

# RADIO STARS AND STATIONS OF 1934

RCA RADIOTRONS & CUNNINGHAM RADIO TUBES





V. AL.



## Radio City...

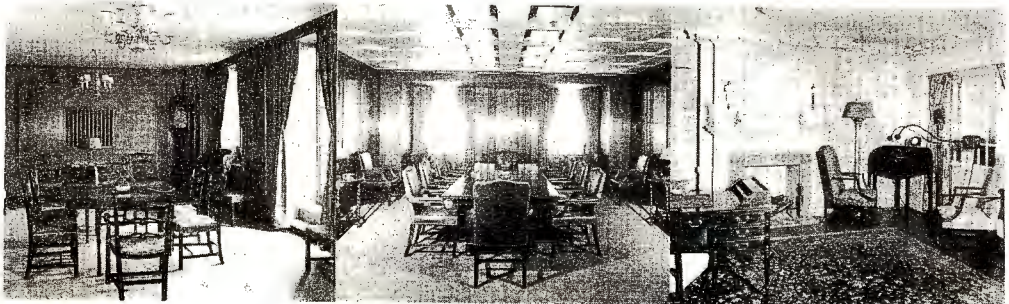
Today, 14 years after Station KDKA in Pittsburgh made history by broadcasting the results of the Harding election, we have a fabulous "city within a city" dedicated to radio. There are other features worthy of wonder in Rockefeller Center, but so important has broadcasting become to American life that they are overshadowed by the fact that it is the home of the National Broadcasting Company, a subsidiary of the Radio Corporation of America. ★ ★ ★ A visit to NBC headquarters is indeed impressive. The visitor comes away with a mingled impression of immense stone monuments tapering skyward; quiet elegance, moderately modern in tone; endless studios—some big and awe-inspiring, others small and delightfully intimate; long, richly furnished corridors; soft-spoken hostesses and stiff bellboys unflinching with amazing suddenness as they receive a summons; batteries of elevators, batteries of clocks, batteries of dials, batteries of air-conditioning and broadcasting equipment. ★ ★ ★ What does it all mean? Merely that radio has become sophisticated? The dominating impression of bigness, elaborateness, finish, is apt to cause confusion. For what Radio City really stands for is something more important than the nifty gadgets and fine appointments calculated to impress the spectator and ease the toil of studio artists and employees. It stands rather for a tremendous technical advance in the art of supplying entertainment and enlightenment to the American home. ★ ★ ★ Take soundproofing. Nowhere has this relatively new science been carried to such a degree of perfection on so vast a scale. If you think in terms of big figures, consider the 11 carloads of rockwool used in soundproofing—or the 153,600 square feet of perforated transite; if your mind grasps little things better, ponder the fact that the very glue used to affix soundproof fabrics to the studio walls had to be subjected to exhaustive tests for acoustical properties. ★ ★ ★ All the studios have "floating" floors, walls and ceilings, which are separated and insulated from the framework of the building itself. They actually are like boxes suspended in the steel



all phases of the work. In consequence we find a broadcasting plant that is the ultimate that man is capable of building today, and that even goes beyond the needs of today by providing ample space and certain facilities for television. ★ ★ ★ The entire NBC plant occupies some 400,000 square feet of space. There are 35 studios. Eight of these are being left unfinished in order that future designers may be free to carry out their ideas without having to tear down or rearrange. Several of the studios are two stories in height and the Auditorium Studio is three stories. ★ ★ ★ The Auditorium Studio is the largest in the world—78 by 132 feet. On the opening night it provided comfortable accommodations for a 75-piece orchestra, the huge Schola Cantorum choir and 1,500 guests. The next largest

studio is 50 by 89 feet. It is equipped with a stage and glass curtain and is intended principally for the presentation of dramatic productions. ★ ★ ★ On the eighth floor is a studio especially for children's programs, and on the ninth floor is a group of four studios in unique cloverleaf arrangement. They are built around one central control room of circular design, the floor of and concrete construction. Each of these "boxes" is surrounded by tons of rockwool, which in turn is covered by transite and textile. Heavy felt has been used to pad all points of contact between the studio and the building, and there is enough "play" between to take up any possible vibration in the steel frame. ★ ★ ★ Painted walls and wallpaper are practically unknown in the NBC's new home. It's all done with textiles. Because studio wall coverings are important from the viewpoint both of acoustics and of psychological effect on the artist, as well as decoration, a year was spent in going over samples of various wools, linens, silks, etc. ★ ★ ★ The net result of all this preparation is that NBC radio programs reach your antenna absolutely free of extraneous noise, free of distortion or muffling or echoes. And the care that was given to soundproofing is typical of that bestowed on

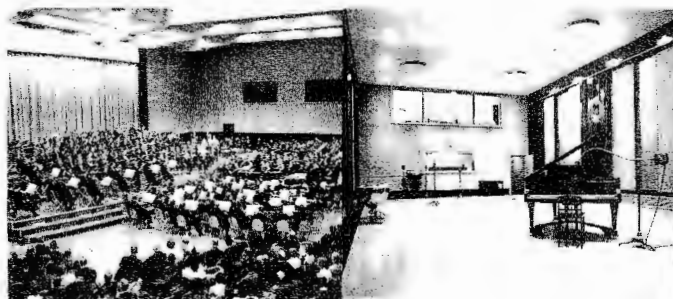
which consists of a huge turntable. It may be swung mechanically to face any one of the four surrounding studios for television broadcasting, thus eliminating the problem of shifting scenery. ★ ★ ★ In constructing most modern broadcasting studios it has been the practice to place the main control room in the center, surrounded by



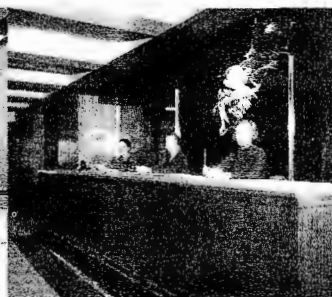
the studios. Obviously this was impossible in a 10-story studio building, but the principle was retained, in the vertical. Master control is located on the fifth floor, with the studios above and below. The fifth floor is one of the most interesting in the building, even though you are completely lacking in technical knowledge. The huge panel of the master control is clearly visible from the spectators' gallery, as are also the power room and the telegraph room. An interesting feature of the latter is the battery of teletype machines by means of which NBC is enabled to keep in constant touch with member stations of its two networks. If you have come to accept the transmission of a nation-wide broadcast as a matter of course, a few minutes spent in this gallery will bring home to you the enormous amount of detail involved, the tremendous importance of the time factor, the amount and kind of apparatus required and the absolute necessity of constant supervision and precaution. ★ ★ ★ There are no windows in the studio section — not one. This naturally makes ventilation a major problem. How well the problem is met may be grasped from the fact that the air conditioning plant in Radio City



pack-transmitters carried on the backs of announcers. ★ ★ ★ When you next hear the announcer say "This broadcast comes to you from the RCA Building, Radio City," remember this thought: if your radio set, tubes and aerial are in good condition and properly installed, you are enjoying the finest broadcasting obtainable anywhere in the world. ★ ★ ★ Rockefeller Center, of which



is the largest and most complete in the world. Sixty-four dials keep a continuous graphic record of the condition of the air in as many sections of the building. ★ ★ ★ A special control room has been installed for use in so-called "special events" programs, where various parts of the broadcast originate from planes, foreign countries, ships, or



the RCA Building (containing the NBC Studios) is a feature, is the largest building project ever undertaken at one time by private capital. It occupies 12 acres of ground space—most of the three blocks from 48th to 51st Streets, between Fifth and Sixth Avenues. Completed structures include, beside the 70-story RCA Building, Radio City Music Hall (world's largest indoor theatre), the Center Theatre, the RKO Building and the International structures, the British Empire Building and La Maison Francaise.

Hubert Pryor Vallee, a native of Westbrook, Maine, adopted the name "Rudy" out of admiration for Rudy Wiedoeft, from whom he took saxophone lessons by mail. He attended the University of Maine for a year, and then went to Yale, where he won his degree in romantic languages. Rudy has long had a liking for the law. Some day, friends say, he'll put away the saxophone, megaphone and baton and become a crusty old barrister. ★ ★ ★ ★

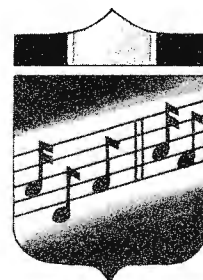


IT'S just too bad, the way these brash youngsters come along and topple the old favorites from their lofty seats. Here's a lad named Rudy Vallee who—according to *Variety's* poll—rates as the No. 1 attraction of the air. Why, he was practically unheard of six years ago! ¶ Six years ago! Yes, it was about that time that Rudy, treading the streets of New York in search of a job, finally landed one for himself and orchestra at the Heigh Ho Club. The band was aired over a local New York station, received a flock of laudatory mail and won an NBC contract. Then fame! ¶ Perhaps one reason why he is still at the pinnacle after six years is that he had the good sense, as well as the rare ability, to add another string to his bow—master-of-ceremony-ing. But the more credit to Rudy, say we! Certainly his famed variety programs for Fleischmann are among the most skillful and entertaining on the air. ¶ His private life . . . well, surely you've read the newspapers. He married and broke with Fay Webb. A romance with Alice Faye, whom you have heard on the program and seen on the screen, has been rumored and denied. Take it or leave it.



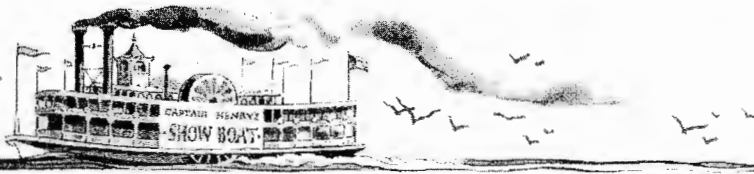


Born in Calcutta, India, Jessica Dragonette was placed by her father in a convent school in New Jersey at the age of six. Upon graduating, she went to New York. Her delightfully fresh, pure soprano won for her the part of an angel singing, unseen, from above-stage in Max Reinhardt's production of *The Miracle*. She subsequently starred on Broadway in *The Student Prince* and *Grand Street Follies* before going to NBC. ★ ★ ★



JESSICA DRAGONETTE, the lyrical inspiration of the Cities Service Hour, disproves such pet theories as: you have to be robust to be a prima donna; classical music will never get you very far with the public; a young star with a future on the stage is foolish to give it up for radio. ¶ Six years ago Miss Dragonette confounded her friends by deserting a brilliant theatrical career for a youthful art called radio broadcasting. By dint of her glorious voice and her whole-hearted devotion to her new calling, she quickly rose to radio stardom—whether you define the latter as a degree of popularity or a certain number of figures in the salary. Today she is one of the select few who have remained "up there" for a considerable period of time. ¶ A slim, almost child-like figure, with golden hair and blue eyes of a shade she calls "plaid," Jessica is still a very young woman. Throughout her career she has remained her demure, reserved, slightly wistful self. True to her ideals, she has never sung any but classical and semi-classical songs. It seems evident that any young lady desiring enduring radio fame could do worse than take Jessica as a model.

# Cap'n Henry pilots Mary Lou to finer radio reception



**1 THE SHOWBOAT REHEARSAL**

OH, UNCLE HENRY, I'M SO DISAPPOINTED. LAST NIGHT I COULDN'T GET THAT SPECIAL BROADCAST LANNY WANTED ME TO LISTEN TO.

WHY, THAT'S TOO BAD, CHILD. JUST THE MINUTE I'M THROUGH SKIPPERIN' THIS REHEARSAL, WE'LL FIX IT UP WITH LANNY.

**2 LATER**

NOW, MY DEAR, TELL ME ALL ABOUT WHAT HAPPENED TO YOUR RADIO SET LAST NIGHT.

IT WASN'T ONLY LAST NIGHT, UNCLE HENRY. I USED TO BE ABLE TO GET ALL THE STATIONS, BUT LATELY I'VE BEEN GETTING FEWER AND FEWER.

**3**

DO YOU SUPPOSE I DID SOMETHING WRONG TO MY SET, UNCLE HENRY?

OF COURSE NOT, MY DEAR—HOLD ON A MINUTE. HAVE YOU HAD YOUR RADIO TUBES TESTED RECENTLY? BOTH OUR SETS ARE OVER A YEAR OLD, YOU KNOW... I PUT ALL NEW TUBES IN MINE A WHILE BACK. THAT'S WHY IT SOUNDS LIKE NEW

I NEVER THOUGHT OF THAT, UNCLE HENRY.

THEN YOU TROT RIGHT OUT AFTER THIS REHEARSAL AND GET YOURSELF FIXED UP WITH THOSE NEW MICRO-SENSITIVE RCA RADIO TUBES. THEY'LL DO THE TRICK.

**5 NEXT REHEARSAL ABOARD THE SHOWBOAT**

OH, UNCLE HENRY, THANK YOU SO MUCH FOR THAT SUGGESTION TO GET NEW MICRO-SENSITIVE TUBES. LANNY LISTENED WITH ME LAST NIGHT AND EVERY PROGRAM CAME IN JUST FINE.

THAT'S ONLY TH' BEGINNIN', MARY LOU, ONLY—THE—BEE-GINNIN' OF THE GOOD TIMES YOU'LL HAVE. IT'S LIKE BLOWIN' TH' WHISTLE AN' STARTIN' TH' ENGINES—YOU'RE OFF TO A LOT OF JOY AND FUN WHEN YOU PUT NEW RCA TUBES IN YOUR SET.

## CAPT. HENRY

Only through your radio set can Cap-tain Henry pilot you aboard the Maxwell House Showboat to meet Lanny Ross, Mary Lou, Conrad Thibault and Molasses 'n' January—and only when your radio set is equipped with Micro-Sensitive RCA Cunningham Radiotrons can you enjoy these weekly voyages to their fullest—for RCA Radio Tubes are so sensitive that they reproduce, with the utmost fidelity,



all the details of the Showboat Program from the splashing of the stern wheel in the water to the grand ensemble of voices that comprises its musical crew of entertainers. RCA Radiotrons are not only micro-sensitive, but they have the five big improvements of: Quicker Start; Quieter Operation; Uniform Volume; Uniform Performance; and Every Tube is Matched.



**GEORGE  
BURNS**



*and*

**GRACIE  
ALLEN**



win a new listener  
—and get a tip on  
real radio enjoyment

**1 AT REHEARSAL**

OH GEORGE—  
GEORGE. THE  
STRANGEST THING  
HAPPENED TO ME  
JUST NOW.

SOMEBODY TOLD  
YOU HE ADMIRED  
YOUR BRAINS,  
I SUPPOSE.



**2**

YOU WILTED?  
NOW GRACIE, DON'T  
TELL ME HE THINKS  
YOU'RE A LITTLE  
VIOLET. YOU FADED,  
YOU MEAN.

OF COURSE NOT,  
SILLY. HE SAID  
HE COULDN'T  
HEAR ME ON THE  
RADIO, BECAUSE  
I WILTED SO.



**3**

FADED—WILTED . . .  
WILTED—FADED . . .  
WHAT'S THE DIF-  
FERENCE? I THINK  
THE MAN'S JUST  
CRAZY, ANYWAY.

FOR ONCE, GRACIE,  
YOU'RE RIGHT. HE'S  
CRAZY TO SAY THAT  
YOUR VOICE FADES.  
I'LL BET IT'S HIS  
RADIO TUBES.



**4**

**NEXT REHEARSAL**

OH GEORGE, I'M SO NER-  
VOUS. I MAY WILT—FADE,  
I MEAN—THE WAY THE  
MAN SAID. OOOH,  
'LOOK . . . HERE HE IS NOW.

PARDON ME, IS THIS THE BURNS AND  
ALLEN REHEARSAL? I WANT TO  
APOLOGIZE TO GRACIE FOR SAYING  
HER VOICE FADED.



**5**

IT WASN'T YOUR VOICE—  
IT WAS MY OLD TUBES.  
I JUST GOT A WHOLE  
NEW SET OF RCA  
MICRO-SENSITIVE  
RADIO TUBES.  
NOW I HEAR  
EVERYTHING.

OOH, GOODY—  
NOW IT WON'T  
SOUND AS IF I  
FILT—WADE,  
I MEAN.



George Burns and Gracie Allen do not want their voices to "filt or wade"—or, fade or wilt—as they come to you through your radio set, because they know that the success of their program depends largely on the faithful reproduction of the delicate shadings and inflections of their voices, in their silly chatter. And the success of your complete enjoyment of their art will be insured if you replace your worn-out radio tubes with a set of Micro-Sensitive RCA Cunningham Radio-trans. A set of new RCA Micro-Sensitive

Radio Tubes will not modernize an obsolete radio, but it will do wonders towards improving the clarity and fidelity of reproduction of any set—old or new—because RCA tubes are constantly being improved for: Quicker Start; Quieter Operation; Uniform Volume; Uniform Performance; and Every Tube is Matched.





## FIND YOUR FAVORITES

Do you recognize Babs Ryan, "without her brothers," above? . . . or those dusky scalawags, Molasses 'n' January, in the upper r. h. corner, without makeup? . . . below, to the left, is Al Jolson also unrecongizable to many without his characteristic burnt cork . . . Lanny Ross, "the best tenor on the river," is directly to the right . . . Jack Dempsey, with an unpugilistic smile, above him . . . in the lower r. h. corner is NBC's huge auditorium from which many of your programs originate . . . to the west are two members of the Seth Parker's singing crew about to tune in on Jonesport, Maine . . . in the extreme upper l. h. corner is one of NBC's finest tuba players in action . . . B. A. Rolfe to the right wondering if it's his orchestra or another . . . beneath him, a shot of Captain Henry and Annette Hanshaw of Showboat fame . . . below them, Geo. M. Cohan passing on the latest Broadway gossip to James Melton, et al . . . above to their left, Frances Langford in smiling mood . . . while Jane Froman and Charlie Carlisle, below, are in action before a microphone . . . Ben Bernie, still lower, with an "au revoir" for all.



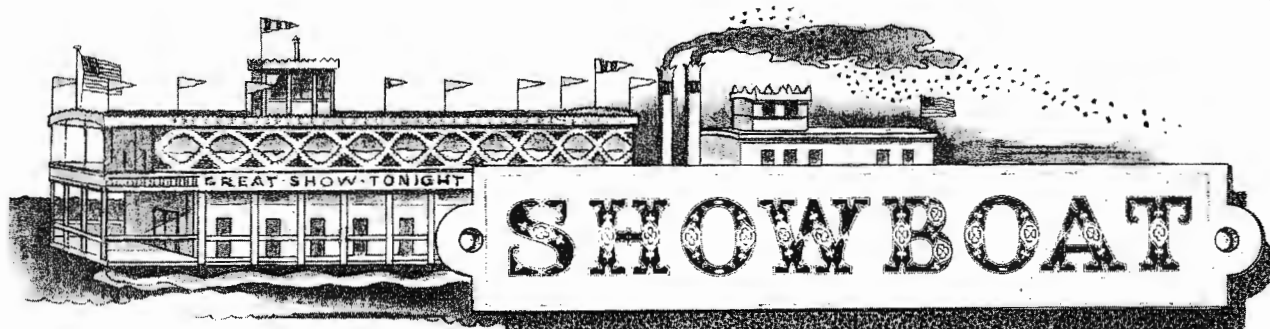


# Roses Drums



"ROSES AND DRUMS," the colorful CBS program depicting the heart throbs and heartaches of Civil War days, began somewhat over two years ago as a series tracing the development of the United States from the human standpoint. Beginning with a Jamestown, Va., settler of 1622, the broadcasts eventually arrived at the Civil War period with the noted actor, De Wolf Hopper taking the role of Stonewall Jackson. This phase of the program met with such great popular response that the original plan was changed and "Roses and Drums" thenceforward became permanently identified with the North-South conflict. ¶ At the end of 1932 three characters—Betty Graham, charming Virginia spy; Gordon Wright, her Northern suitor; and Randy Claymore, her Southern swain—were added to the cast, with the drama of the triangle of love and war being played each week against an authentic historical background. All historical data and material is authenticated by Marcus W. Jernegan, Professor of American History at the University of Chicago. ¶ In addition to the regular characters, many famous personages of history have appeared in the stirring drama, and these roles have been filled by a long list of notables of the American stage—among them Guy Bates Post, Pedro de Cordoba, Blanche Yurka and Henry Hull. ¶ Reed Brown, Jr. as Gordon Wright, and John Griggs as Randy Claymore, are well known to followers of the program, while Helen Claire, Alabama belle and noted stage ingenue, is a relative newcomer—having stepped into the shoes of Betty Graham when Elizabeth Love, who played the part for two years, departed for a European stage engagement. ¶ Reed Brown, Jr. came to radio with a background of some 40 engagements in stock, films and the Broadway stage. John Griggs also has a great deal of stage experience behind him—much more than you would guess from his 25 years. He has been a leading man for Jane Cowl. "Roses and Drums" is sponsored by the Union Central Life Insurance Company.



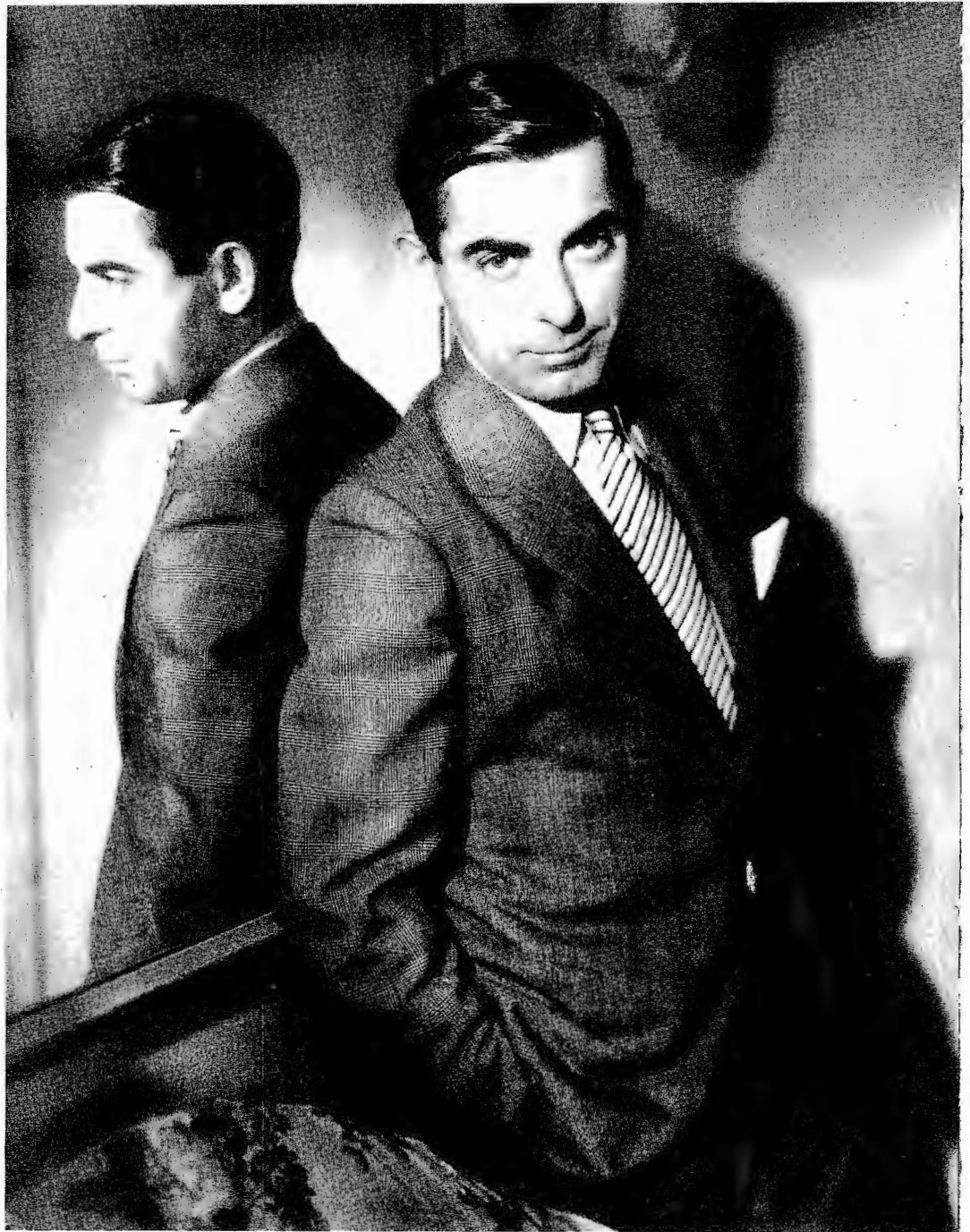


BACK in October, 1932, when Captain Henry shouted into a microphone for the first time: "It's only the beginnin', folks, only the be-e-eginnin'," Charley Winninger, who plays the role of Captain aboard the Maxwell House Show Boat, didn't dream how true were his words. ¶ For that "gag-line" has assumed a meaning apart from its significance on the Show Boat Program. It was the "beginnin'" in 1932 and the end is not yet in sight. ¶ Romance has flowered on the boat's creaking boards. Mystery has invaded the craft from stern to bow. Menace has stalked up its gangplank. Careers have been made for its talented passengers. ¶ Twenty-five million people a month listen to the Thursday night Show Boat programs, and the boat itself has become so real that a large number of people think it actually exists. Not simple river folk alone, but such persons as a prominent middle western broker and a representative of the coffee sponsor who drove forty miles to wait for the Show Boat on the levee, where it was supposed to tie up. And all the while, Captain Henry and his crew were broadcasting from a skyscraper studio, hundreds of miles away, in New York City. ¶ It takes fifty-eight persons to bring the drama of the Show Boat to radio fans. These artists occasionally are assisted by great stars. Fifteen hundred tickets to the broadcast are distributed week after week, and yet there is a waiting list a month in advance. ¶ Charley Winninger heads the list of stars on the hour. Then there is Lanny Ross, "the best tenor on the river," who now has gone to Hollywood to make two pictures and is having his voice "piped" through every Thursday night, so that he can still be heard by the Show Boat audience. ¶ Annette Hanshaw has sprung into fame as Captain Henry's blues singer; Lois Bennett has recently been acquired for the role of Mary Lou; Conrad Thibault sings an heroic baritone and the procession is brought up by a pair of blackface comedians, Molasses 'n' January—in real life Pick Malone and Pat Padgett, who chanced to meet in a New York automat in 1929.





**WE  
WANT  
CANTOR**



Eddie Cantor's parents both died before he was two. A "no good" future was predicted for this street-singing orphan of New York's lower East Side, whose first dramatic triumph was winning a \$5 prize for an amateur act in a Bowery theatre. Successively, Eddie became a singing waiter in a Coney Island saloon, broke into vaudeville, appeared in *Kid Kabaret* with George Jessel, and climbed to fame in a long succession of Ziegfeld successes. The movies and an NBC microphone made him known to millions where thousands had known him before. His song writers say he is a hard man to please—turns down what they think is a wow and pounces gleefully on a number they consider just so-so. Well, Eddie ought to know. He gives much to charity, particularly Jewish orphanages. He says his wife, Ida Tobias Cantor, whom he married while a struggling young actor, and who has brought him five daughters, is helpful in humoring him.

# NORTH AMERICAN STATIONS BY KILOCYCLES

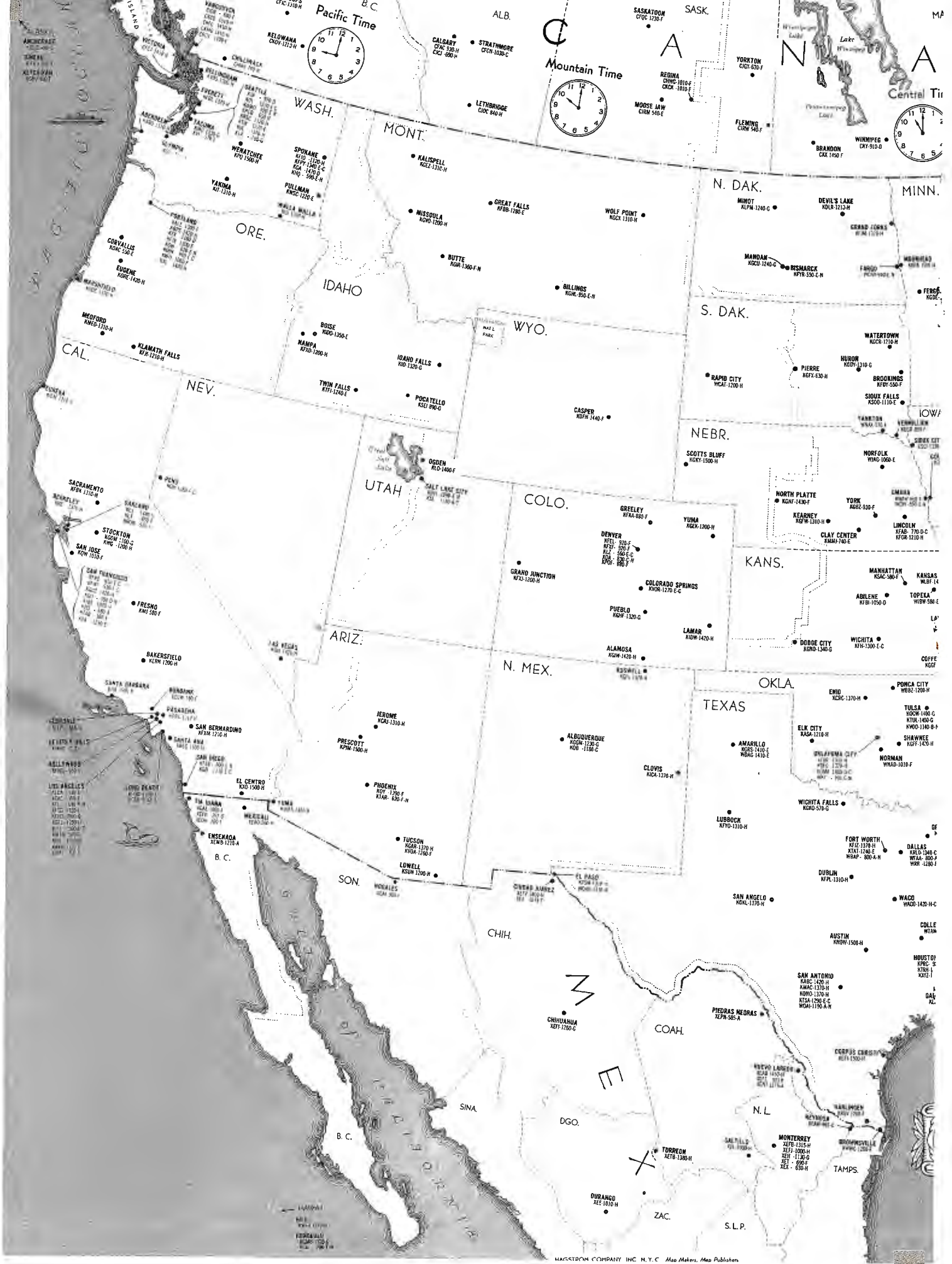
Call Letter	Location	Power	Call Letter	Location	Power	Call Letter	Location	Power
500 kc.	VOWR Nid. F		CJCI	Can. H		XETU	Mex. H	
540 kc.	CJRM Can. H		XET	Mex. F		KGBU	Alsk.	
547 kc.	CKLW Can. D		700 kc.	WLV Ohio A		RBBN	N.Y.	
550 kc.	KFYD S.D. Ho.		710 kc.	KMPC Cal. F		WJAX	Fla.	
560 kc.	KFDM Tex.		720 kc.	WGN Ill. A		WVLE	W.Va.	
570 kc.	KGKO Tex.		730 kc.	CJCA Can. E		910 kc.	CKY Can. D	
580 kc.	CKCL Can. H		740 kc.	CKAC Can. D		920 kc.	KFEL Col. F	
585 kc.	XEPN Mex. A		750 kc.	KGU Haw. E		930 kc.	KOMO Wash. D.C.	
590 kc.	CKWY Wash. D.C.		757 kc.	XEPD Mex. G		940 kc.	KOIN Ore. J	
600 kc.	CFCE Can. F		760 kc.	KKA Wash. G		950 kc.	WAAT N.J.	
610 kc.	KFRK Cal. A		770 kc.	WJZ N.Y. A		960 kc.	WAVE Ky. D	
620 kc.	KGW Ore. E		780 kc.	XEOK B.C. E		965 kc.	WDAY N.D.	
630 kc.	CFCY Can. F		800 kc.	WJZ N.Y. A		970 kc.	WFIW Ky. W	
640 kc.	KFII Cal. A		805 kc.	WJZ N.Y. A		980 kc.	WHA Pa. S	
650 kc.	KPCB Wash. H		810 kc.	WJZ N.Y. A		985 kc.	WHA Pa. S	
660 kc.	CMAF Neb. N.Y. A		815 kc.	WJZ N.Y. A		990 kc.	WHA Pa. S	
670 kc.	WMAQ Ill. D		820 kc.	WJZ N.Y. A		1000 kc.	WHA Pa. S	
680 kc.	KFEQ Mo. E		830 kc.	WJZ N.Y. A		1010 kc.	WHA Pa. S	
685 kc.	KPOT Cal. A		840 kc.	WJZ N.Y. A		1015 kc.	WHA Pa. S	
690 kc.	CFRB Can. C		850 kc.	WJZ N.Y. A		1020 kc.	WHA Pa. S	



When you call up your Dealer for a new set of radio tubes—when the service man tells you that new tubes are needed, insist on tubes packed in an RCA Radio Tube carton. Only RCA Radio Tubes are micro-sensitive and guaranteed by the RCA Radiotron Company, Inc., to have the 5 big improvements: Quicker Start; Quieter Operation; Uniform Volume; Uniform Performance; and Every Tube is Matched.

Call Letter	Location	Power	Call Letter	Location	Power	Call Letter	Location	Power
1060 kc.	WJZ N.Y. A		1120 kc.	WMAZ N.Y. F		1180 kc.	WVLE W.Va.	
1070 kc.	KJBS Cal. H		1130 kc.	WJZ N.Y. A		1190 kc.	WMAZ N.Y. F	
1080 kc.	KOB N.M. C		1140 kc.	WVLE W.Va.		1200 kc.	KBMT Ark. H	
1085 kc.	XEFG Mex. F		1150 kc.	WVLE W.Va.		1210 kc.	KERN Ark. H	
1090 kc.	KMOX Mo. A		1160 kc.	WVLE W.Va.		1220 kc.	KFJD Iowa H	
1100 kc.	CRCY Can. E		1170 kc.	WVLE W.Va.		1230 kc.	KFJD Iowa H	
1110 kc.	KSOO S.D. D		1180 kc.	WVLE W.Va.		1240 kc.	KFJD Iowa H	
1115 kc.	VOMF Nid. H		1190 kc.	WVLE W.Va.		1250 kc.	KFJD Iowa H	
1120 kc.	XENT Nid. M.		1200 kc.	WVLE W.Va.		1260 kc.	KFJD Iowa H	

Call Letter	Location	Power	Call Letter	Location	Power	Call Letter	Location	Power
1260 kc.	KFJD Iowa H		1315 kc.	XEFB Mex. H		1360 kc.	KGFR Cal. E	
1270 kc.	KGCA Iowa H		1320 kc.	KGHF Cal. G		1370 kc.	KCRC Okla. H	
1280 kc.	KFBZ Mont. E		1330 kc.	KGHM Ind. G		1380 kc.	KFBZ Wash. H	
1290 kc.	KDYI Utah A		1340 kc.	KGIB Ind. G		1390 kc.	KFBZ Wash. H	
1300 kc.	KALE Ore. E		1350 kc.	KGIB Ind. G		1400 kc.	KFBZ Wash. H	
1310 kc.	KFAC Cal. H		1410 kc.	CKFC Can. H		1410 kc.	CKFC Can. H	
1320 kc.	KFAC Cal. H		1420 kc.	CKFC Can. H		1420 kc.	CKFC Can. H	
1330 kc.	KFAC Cal. H		1430 kc.	CKFC Can. H		1430 kc.	CKFC Can. H	
1340 kc.	KFAC Cal. H		1440 kc.	CKFC Can. H		1440 kc.	CKFC Can. H	
1350 kc.	KFAC Cal. H		1450 kc.	CKFC Can. H		1450 kc.	CKFC Can. H	



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**RCA**  
**RADIO TOURS**  
*America's Latest Game*

With radio you can tour the United States, Canada and Mexico more easily and more quickly than by auto, rail or airplane. Why not learn what is going on in other parts of this hemisphere. More than 650 radio stations are on the air—each one offering programs of local color but of wide interest. Don't be satisfied with nearby stations—reach out for your radio enjoyment. You have the whole nation to choose from—plus Canada and Mexico. Be a radio tourist.

Check off stations on the map as you get them.

If the dial of your radio is not calibrated in kilocycles, enter the dial readings of the stations you get alongside the kilocycles in the kilocycle index.







## BURNS & ALLEN.



George, who comes from New York, met Gracie, who comes from San Francisco, in Union Hill, N. J. They were in vaudeville. Gracie had an act which wasn't working, and she was searching for a partner; George had an act which was working, but he needed a partner. Gracie's act would have cost 150 dollars to put on—so they used George's. They opened in Boonton, N. J., and played Detroit on their honeymoon. ¶ At first, George wrote the act so that Gracie would ask the questions. He thought he was the funny one. Gracie still thinks he is. But on their opening night, says George, "She asked the questions and people laughed, and I answered them and nobody laughed." So the formula was turned around to make the laughs come at the right place. ¶ The path of Burns & Allen, once rocky, is smooth now—and if we are any judge, stretches smoothly to the horizon.



No, **JANE FROMAN** is not hitting High C—she's been caught by the camera in the midst of a spirited discussion with **ERNO RAPEE**, conductor. They're two bright stars of the Columbia Broadcasting System.

Trains are too slow when **LAWRENCE TIBBETT** (NBC) has to hop across country to fill an operatic engagement. The famous singer, whose voice has thrilled millions of radio listeners, starts on an airplane journey.

What **DAVID ROSS** actually said to the candid cameraman was: "What is that little black thing in your hand?" Of course it was a camera, and thus the startled, slightly suspicious expression of the CBS "poet announcer."



LAWRENCE TIBBETT

One of the real beauties of radio is **ROSEMARY LANE**. She is heard, with her sister Priscilla, on the CBS Ford Dealers Program. Here she is with **TOM WARING**, brother of Maestro Fred.

Mommy! **AL JOLSON**, long famous on the stage, has practically deserted the footlights. After some earlier misgivings about broadcasting, he now seems to be enjoying his radio assignments immensely.

Radio listeners long have known that CBS **RUTH ETTING** possesses a fascinating voice. Those who were fortunate enough to have seen her on the stage know she is fascinating to look at, too. Now the screen gives us all a chance.

An intimate shot of NBC's beloved conductor and musical advisor—**DR. WALTER DAMROSCH**—in conversation with **NAT SHILKRET**. It was taken at a rehearsal of Damrosch's famous Music Appreciation Series.

**JACK PEARL**—NBC's Baron Munchausen—and his gag writer, **BILLY WELLS**, appear to have been through a long and highly exhausting session. But, then, these two spare no effort in keeping their script at a high laugh-level.

Selected by Radio Stars Magazine for its "Award for Distinguished Service," **PAUL WHITEMAN** is being congratulated by **CURTIS MITCHELL**, editor. **DEEMS TAYLOR**, another mainstay of the Kraft Phoenix Program, is at left.



DAVID ROSS



ROSEMARY LANE AND TOM WARING



AL JOLSON



RUTH ETTING



WALTER DAMROSCH



DEEMS TAYLOR, PAUL WHITEMAN, CURTIS MITCHELL



JACK PEARL AND BILLY WELLS



RUDY VALLEE AND ALICE FAYE



EDDIE CANTOR AND SOME OF HIS "PLAYMATES"



ELIZABETH LOVE



BABE RUTH

**EDDIE CANTOR** in that well-remembered classic, "The Kid from Spain." Old stuff? Well, any time Eddie can get his picture taken in the midst of such a bevy of beauties, we'll be glad to look at it again and again.

This picture of angelic romance is a shot from the film version of George White's "Scandals," starring **RUDY VALLEE** and the beautiful girl he introduced to radio via the NBC Fleischmann Program—**ALICE FAYE**.

**ELIZABETH LOVE** is the name of the small blond charmer who plays Betty Graham in the CBS "Roses and Drums." Miss Love is a Florida girl who has many successful Broadway roles to her credit.



LOWELL THOMAS

"**THE BABE**," baseball's most colorful figure, seemingly about to mistake the microphone for one of Lefty Grove's fast balls. It's good news to all boys when Babe Ruth steps up to the NBC mike for his broadcast.

A very fine photograph of the scholarly, forceful **LOWELL THOMAS**. Over a period of years, Thomas, biographer of Lawrence of Arabia and other adventurous figures, has built up and held a tremendous NBC audience.

They call him "The Fighting Priest." Thanks to his unquenchable spirit and the facilities of radio, **FATHER CHARLES E. COUGHLIN** has risen from an obscure cleric to a figure of national prominence.



FATHER CHARLES E. COUGHLIN

The name of **DR. S. PARKS CADMAN**, kindly yet determined clergyman, is as closely associated with radio as are the names of the ether's best known entertainers. Many have been helped by his sympathetic advice.



DR. S. PARKS CADMAN

**LEOPOLD STOKOWSKI**, fiery-souled conductor of the Philadelphia Symphony Orchestra, is an ardent believer in radio and its ability to teach the appreciation of good music. His CBS broadcasts are something to shoot at.

Proving that **EDDIE CANTOR** and **JAMES WALLINGTON**, his announcer, do not get their fill of comedy on the NBC program. This bit of horse-play is taking place on the warm sands of a Florida resort.



LEOPOLD STOKOWSKI



EDDIE CANTOR AND JAMES WALLINGTON

# BING CROSBY

## CLEAR UP A MISTAKE

—and gives a tip on clear radio reception



ISN'T BING'S VOICE GRAND IN THE MOVIES?

AND JUST THINK—I'M GOING TO MEET HIM TOMORROW.

### NEXT DAY—AT THE MOVIE STUDIO



AND THAT'S THE LAST SONG FOR MY NEW PICTURE. DID YOU LIKE IT?

INDEED I DID. I WISH THINGS CAME OVER MY RADIO THAT CLEARLY.



WELL, IT SHOULD. HOW OLD IS YOUR SET?

BUT MY SET'S ONLY ABOUT TWO YEARS OLD.



THEN IT MAY BE YOUR RADIO TUBES. YOU PROBABLY NEED NEW ONES. BETTER HAVE YOUR OLD TUBES TESTED.

I CERTAINLY WILL. I'LL HAVE EVERYTHING FIXED IN TIME TO HEAR YOUR SPECIAL BROADCAST TOMORROW NIGHT.



"WHEN THE BLUE OF THE NIGHT..."

"...MEETS THE GOLD OF THE DAY..."

HOW CLEAR BING SOUNDS NOW—I'M GLAD I GOT NEW MICRO-SENSITIVE RCA RADIO TUBES IN TIME.



## BING CROSBY

From the "Blue of the Night" to the "Gold of the Day" is a wide variation of light and color tones which only a sensitive eye can appreciate — likewise from the blue singing of Bing Crosby to the golden notes of musical instruments is a tremendous range of tone-frequencies that only the new RCA Micro-Sensitive Radiotrons can reproduce faithfully for the critical ear. Replace your worn radio tubes with a set of these new Micro-Sensitive RCA Cunningham Radiotrons so that you may not be disappointed in any of the wonderful programs that are being offered for your delight. These new RCA Micro-Sensitive Tubes will not only faithfully reproduce these programs with the utmost fidelity but have also been improved for Quicker Start; Quieter Operation; Uniform Volume; Uniform Performance; and Every Tube is Matched.

1 ON THE DANCE FLOOR

OH, MR. WHITEMAN,  
HOW DIFFERENT  
YOUR MUSIC SOUNDS  
—IT WAVERS SO  
ON MY RADIO

STRANGE—  
IT MUST BE  
YOUR RADIO



2 HOW WOULD YOU TWO LIKE TO  
SEE INSIDE A RADIO STUDIO? I'M  
GOING OVER IN A FEW MINUTES

OH, HOW  
THRILLING—  
I'VE ALWAYS  
WANTED TO  
SEE THEM  
BROADCAST



3 IN RADIO CITY

THESE ARE THE BIG  
RCA TUBES ALL THE  
LARGE STATIONS  
DEPEND ON

AND, OF COURSE,  
OUR ENGINEERS  
CHANGE THEM  
REGULARLY TO  
INSURE THE VERY  
CLEAREST TONE



4 AHA—MAYBE  
THAT'S WHAT  
YOUR SET NEEDS  
—NEW TUBES

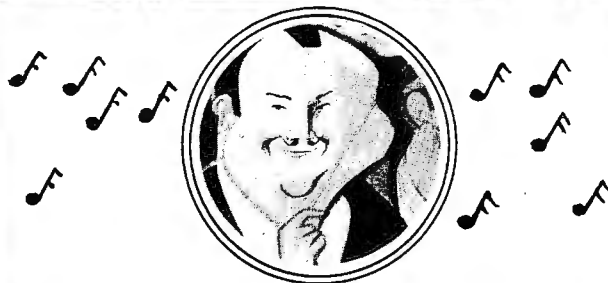
THAT'S THE ONE  
THING WE FORGOT.  
THEY'RE ABOUT  
A YEAR OLD, I'LL  
HAVE THEM TEST-  
ED FIRST THING



5 A WEEK LATER

OH, MR. WHITEMAN,  
YOUR MUSIC COMES  
IN FINE ON OUR  
RADIO NOW. WE  
HAVE A NEW SET OF  
MICRO-SENSITIVE  
RCA RADIO TUBES.

THAT'S GREAT—  
TELL YOUR FRIENDS  
ABOUT IT. THEY  
WANT BETTER  
RECEPTION, TOO



Paul Whiteman knows that the big RCA Radiotrons in the broadcasting stations are faithfully reproducing all the notes of his clever orchestra arrangements—but do you know that you should use the new Micro-Sensitive RCA Cunningham Radiotrons to insure the utmost fidelity in the reproduction of his programs? To get all the pleasure out of the radio programs that are being offered to you, call in a service man and have him replace your worn tubes with the new Micro-Sensitive RCA Radio Tubes and notice the difference. They have been improved for: Quicker Start; Quieter Operation; Uniform Volume; Uniform Performance; and every tube is Matched.

# CALL LETTER INDEX

Principal Short Wave Stations of the World

Call Letter	Frequency	Power
CMCI	H-6 8060 F	
CHR	M-6 12830 C	
CPS	J-8 6080 E	
CPS	J-8 15300	
CTAA	M-6 9600 E	
CTAA	M-5 15340	
CT3AQ	M-5 11180 H	
DJA	O-4 9560 D	
DJB	O-4 15200 D	
DJC	O-4 6620 D	
DJD	O-4 11760 D	
EAQ	M-5 9858 C	
FYA	M-5 11705 C	
FYA	M-5 11905 C	
FYA	M-5 15243 C	
F3CID	A-7 6116	
GSA	M-4 6050 C	
GSB	M-4 9510 C	
GSC	M-4 9565 C	
GSD	M-4 11790 C	
GSE	M-4 11865 C	
GSF	M-4 15140 C	
GSG	M-4 17790 C	
GSH	M-4 21470 C	
HBL	M-5 9595 C	
HBO	M-5 12030 C	
HBP	M-5 7797 C	
HCJB	H-8 4110 H	
HILA	H-9 6272 H	
HIX	X-6 6000 H	
HKD	K-6 5937	
HKE	H-7 7220	
HKF	H-7 7556	
HVJ	H-6 5966 C	
HVJ	H-6 15120 C	
I2NO	O-6 11800 D	
OER2	P-5 8072 G	
OER3	P-5 11801 G	
OXY	M-3 6090 F	
OXY	M-3 9520 F	
PHI	M-3 11730 C	
PHI	M-3 17775 C	
PLE	A-8 18820	
PRADO	H-8 6620	
RHE	P-4 11990	
RY15	P-5 4273 C	
RY59	P-4 6000 C	
SAJ	O-3 6065	
TIANRH	H-7 9675 H	
VEQBJ	J-5 6090 H	
VEGCS	O-5 6069	
VEQDR	J-6 6005 E	
VEQGW	H-4 6055 F	
VEQHX	J-4 8110 H	
VEQJR	O-4 11715 E	
VK3ME	O-9 9590 C	
VK3ME	B-9 9510 D	
VQ7LO	P-7 6060 E	
VUC	O-6 6130 F	
W1XAL	K-5 6040 E	
W1XAL	K-5 11790 D	
W1XAL	K-5 9670 C	
W2XAL	K-5 15330 B	
W2XAF	K-5 9530 B	
W2XE	H-6 6120 E	
W2XE	H-6 11830 D	
W2XE	H-6 15270 D	
W3XAL	J-6 8100 B	
W3XAL	J-6 17780 B	
W3XAU	J-6 6060 E	
W3XAU	J-6 9590 E	
W4XB	J-6 6040 E	
W8XAL	H-5 6060 C	
W8XK	O-5 6140 B	
W8XK	O-5 11870 B	
W8XK	O-5 15210 B	
W8XK	O-5 21540 B	
W9XAA	H-5 6080 F	
W9XAA	H-5 11830 F	
W9XAA	H-5 17790 F	
WQXF	H-5 8100 F	
XETE	G-6 9600 E	
YY1BC	K-7 6112 G	
YY1BC	K-7 11695 H	
YY3BC	K-7 6150 E	
YY3BC	K-7 9510 E	
YY1BMO	K-7 6128	
ZTJ	O-9 6122 D	

# SHORT-WAVE RADIO



## SHORT WAVE TRAVEL TIPS

In listening for foreign short-wave stations, remember to take into account the differences in local standard times. Stations are most likely to be on the air during the evening hours (6 to 11 P.M.), their local standard time.

This listing of short-wave stations does not include Police radio stations in the United States, commercial short-wave stations, or amateurs. Many stations not listed on this map will be heard carrying on point-to-point communication or experiments. The stations listed are those which are most likely to be furnishing enjoyable radio entertainment.

For the beginner in short-waves, a number of "Tips" are offered here:

- Don't get discouraged if reception is poor one night; it may be fine the next.
- Don't tune above 33 meters for distant stations in daylight.
- Don't tune below 25 meters for distant stations after dark.
- Don't expect to find stations on all parts of the dial. Short wave stations are widely separated except in a few instances.
- Don't skim over the dials. Tune very slowly, listening for weak signals.

## TIME COMP

STANDARD TIME (U. S.)

Difference by Hours to	STANDARD TIME (U. S.)				Difference by Hours to	
	Eastern	Central	Mountain	Pacific		
Bandoeng	12.20	13.20	14.20	15.20	Heredia	1
Baranquilla	0	1	2	3	Huizen	5.20
Berlin	6	7	8	9	Johannesburg	7
Bogota	0	1	2	3	Khabarovsk	13.47
Bombay	10.30	11.30	12.30	13.30	La Paz	1.00
Bound Brook	0	1	2	3	Lisbon	5
Bowmanville	0	1	2	3	Madrid	5
Caracas	0.32	1.32	2.32	3.32	Melbourne	15
Chapultepec	1	0	1	2	Mexico City	1
Chicago	1	0	1	2	Miami	0
Cincinnati	1	0	1	2	Montreal	0
Deventry	5	6	7	8	Moscow	7
Fanchal	4	5	6	7	Nairobi	7.30
Geneva	6	7	8	9	Nuevo Laredo	1
Halifax	1	2	3	4	Paris	4.51

EXAMPLE: If location is in New York (Eastern Sta.) in Paris add 4.51 hours to 6 making 10.51 P.M.



# WORLD-WIDE TOURS

Phonemotron RADIO TUBES



## KILOCYCLE INDEX

Principal Short Wave Stations of the World

Call Letters	Location	Power	Call Letters	Location	Power
4110 kc.			9590 kc.		
HJCB H 8 H		WKME 0.9 C			
		WXAU J 6 E			
4273 kc.		9595 kc.			
RV15 B 5 C		HBL M 5 C			
5937 kc.		9600 kc.			
HKD K 6		CTIAA M 6 E			
		XETE 0 6 E			
5968 kc.		9675 kc.			
HVJ N 6 C		TIANRH 7 H			
6000 kc.		9868 kc.			
HIX K 6 H		EAQ M 5 C			
RV59 P 4 C		11180 kc.			
6005 kc.		11180 kc.			
VE9DR J 5 E		CTJAQ M 5 H			
6020 kc.		11695 kc.			
DJC 0 4 D		YVBC K 7 H			
6040 kc.		11705 kc.			
WIXAL K 5 E		WAXB J 6 E			
		FYA M 5 C			
6050 kc.		11715 kc.			
GSA M 4 C		VE9JR 0 4 E			
6060 kc.		11730 kc.			
CMCI H 6 F		PHI M 3 C			
W3KAL K 5 C		11750 kc.			
W3KAU J 6 E		GSD M 4 C			
VQ7LO P 7 E					
6065 kc.		11760 kc.			
SAJ 0 3		DJD 0 4 D			
6069 kc.		11790 kc.			
VE9CS 0 5		WIXAL K 5 D			
6072 kc.		11800 kc.			
OER2 P 5 G		12030 kc.			
6080 kc.		11801 kc.			
CP5 J 8 E		OER3 P 5 G			
W9XAA H 5 F					
6090 kc.		11830 kc.			
OXY M 3 F		WXE H 6 D			
VE9BJ J 5 H		W9XAA H 5 F			
6095 kc.		11865 kc.			
VE9GW H 4 F		GSE M 4 C			
6100 kc.		11870 kc.			
W9XF H 5 F		W8XK 0 5 B			
W3XAL J 6 B		11905 kc.			
6110 kc.		FYA M 5 C			
YUC 0 6 F		11990 kc.			
VE9HX J 4 H		RNE P 4			
6112 kc.		12030 kc.			
YVBC K 7 G		HBO M 5 C			
6116 kc.		12630 kc.			
FCID A 7		CNR M 6 C			
6120 kc.		15120 kc.			
WXE H 6 E		HVJ H 6 C			
6122 kc.		15140 kc.			
ZTJ 0 9 D		GSF M 4 C			
6128 kc.		15200 kc.			
YV1BMO K 7		DJB 0 4 D			
6140 kc.		15210 kc.			
W8XK 0 5 B		W8XK 0 5 B			
6150 kc.		15243 kc.			
YV3BC K 7 E		FYA M 5 C			
6272 kc.		15270 kc.			
MIA H 9 H		WXE H 6 D			
6620 kc.		15300 kc.			
PRADO H 8		CP5 J 8			
7220 kc.		15330 kc.			
HKE H 7		W3KAD K 5 B			
7556 kc.		15340 kc.			
HKF H 7		CTIAA M 5			
7797 kc.		17775 kc.			
HBP M 5 C		PHI M 3 C			
9510 kc.		17780 kc.			
G58 M 4 C		W3KAL J 6 B			
WK3ME B 9 D		W9XAA H 5 F			
YV3BC K 7 E					
9520 kc.		17790 kc.			
OXY M 3 F		GSG M 4 C			
9530 kc.		18820 kc.			
W3XAF K 5 B		PLE A 8			
9560 kc.		21470 kc.			
DJA 0 4 D		GSH M 1 C			
9570 kc.		21540 kc.			
WIXAZ K 5 C		W8XK 0 5 B			
9585 kc.					
GSC M 4 C					

## RISEON CHART

STANDARD TIME (U.S.)			DIFFERENCE BY HOURS			STANDARD TIME (U.S.)				
Central	Mountain	Pacific	Eastern	Central	Mountain	Pacific	Eastern	Central	Mountain	Pacific
0	1	2	0	1	2	3	0	1	2	3
5.20	7.20	8.20	0	1	2	3	0	1	2	3
8	9	10	0.14	0.46	1.46	2.46	0	1	2	3
14.47	15.47	16.47	0	5	6	7	8	0	1	2
2.00	3.00	4.00	0.14	0.46	1.46	2.46	0	1	2	3
6	7	8	6	7	8	9	0	1	2	3
6	7	8	12	13	14	15	0	1	2	3
16	17	18	0	1	2	3	0	1	2	3
0	1	2	6	7	8	9	0	1	2	3
1	2	3	15	16	17	18	0	1	2	3
8	9	10	3	2	1	0	0	1	2	3
8.30	9.30	10.30	6	7	8	9	0	1	2	3
0	1	2	0	1	2	3	0	1	2	3
5.51	6.51	7.51	1	0	1	2	0	1	2	3

Standard Times & P.M. to find the corresponding time.  
 Note: Add Black Figures, Deduct Red Figures.

## POWER CODE

- A 50,000 watts or over
- B 25,000 to 50,000 watts
- C 10,000 to 25,000 watts
- D 5,000 to 10,000 watts
- E 1,000 to 5,000 watts
- F 500 to 1,000 watts
- G 250 to 500 watts
- H less than 250 watts

## WHERE TO LISTEN FOR RADIO PHONE STATIONS

- REGULAR BROADCAST PROGRAMS 540 to 1500 Kilocycles
- SHORT WAVE BROADCAST PROGRAMS 6000 to 6150, 9500 to 9600, 11700 to 11900, 15100 to 15350, 17750 to 17800, 21450 to 21550, 25600 to 26600 Kilocycles
- POLICE RADIO STATIONS 1555 to 1712, 2412 to 2508 Kilocycles
- AIR CRAFT RADIO 2300 to 3500, 4100 to 5700 Kilocycles
- AMATEUR PHONE RADIO 1800 to 2000, 3900 to 4000, 14150 to 14250, 28000 to 28500, 56000 to 60000 Kilocycles

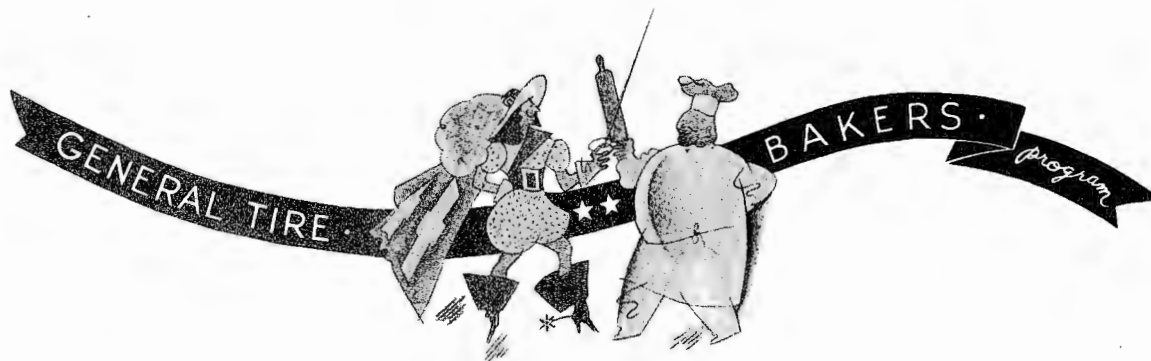
Note: Station frequencies are given in kilocycles. 1000 kilocycles equal 1 megacycle. To change from kilocycles to megacycles, simply move decimal point three places to the left. Thus 6000 kilocycles equal 6 megacycles.  
 To change kilocycles to meters, divide 300,000 by the number of kilocycles. Thus 6000 kilocycles equal approximately 50 meters (300,000 divided by 6000).

SHORT-WAVE WORLD-WIDE

Short-wave radio brings the whole world to your door! Here are some European stars who make frequent appearances before the microphone: (1) Ray Ventura et Ses Collegiens, "the only French jazz band." (2) Marguerite Viby and Christian Arhoff, two Danish film stars. (3) Will Hay, English com-

edian. (4) The Houston Sisters, of the London stage. (5) Olga Svendsen, Holger Strom and Ib Schonberg, Copenhagen film celebrities. (6 & 7) Leonard Henry and Stanley Holloway —British and no mistake! (8) Pills & Tabett, Parisian piano and song act. (9) Rasmus Christiansen, Danish actor.





A new technique in program development is credited to Jack Benny, the old Earth Galloper and star of those Friday night General Tire frolics over a National Broadcasting Company network from New York. Benny's method is unique in that he allows each member of the cast to share



the microphone's limelight equally. ¶ Contrary to what sometimes appears to be an all-too-easy program manner, the Benny presentations are thoroughly rehearsed and edited until the final and fatal moment of broadcast.

¶ The handsome guy who started out as a solemn-faced violinist, only to find that his wisecracks brought more applause than the fiddle harmony, is the program's main-spring or chief brain-truster. Yet his wife, Mary Livingston, who has a penchant for tardiness, plays no small part in the writing of the scripts. She sits in at all rehearsals and sometimes overrules her husband, especially in dialogue matters. ¶ Don Bestor, the professorish looking band

leader, is responsible for those sophisticated rhythms. Don, who has made a business of music ever since he was 12 years old, plays the piano and personally arranges all the orchestrations. He is a song writer from way back, having to his credit such hits as Doodle Doo Doo, Down by the Winegar Woiks, The Whole World is Dreaming of Love, and Tropical Love Song.



The Bakers Broadcast features the man with the silly laugh and the unsuccessful efforts to sell a duck—Joe Penner, one of the latest to receive the fairy godmother kiss and skyrocket to radio fame. The lilting rhythms of Ozzie Nelson and his orchestra and the hotcha warblings of Harriet Hilliard



complete the entertainment presented Sunday evenings over the WJZ-NBC network. ¶ Joe Penner, a prime favorite of vaudeville audiences, a veteran at 30 of many stage productions and talking picture shorts, was little known to the ether devotees until Rudy Vallee had him for guest appearances last year on the Fleischmann Hour. He was funny over the air and his present sponsors signed him for starring on his own program. ¶ Joe was christened Joseph Pinta. He was born in Hungary and didn't see America until he was nine years old. He sold newspapers while he was going to school in Detroit, and thereafter held down a number of unrelated jobs until he became property manager for Rex, the mind reader. ¶ One of Joe's secrets of success is that the whole family wants to hear him.

¶ Ozzie Nelson discovered the most-fair-to-look-at Miss Hilliard while she was performing at the Hollywood Restaurant in New York. Hilliard isn't her real name at all. It's Snyder—Peggy Lou Snyder—and she was born to stage parents in Des Moines, Iowa. But she can really sing.





# Ruth

ETTING

Ruth Etting remembers . . . growing up in David City, Nebraska, as the daughter of the town banker, Alfred H. Etting, and never dreaming of a theatrical career . . . going to Chicago with her aunt when—wide-eyed and sixteen—she enrolled in the Chicago Academy of Arts to study designing . . . creating costumes for revues at the famous old Marigold Gardens of Chicago and meeting its producer, Edward Beck, and his wife . . . being induced by them to join the Marigold chorus for \$25 per week and quitting school because she couldn't get up in time . . . working afternoons for a dressmaker and evenings in the chorus—a modiste by day and a chorine by night—earning all of \$45 per week . . . dancing a year in that chorus until the juvenile lead took sick and being amazed when told to take the part—singing for the first time in her life . . . getting a \$15 raise for making good . . . singing in all the favorite cafes of Chicago, gradually working up to the unheard-of pay of \$100 a week and chucking it to go into great old Colisimo's spaghetti palace, frequented by kings and queens, and singing for tips . . . catching her breath one night when the gambler, Nick the Greek, tossed her a \$50 tip for a song at the same place . . . graduating into the College Inn at the Sherman Hotel with Abe Lyman's band and going upstairs to the roof to become Chicago's "Sweetheart of the Air" over station WLS . . . broadcasting there for months with the old air team of Ford & Glen . . . being requested to sing "What Can I Say After I Say I'm Sorry" over the same station and being surprised when, fifteen minutes later, Tom Rockwell rushed in to sign her up for a phonograph company . . . singing lyrics of Irving Berlin hits for records and her thrill when Flo Ziegfeld, through Berlin's attention, sent Stanley Sharpe out to Chicago to sign her for the forthcoming "Follies of 1927" . . . staying with Ziegfeld through six shows . . . singing "Ten Cents a Dance"—the song that brought police control of taxi dance halls . . . reviving Nora Bayes' famous 20-year-old number, "Shine On Harvest Moon," for the 1931 Follies and seeing it sweep the country . . . being signed for the CBS Chesterfield program without an audition, and for good luck's sake, opening her series with "What Can I Say After I Say I'm Sorry."

# Bing!

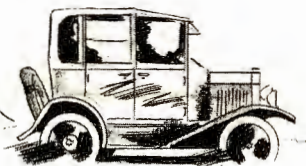
C R O S B Y

The thing we like about Bing Crosby is that he doesn't stand on his dignity. This rare ability not to be afraid of making oneself ridiculous is all the more exceptional in a handsome young fellow whose stock in trade is the crooning of tender melodies. Bing showed real courage in deliberately going in for movie clowning. He might have killed the romantic appeal he has built up in radio. Yet despite his film buffoonery his popularity with the radio audience seems not to have lessened at all. In fact, two recent nation-wide polls select him as the leading male singer of popular songs.

¶ Truth is, Bing is just a regular guy who happened to be born with a freak throat, enabling him to croon in a manner both unique and captivating. As a lad in school he was suspended for "general all-round omeriness." Now he dreams of the day he can retire to his pipes, a boat and a home in California. ¶ His right name is Harry Lillis Crosby, Jr., and he was born in Tacoma, Washington, May 2, 1904. As a child he played cowboy and Indian, shouting "Bing! Bing!" as mythical redskins bit the dust. Hence the familiar nickname. ¶ Bing attended Tacoma and Spokane public schools, Gonzaga High School, Gonzaga University and Law School, finishing in 1926. He helped support himself and participated in a variety of school activities—sports, glee club, debating, dramatics, college publications. He still hankers to write. ¶ He never studied voice. But he was good enough to break into radio over KFI in 1927 as half of the vocal team of Bing Crosby and Hal Rinker. In 1928 he, Rinker and Harry Barris joined Paul Whiteman as the original Rhythm Boys. ¶ Featured at Los Angeles' Cocoanut Grove in 1930-31, Bing more or less naturally got into movie work. He sang many vocal choruses in the first sound pictures and worked with Whiteman in his film, *The King of Jazz*. ¶ The popularity of his phonograph recordings led to his debut on the Columbia network in 1931. He bounded to broadcasting stardom overnight . . . and thereafter made a habit of breaking personal appearance records. ¶ He is regarded as one of the greatest popularizers of songs . . . has written the lyrics to numerous popular hits, including "I Surrender, Dear," "At Your Command," "Waltzing In a Dream" and his famous "Blue of the Night."



# Ford Program

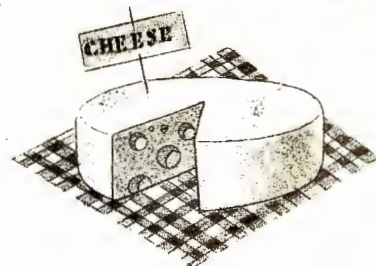


Before establishing the now famous Pennsylvanians' radio technique, Fred Waring, boss man of the Ford Program (formerly known as the Old Gold Program), was forced to seek audition after audition until he won a place on the CBS schedule. Now, having been on the air for more than a year, this fixture is recognized from coast to coast as one of the broadcasting highlights. ¶ Musician, showman, business man—a driving worker who rehearses one number for hours and requires his charges to memorize their lyrics so they can watch every movement of his conducting—Fred Waring is largely responsible for the distinctive contributions the Pennsylvanians have made to radio: choral work, a new method of presenting musical novelties and comedy, the building of each number into an individual production or act, and the introduction of a new group of star performers. ¶ One reason for Waring's success in popularizing "glee club" numbers is his treatment of this feature on a large scale. Twenty-five mixed voices, including those of the orchestra members, are blended in the "glee club" numbers. ¶ Fresh talent which has come to the microphone via the Pennsylvanians includes Poley ("Frog Voice") McClintock, scat-singing Johnny Davis, Babs Ryan and her brothers (Little and Charles), tenor-voiced Stuart Churchill, the lovely Lane Sisters (Rosemary and Priscilla) and Brother Tom Waring—pianist, composer and possessor of a warm baritone voice.



# KRAFT

## Phoenix



Always an innovator, Paul Whiteman, rotund "dean" of jazz, brings to the Kraft Program a satisfying flavor of novelty and experiment. In this he is ably assisted by Deems Taylor as master of ceremonies. No doubt radio listeners were a bit startled to learn that Mr. Taylor, noted composer and close associate of the Metropolitan Opera, had a playful side to his nature, but this has not kept them from according his original and refreshing (though a trifle self-conscious) brand of humor the approval it deserves. ¶ Al Jolson, with comedy, drama and song, has continued to contribute his talents to the feature, with a period off for motion-picture activities. Given a free hand in doing what he thought best for radio, Jolson developed a style of presentation that also had the "different" touch—he offers sketches, brief dramas and comedies keyed in the mood of the songs he sings, and forming natural introductions to the music. ¶ Talented specialists whom Whiteman brings before the microphone include Peggy Healy, Ramona, Jack Fulton, Bob Lawrence and various singing groups and instrumentalists. ¶ The Kraft Program began June 26, 1933, as a two-hour feature, but the time was reduced to one hour when the program went on a coast-to-coast NBC network.





"Micro" is a prefix meaning extremely minute, or one-millionth part of. Its use in such words as "Microscope," "Micrometer," etc., indicates a device of almost unbelievable accuracy designed to work with extremely small units. In a radio receiving set, the voltages supplied from the antenna are only of the order of several micro-volts—that is, only several millionths of one volt. In order to reproduce faithfully the transmitted signal, the radio tubes in the receiving set must be capable of amplifying and detecting with a high degree of fidelity the exceed-

ingly minute charge of electricity picked up by the antenna. Hence, we can say that radio tubes, for full, lifelike reproduction, must be micro-sensitive. Only in RCA Cunningham-Radiotron Radio Tubes will you find that combination of limitless research and development, and manufacturing skill so essential in the production of a truly fine radio tube. Consequently, "Micro-Sensitive" has been applied to symbolize those important factors of sensitivity and fidelity in radio tubes so necessary for superb reproduction.

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