT John B. Kennedy, WEAF WGY WSM Baseball scores, current events, WEEI Stamp Club, WJZ Jack Armstrong, WLW Pinto Pete, WFLA Time, weather, WBZ Sylvia Fross, WABC Robin Hood Dell Concert, WCAU Pauline Alpert, pianist, WOR Singing Lady, WGN Dream Sweetheart, WMCA Modern Melodies, WNBX, 30 m. 6.45 P.M. EDT; 5.45 EST; 4.45 CT Mary Small, songs, WEAF WGY Sailor Riley, WEEI Lowell Thomas, news, WJZ WBZ WHAM KDKA WLW Little Orphan Annie, WGN Robbins' Music, WABC Sanders Sisters, WHAS Phil Cook, WOR Little Orphan Annie, WGN Five Star Final, WMCA 7 P.M. EDT; 6 EST; 5 CT Baseball Resume, WEAF Male quartet, WEEI Headline Highlights, WGY String Ensemble, WSM Beale Street Boys, WABC WCAU WHAS Ford Frick, sports, WOR Ben Potter, sketch, WGN Florence Richardson's Orchestra, WMCA Organ, WNBX, 30 m. 7.15 P.M. EDT; 6.15 EST; 5.15 CT Gene and Glenn, WEAF WEEI WGY WFLA Ed Lowry, WJZ WHAM Boston Fire Department, WBZ Organ, KDKA Emerson's Orchestra, WLW Just Plain Bill, WABC WCAU Musical Desert, WGN Dinner Concert, WHAS Thinking Club, WMCA 7.30 P.M. EDT; 6.30 EST; 5.30 CT Shirley Howard; the Jesters, WEAF WGY Revue, WEEI "Choosing a Career in Journalism," WJZ WBZ WBAL WHAM KDKA, 30 m. Bob Newhall, WLW Memory Program, WFLA Paul Keast and Rollo Hudson's Orchestra, WABC WCAU Club Program, WHAS Ray Perkins' Orchestra, WOR Sports Reporter, WGN Archie Bleyer's Orchestra, WMCA Clairmont Keys, WNBX, 30 m. 7.45 P.M. EDT; 6.45 EST; 5.45 CT Amos 'n' Andy, WJZ WBZ WHAM KDKA WLW WFLA Boake Carter, WABC WCAU WHAS Melody Masters, WLW World's Fair News, WGN Leon Friedman's Orchestra, WMCA 8 P.M. EDT; 7 EST; 6 CT Rudy Vallee and guest artists, WEAF WEEI WGY WLW WSM WFLA, 1 h. Grits and Gravy, mountain sketch, WJZ WBZ KDKA, 30 m. Evan Evans, WABC WPG WHAS Ford Frick, WOR Orchestra, WGN, 30 m. Three Little Funnies, WMCA 8.15 P.M. EDT; 7.15 EST; 6.15 CT Easy Aces, WABC WCAU WHAS Mattie Curran, songs, WPG Meyer Davis' Orchestra, WMCA 8.30 P.M. EDT; 7.30 EST; 6.30 CT Gale Page, WJZ KDKA Gleason T. Archer, Dean, Suffolk Law School, WBZ Broadcast from Robin Hood Dell, Philadelphia Summer Concerts, WABC WCAU WHAS WPG, 1 h., 15 m. Palmer House Ensemble, WGN United States Marine Band, WMCA, 1 h. 8.45 P.M. EDT; 7.45 EST; 6.45 CT Igor Gorin, baritone, WJZ WBZ WHAM Al and Pete, KDKA Earl Burnett's Orchestra, WGN 9 P.M. EDT; 8 EST; 7 CT Captain Henry's Show Boat, WEAF WEEI WGY WSM WFLA, 1 h. (WLW from 9.30) Death Valley Days, drama, WJZ WBZ WHAM KDKA WLW, 30 m. Orchestra, WGN, 30 m. Rod and Gun Club, WOR 9.15 P.M. EDT; 8.15 EST; 7.15 CT "Romance in Song," WOR 9.30 P.M. EDT; 8.30 EST; 7.30 CT Goldman's Band, WJZ WHAM, 30 m. Squire Hawkins, KDKA Harry H. Balkin, WOR Wayne King's Orchestra, WGN Washington Series Talk, WMCA 9.45 P.M. EDT; 8.45 EST; 7.45 CT Kelley Sisters, KDKA Mark Warnow's Orchestra, WABC WCAU WPG Mid-Week Hymn Sing, WHAS, 30 m. "The Witches Tale," WOR, 30 m. Bernie Cummins' Orchestra, WGN Trudy Thomas, songs, WMCA

Table with columns: Station Meters, Location. Lists various radio stations and their locations, including Pawtucket, Woonsocket, Rochester, Syracuse, Bronx, Brooklyn, New York City, Buffalo, Albany, Arlington, East Providence, Newton, Providence, Framingham, Northampton, Bridgewater, Albany, Boston, etc.

Edwin Franko Goldman Brings About A "New Deal" In Band Music

Concerts Are Broadcast On NBC Network

To pack 'em in almost every night for 10 consecutive Summer seasons is a feat that few entertainers of the fickle public have been able to achieve.

But that is what EDWIN FRANKO GOLDMAN and his famous band have been doing, and judging by the enthusiastic reception which 15,000 New Yorkers gave the noted band conductor at his first Central Park concert on June 20, the 11th season will be even more successful than the others.

This year GOLDMAN and his musicians are heard over NBC networks from the Mall in Central Park, New York, on Wednesday evenings, from the campus of New York University on Thursday evenings and from Prospect Park in Brooklyn on Tuesday and Saturday evenings.

So far as is known, no one ever has referred to the alert and energetic GOLDMAN as "that chap with the white hair." This despite the fact that his shock of silvered locks can be seen before any other part of him becomes distinguishable.

But he has the personality of a young, dynamic man—nothing white-haired about him at all. He injects this personality into his musicians; it flows from his baton as he conducts.

Meet Mr. Goldman

Before the life history of EDWIN FRANKO GOLDMAN is told, perhaps you'd better meet him. As you know, he has snow-white hair though he is only 55 years old. His face is keen, alive. His eyes sparkle, and he grins when he talks. His body is small, compact and gives the impression of wiry strength.

When he walks, he strides. He seldom sits still, but paces up and down.

GOLDMAN has his idiosyncrasies, and admits them. He does not like to see women smoke.

He dislikes hats and wears one only because he doesn't like to be conspicuous. He hasn't time for hobbies, but takes long walks whenever he has a free hour, which isn't often. He's a great hand-shaker and holds impromptu receptions after every concert or broadcast, claiming to have evolved a technique that avoids wear and tear on his fingers.

Louisville, Kentucky, was the scene of GOLDMAN's birth, on January 1, 1878. Despite parental ridicule, he was able to toot a cornet with some degree of skill before his ninth birthday. About this time the family moved to New York.

The boy continued his struggles with the brass with such success that he was a recognized professional by the time he was 15. Soon after his 17th birthday he was playing in the orchestra and was solo trumpeter at the Metropolitan Opera House—the youngest musician to have achieved such an honor up to that time.

He Went West

GOLDMAN went West, not in response to Editor GREELY'S advice, but because the Metropolitan orchestra went on tour.

For a number of years the rising young cornetist played with symphony orchestras in the Winters and with bands in the Summers. The sharp contrast be-

The Maestro of the Mall



EDWIN FRANKO GOLDMAN, well-known band leader, whose concerts are broadcast three times a week over the NBC network.

tween the methods of the two different musical groups gave him an idea.

Volume rather than quality seemed to be the main idea back of band music in those days, and GOLDMAN's symphonic training made the result little short of awful to his critical ear. So the young musician proceeded to organize his own band, and conducted it with the technique he had learned in symphonic playing.

In 1918 on the Green of Columbia University the radical bandmaster showed what he had done. His organization immediately was termed "a symphony in brass," and the result was that he attracted audiences of many thousands at every Summer concert.

EDWIN FRANKO GOLDMAN's career in radio began with broadcasting itself. He made his air debut from Station WJZ in 1921 when that famous transmitter was located in a small room in a factory in Newark, N. J.

Some of the most enthusiastic fan letters have come to him from radio listeners in Central American countries, where band music is considered one of the highest forms of musical expression. His broadcasts from the bandstand in Central Park, New York, have been an outstanding feature for several years in the Summer music heard over National Broadcasting Company networks.

The dynamic conductor, unlike many other musicians, doesn't believe that a composer, or even a band leader, is the best judge of what the public wants in the way of music. He cites his now nationally famous march "On the Mall," as a good example of "you never can tell."

The march was written several years ago in odd moments, and was to have had its premiere at the dedication of the ELKAN NAUMBERG memorial band shell in Central Park. GOLDMAN

played it over on the piano and the cornet, listened to it in rehearsal—and thought it was terrible. He worked on it intensively, and rehearsed it again and again. Still the number curled his artistic sensibilities.

"I considered that march the worst piece of music I had ever written," he relates with a rueful grin. "I finally decided not to play it at the dedication concert. In the meantime a music publisher had heard it and utterly disagreed with me about its possibilities, to the extent that he printed thousands of copies of it.

"Several weeks later I decided I'd try the piece out on an audience. Usually at the Central Park concert a boys holds up a placard with the name of the selection the band is to play, but this time I motioned to him to keep the sign out of sight, and I brought in the march as an encore.

"The musicians were laughing inwardly, even though they had to use their mouths for routine, as they played 'On the Mall.' I was directing with one hand and the other hand held my nose to express my disgust with the march: As my back was toward the audience, they couldn't see the gesture.

"Then I almost fell off the stand when the audience roared out at the end of the selection. It was the greatest reception any piece had had that season.

"So we played it again, and this time the placard was held up. Since that time, 'On the Mall' has been played at virtually every concert I have given. It is by far the most popular composition I have written or di-

rected. And I still have grave doubts about its musical merit."

GOLDMAN has some interesting ideas on music. He believes that there is the foundation of a

Has Evolved Technique of Handshaking

symphony in every melody and that skilled treatment will develop it.

The band, according to GOLDMAN, too long has been associated with circuses, marching regiments and picnics.

As a matter of fact, claims the champion of brass, it is a symphony choir in every respect but one, and that is that stringed instruments commonly are not used. GOLDMAN has introduced a group of four bull fiddles and a harp into his ensemble.

This story of a symphonic effect is carried out in the GOLDMAN band in the placing of his musicians in the studio and on the bandstand. He groups his reeds—the saxophones, clarinet and oboes—close in around him and almost under his hands. The brasses—trumpets, trombones and bass horns—are farther back away from the director and the microphone.

Composer of Note

GOLDMAN is said to be one of the first band conductors to use the works of WAGNER, BEETHOVEN, TSCHAIKOVSKY, PUCCINI, BRAHMS and others of the classical masters as band music.

In addition to his internationally famous "On the Mall," GOLDMAN has composed many other popular band numbers among them being "Sagamore," "On the Campus," "Sunapee," "Star of the Evening," "In Springtime," "On the Farm," "The Chimney of Liberty," and "On the Air."

Short Wave Directory

Station	Metres	Location	Time (E.D.T.)
GSH	15.97	Davenport, England	7-9.30 A. M.
EYA	19.68	Pontoise, France	8 A. M.-2 P. M.
DJB	19.73	Zeesen, Germany	8-11 A. M.
GSF	19.82	Davenport, England	10 A. M.-1.45 P. M.
HVJ	19.84	Vatican City, Rome	6-6.15 A. M. (Sat. 11)
CNR	23.38	Rabat, Morocco	8.30-10 A. M. (Sun.)
RNE	25.00	Moscow, U. S. S. R.	7-8, 11-12 A. M. (Sun.)
FYA	25.20	Pontoise, France	3-6 P. M.
GSE	25.28	Davenport, England	1.45-3.30 P. M. and 8.45-12.30 P. M.
ZRO	25.40	Rome, Italy	2-9 P. M.
DJD	25.51	Zeesen, Germany	6.15-8 P. M. (Sat. 1-3)
GSD	25.53	Davenport, England	6-9 P. M. Sats.
EAQ	30.40	Madrid, Spain	5.30-8 P. M., Tues., Fri.
CT1AA	31.25	Lisbon, Portugal	6.30-7.15 P. M., Sat.
HBL	31.27	Geneva, Switzerland	1-1 A. M. M., Sun.
VK2MB	31.29	Sydney, Australia	6-8.30 P. M.
DJA	31.38	Zeesen, Germany	6-8 A. M., Sat.
VK3MB	31.55	Melbourne, Australia	2-5.30 P. M.
GSB	31.55	Davenport, England	3.30-6 P. M., Tues.
CNR	37.33	Rabat, Morocco	4-6.30 P. M.
HIKE	41.55	Bogota, Colombia	7-9 P. M., Tues.
HAS	43.86	Budapest, Hungary	4-6.30 P. M.
PRADO	45.31	Riobamba, Ecuador	10-12 P. M., Thurs.
REN	45.38	Moscow, U. S. S. R.	2-7 P. M.
HJ1AB	46.51	Barranquilla, Colombia	8-11 P. M.
	48.00	Army Aircraft	Daily
ZGE	48.92	Kuala Lumpur, Malay States	8-10 A. M., Tues., Fri.
PK1WK	49.02	Bandoeng, Java	6-7.30 A. M.
VUC	49.10	Calcutta, India	10.30-1 P. M.
CP3	49.34	La Paz, Bolivia	7.30-11 P. M.
HIX	49.50	Santo Domingo	9.40-11.30, Tues., Fri.
VQ7LO	49.50	Nairobi, Africa	12-3 P. M.
DJC	49.83	Zeesen, Germany	10-12.30 P. M.
RV59	50.00	Moscow, U. S. S. R.	3-7 P. M.
HVJ	50.26	Vatican City, Rome	3-3.15 P. M. (5-5.30 A. M., Sun.)
TGX	50.50	Guatemala City, S. A.	3-6 A. M.
HJ4ABA	51.49	Colombia, S. A.	2-3 P. M.
RV15	73.00	Quito, Ecuador	8.30-10.45 P. M.
	67.87 to 73.17	All Ships	Heard Irregularly
KCJ	70.65	Khabarovsk, U. S. S. R.	2-10 A. M.
HJZ	45.34, 31.57, 25.38, 23.19, 64, 17 and 14	Byrd Expedition at Litle America	

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

Reflections

By Diana Herbert

The MICROPHONE'S Fashion Observer

HOT AFTERNOONS are notoriously productive of idleness, swinging in hammocks, sipping cool drinks and generally indulging in that happy pastime known as lazing.

However there are some of us who do not consider a little needlework too energetic, especially when it will add to our Summer wardrobes without either undue expense or toil.

PERHAPS we would like an extra, little evening dress for warm nights, but feel it would come under the heading of "unnecessary extravagances"—Not at all! ANNETTE HANSHAW, who is now giving a weekly fashion talk on the air, has made herself a charming red and white gingham gown. The pattern is very simple and the only trimming consists of hand-crocheted lace and buttons. We may go and do likewise. And if we would prefer to change the formula a bit, there is a great variety of inexpensive washable materials, which lend themselves to this purpose. There is a sort of thin seersucker called "blisse," which is lovely in white with an enormous bunch of cherries at the waist.

BRODERIE ANGLAISE now comes by the yard at a very reasonable price and is perfectly adapted for the new dresses of Spanish inspiration. Make the top of the dress like a fitted slip, with very narrow shoulder straps (these can be of velvet in a contrasting color if you like) and sew yards of ruffles around and around, from knees to hem.

SUMMER WRAPS are easily manufactured. Little capes; loose jackets with kimono sleeves; tiny, frivolous garments, neither scarf nor cape nor collarette. One of the simplest patterns for the amateur needlewoman is a cape made from a yard of satin, used perfectly straight, with darts on the shoulders to make it fit, and a bit of fur or ruff of feathers for a collar. This gives a smart effect in dark blue or black lined with another yard of the satin—white this time—and is especially nice over printed chiffons.

DARK DRESSES, however, need to be lightened by touches of color. A printed taffeta jacket or cape is crisp and cool. While a tiny "veste" made from two bands of pale pink tulle, covering the shoulders and adorned with a sort of pleated tubing, padded to make it stand out, is sure to make any black dress becoming and seasonable.

Studio Audiences For Jazz Tunes

(Continued from Page 1)

politics.

How closely the 17,000 persons questioned may have represented the radio audience as a whole is a matter of conjecture.

Another survey was conducted among advertising men at the recent advertising convention in New York.

The results of the quiz revealed that most of the advertising men said studio audiences added to their enjoyment of radio. One-fifth of the advertising men had radios in their automobiles, about 75 per cent had radios in their Summer camps or homes. About half of them thought radios in their offices would be a good thing. More than half of them had radios in their homes, a quarter of the number had two radios and nine out of a hundred had three radios at their house.

Who's Who in New Board to rule Radio

By The MICROPHONE'S Special Washington Correspondent

Here are thumbnail sketches of the personnel of the new Federal Communications Commission:

Judge **EUGENE O. SYKES**, chairman, seven-year term; Democrat, native of Mississippi, where for eight years prior to becoming a member of the Federal Radio Commission in 1927, served on the state supreme court bench.

THAD H. BROWN, Republican, of Columbus, Ohio, six-year term and vice chairman; formerly Secretary of state of Ohio; became general counsel of Federal Radio Commission in 1930 and later appointed a member of the Commission.

PAUL WALKER, Democrat of Oklahoma, five-year term; is now chairman of the Oklahoma Public Utilities Commission; born in Pennsylvania and after graduating from the University of Chicago moved to Oklahoma in 1905; is 53 years old.

NORMAN S. CASE, former Republican governor of Rhode Island, appointed for the four-year term on the Communications Commission; was Lieutenant Governor of Rhode Island in 1927, succeeding to the governorship upon the death of Gov. ARAM POUHIER, was elected governor in 1928 and again in 1930, losing to a Democrat in 1932; native of Providence, R. I.

IRVIN STUART, Democrat, native of Texas, and now in State Department, three-year term; in State Department specialized in radio treaties, attending international conferences.

GEORGE HENRY PAYNE, two-year term, was one of campaign managers in New York for THEODORE ROOSEVELT during the 1912 Presidential campaign.

HAMPSON GARY, Texas, Democrat, one-year term; former United States minister to Switzerland under President WILSON and is now practicing law in New York.

Vigorous



PHIL DUETZ, NBC baritone, who appears as soloist on several sustaining programs weekly as well as on the Philip Morris programs Tuesdays at 8 P. M.

Q. and also A.

Q. From what station does the new series of Irish plays originate, and at what hour?

A. H. T. L., Cochituate, Mass.

Q. "The O'NEILL Family" plays are broadcast over WOR from Sunday to Thursday evenings at 9:30.

Q. How much money does Mrs. ROOSEVELT receive for her broadcasts?

A. J. M., Jacksonville, Fla.

Q. It has been reported that the President's wife receives \$600 a minute for her radio talks. This money is turned over to a Quaker society which aids the poor.

Q. How long has JACK BERGER been on the air?

A. O. E., Long Island, N. Y.

Q. JACK BERGER is a pioneer broadcaster. He has been broadcasting 10 years.

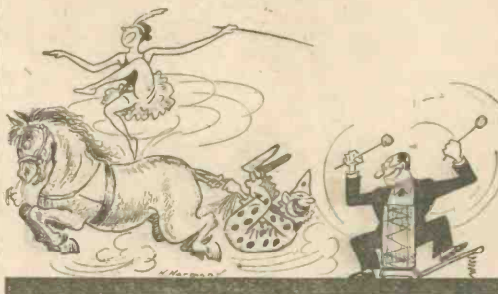
Kate Smith Back to Radio July 16

KATE SMITH, portly singer, will return to the radio on Monday, July 16, at 8 P. M., after an absence of seven months.

She will be heard subsequently every Monday, Wednesday and Friday over the CBS-WABC network.

She will be accompanied by an orchestra, directed by JACK MILLER.

A Famous Father



THE FATHER of FRANK NOVAK, band leader for the Dixie Circus show on CBS Monday nights, is famous in Big Top history. This is because he invented the first overhead drum pedal which enables circus drummers to keep time with the fastest galloping horse.

Nimblewits

By Everett Smith

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

NO. 1. (no time limit) Long words do not always mean difficult cryptograms, and you should find this one fairly easy: UONECGRE NJXCRWUXEZDUO BW/CWV SWBKGBANJO VOZX ZANC DWJXNV, NEBJ UWB RBABWUOOJ BUVZOJ VXCNNBT UAT CSNBA UTT IBVN NC VCOHZA

NO. 2. (3 minutes) for Juggling. Try twisting or transposing the letters below to form three different six-letter words: ACENRT



NO. 3. (3 minutes) Can you make the DUMB TALK? Changing only one letter at a time, and forming a proper word each time, change D U M B to TALK in six moves.

NO. 4. (2 minutes) If you pay 20 cents for 20 pieces of candy, and the prices of the candies are 4 cents each; 2 for one cent, and 4 for one cent, how many of each kind will you get?

NO. 5. (4 minutes) A Rebus. This is by "Bd," a member of the National Puzzlers' League. The answer contains 14 letters, comprising 5 words:

AWPOPRLME
Just one thing worse, I aver
Is finding only half in there.

Answers to Last Week's Nimblewits

NO. 1. There is a certain satisfaction in solving cryptograms that applies to no other form of puzzle.

NO. 2. Unburdens.
NO. 3. Pineapple.

NO. 4. Four-score, Quartet, Quarter, Quaternary, Quatric, Fourth, Four-Leaf Clover, Square, Fourth of July, of course, Fourth Estate, Tetrad, etc.

NO. 5. \$1800.

Fiedler Selects A Musical Program

(Continued from Page 1)

played."

Mr. FIEDLER knows whereof he speaks. The sort of program he described is the kind he presents at the Pops concerts which, under his direction, have been more successful than ever in the fifty-odd years of their existence.

"If hundreds of people will pay nightly to hear these programs, compounded of all kinds of music, it is obvious that thousands will tune in their radios to hear programs fashioned the same way.

"And, after all, the purpose of musical programs on the radio is to give pleasure to the greatest number of people.

"I have found that musical tastes can be educated in the way I have described. For the first few seasons of the Esplanade Concerts, for example, I played extremely light music. Then, I slipped in portions of symphonies. Now, this season I plan to include symphonies because there is a demand for them.

"The same thing can be accomplished on the radio."

Commission Gets Ready For Action

(Continued from Page 1)

three years; **GEORGE HENRY PAYNE**, New York, two years; **HAMPSON GARY**, Texas, one year. The salary of each member is \$10,000 a year.

Representative **SAMUEL RAYBURN** (D) of Texas, chairman of the House Interstate and Foreign Commerce Committee and also co-sponsor of the DILL-RAYBURN bill creating the new commission, told The MICROPHONE'S special Washington correspondent he looks for more rapid expansion of radio under the new set-up.

At the moment the transition from the old radio Commission to the new has created conditions approaching chaos in the forces that labor on applications, hearings, technical services, etc., under the Commission.

New policies and new methods will be invoked by the new Commission. At the outset, the Commission of seven members will divide its duties between divisions.

Three members will specialize in radio regulation and three members probably will be assigned to administration of the law governing telephone, telegraph and cable companies, with the chairman serving as a "swing" man for both divisions.

There are 110 employees in the radio headquarters at Washington, with 112 agents in the field. Expansion of the force was expected.

Investigations will be launched shortly into proposals that educational and other non-profit-making organizations be allotted a fixed proportion of radio broadcasting time.

The new law directs the Commission to investigate that subject and report to the next session of Congress.

The American Education Association and other groups are clamoring for greater recognition for purely educational programs on the air.

Accumulating for decision of the new Commission are applications for licenses to operate 100-watt broadcasting stations. The Commission is empowered to dot the nation with these "one-lungers" regardless of zone quotas.

Discussing the future of radio with The MICROPHONE'S correspondent, RAYBURN said:

"Radio development is just in its infancy. The old Commission has helped in development of the art. I look for continued development under the new Commission.

"The government will serve as an umpire to see that equal opportunity for advancement is given to all phases of the industry."

Recital by Elman

LISA ELMAN, concert pianist and sister of **MISCHA ELMAN**, violinist, will present a recital of music by **CHOPIN** and **BRAMMS** over the NBC-WJZ network on Tuesday, July 10, beginning at noon.

Singing Fisherman

WHEN ONE delves into the past of a radio singer it is customary to find that he was drawn by the magnet of the great city of New York from Walla Walla, Washington, or Tuscaloosa, Alabama. But not so Frank Munn, one of radio's outstanding tenors.

Frank is a New Yorker. He was born in the Bronx, but he approves of New York as a whole. His father was a policeman. The young man, however, was not inclined to step into his father's well-worn shoes but studied to be an automotive engineer. Singing was farthest from his mind.

When the World War came along, Frank was assigned in government service to a turbine factory. However unromantic that sounds, the government thought enough of these engineers to send down a troupe of entertainers periodically. As a rule, Munn managed to join in the chorus at these events.

It was during one of these parties that Dudley Buck, an American vocal teacher, found him. Whether he was attracted by the quality or the quantity of the voice he did not admit. But Buck told Frank he ought to take to singing seriously.

Mr. Munn didn't think much of the idea and stuck to his guns, or rather his turbines. Which was, unfortunately, because almost at once he had an accident which caused him to hibernate in a hospital for some time. And while he was there along came Mr. Buck again and once more urged the young man to take up singing. This time Frank, who had had enough of turbines for a while, accepted the offer to study under Buck.

After two years he started a concert career. This was just the time that electricity and music began to get on such good terms with each other. Two phonograph companies had Munn make records for them.

Then along came radio. Frank took it in his stride and joined the National Broadcasting Company when the first network was begun in 1926. He then sang duets with Virginia Rea. For 200 consecutive weeks, under the names of Olive Palmer and Paul Oliver, they sang love ballads.

By Les Troy

Then Virginia decided she needed a vacation and left. Frank stayed on with the NBC and was a soloist.

Frank has stuck religiously to "the old home town" in spite of the fact that his main ambition in life is to take the next boat for "anywhere." And the reason for this great desire for travel, believe it or not, is to add to his already considerable stamp collection. His idea of a bang-up time is to wander into queer places that boast even queerer stamps on their mail.

Next to stamps, Frank likes fishing. But it isn't the lure of "finny monsters" so much as it is the desire to get away to a quiet spot where birds sing and brooks gurgle. This is fine, Frank thinks, until some less inspired camper rounds the bend in a canoe playing a portable phonograph.

Another of his diversions is to go upstate in New York to the mountains. Here he hunts for echoes with almost as much zeal as he collects stamps. He drives along until he sees a likely looking mountain wall. Then he gets out and sings a good lusty song, cuts it short suddenly and listens to the mountain sing back at him. He gets in a lot of practice this way. Which brings to mind a story.

One Autumn afternoon Frank was doing a little mountain singing, and, having finished a long and arduous practice session he turned toward his car.

"Say, I beg your pardon, mister," said a voice, "but aren't you Frank Munn?"

Startled, the radio star admitted it. "But how did you know?" he asked.

"Say, Mr. Munn," said the boy, clad in farmer's overalls, "I'd know your voice anywhere."

It seems that the boy was ambitious to be a singer himself. Frank became interested and now the boy has the best music teachers in the city and Mr. Munn takes great pride in his progress.

As for the boy, he thought Frank Munn was a hero in the first place and you can figure out for yourself what he thinks of Mr. Munn now.



FRANK MUNN, who went for a time under the alias of PAUL OLIVER, now has resumed his own name, his fishing and his singing on the Album of Familiar Music, heard Sunday evenings at 9-30 over the NBC-WEAF network.



MICROPHONE

THE ORIGINAL U.S. RADIO NEWSPAPER

Programs For Week Ending July 13

5¢
Radio Weekly



Joy Hodges, CBS Vocalist