



THE
EVEREADY
Book of
RADIO
STARS



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Presented with the Compliments of
NATIONAL CARBON COMPANY INC.

Makers of

EVEREADY RAYTHEON 4-PILLAR RADIO TUBES

General Offices: 30 East 42nd Street, New York, N.Y.

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Unit of Union Carbide  and Carbon Corporation



EVEREADY..

Pioneer of the Air

ARE you a veteran radio fan? Does your memory go back to the days—and nights—when the family sat around a home-made crystal set and took turns at the head phones—listening eagerly to the magic that came over the ether waves? If so there's no need to ask if you remember the Eveready Hour. It was the event of the week. It made Tuesdays red-letter days.

The first Eveready program was broadcast from Station WEAJ, New York, on December 4, 1923. It was produced under the first long-term commercial contract ever signed by WEAJ.

Such celebrities as Edwin Markham, Emma Dunn, Cissie Loftus and May Irwin were introduced through those earliest Eveready broadcasts. Classical music was alternated with a string quartet, minstrel shows and one-act plays with Broadway casts. The National Carbon Company, sponsors of the Eveready Hour, were breaking a new trail—developing the vast possibilities of radio entertainment.

One of Eveready's most important contributions was the first continuity program. It put on such memorable hours as Red Christiansen's experiences on Galapagos Island—the typical family "listening in"—and a dramatization of Edna Ferber's "Show Boat" when the book was first published.



A group of notable artists came into radio prominence through the Eveready Hour. Among them were Wilfred Glenn, Betsy Ayres, Virginia Rea, Charles Harrison, Theodore Webb, Lionel Atwill, Nat Shilkret, Max Jacobs, Wendell Hall, Vaughn de Leath, Carson Robinson and others.

Graham McNamee and Phillips Carlin did some of their very first announcing on Eveready programs.

Soon the territory reached by WEAJ was too limited for the needs of the Eveready Hour. Traveling bands of Eveready artists toured the country, producing local Eveready programs from numerous stations. Wendell Hall, with his "It ain't goin' to rain no mo'," was a star member of this troupe. Finally the sponsors of the Eveready Hour persuaded the American Telephone & Telegraph Company, then owners of WEAJ, to arrange a hook-up of neighboring stations by land wire. And chain broadcasting was born! The first of all chain broadcasts was an Eveready program.

To enumerate all the famous guest artists who graced the 377 consecutive Eveready Hours would require pages. They include such famous names as John Drew, Julia Marlowe, D. W. Griffith, "Trader" Horn, Irvin S. Cobb, Otis Skinner, Commander Byrd. . . .

From the beginning, the National Carbon Company has led the world in the manufacture of radio batteries. Today, in millions of homes beyond the light-wires, Eveready Layerbilt "B" Batteries and Air-Cell "A" Batteries furnish the power for clear radio reception.

Eveready Raytheon 4-Pillar Tubes come to you with the reliable backing of one of the greatest names in radio. You would expect them to be the best tubes built, and your expectation is justified.

The National Carbon Company wishes you the greatest possible pleasure in listening to your radio, and as an aid to your enjoyment it presents you with this Book of Radio Stars. While you listen to your special favorites, see them as well. Their latest photographs are included here—together with interesting biographical notes concerning them.



Behind the Scenes of Radio

A RADIO STUDIO would be a marvelous place to commit a murder. It's as nearly sound-proof as a room can be—thickly padded walls—extra heavy doors with padded frames—no windows. But as far as we know, the only crimes perpetrated in studios to date have been make-believe. The reason for all this padding and sound-proofing is to prevent reverberation of sound waves which would otherwise confuse the sounds transmitted from the microphones. The studio floors and walls are built to deaden all vibration from musical instruments without giving a dead quality to the sound. And in addition, sound-absorption material is used inside the studio. Tracks in the ceiling provide transit facilities for moving hanging microphones to any desired location.

At the great broadcasting stations, studios of many varying sizes are used. Some of them are no larger than an ordinary living-room. Others, like the Times Square Studio, of N. B. C., are actual theaters, with hundreds of seats for spectators, and a full-sized stage for the performance.

Each studio has an adjoining control room. A thick plate-glass window permits the director and engineer and any one else in the control room to see all that goes on in the studio. During a performance, the only conversation is conducted in sign language. In rehearsal, the director talks to his cast through a microphone and his voice is projected into the studio by a loud-speaker over the control room window. By switching the contact, the director can, in turn, hear what the actors are saying.



Studio Control Room of Columbia Broadcasting System showing part of Broadcasting Studio in the background



One of the studios of National Broadcasting Company





A section of the master control room of
Columbia Broadcasting System

THE CONTROL ROOM—how it governs your reception.

Inside the control room sits the program engineer—a man whose work is as important as that of the actors or musicians. His ever-watchful eye is on a dial which indicates each increase or decrease of sound. If the fluttering needle should pass a certain mark, the sound would blast on your receiver. If the music of an accompanying orchestra begins to drown out the voice of a singer, the engineer instantly regulates the microphone, picking up the instrumental sounds so that its volume is lessened. He can raise or lower the volume of any of the various groups in action during a program, or emphasize the bass or the treble by his control of the microphones.

The master control room of a broadcasting system is the real heart of the network. Here the engineers hook up the various stations in the chain. A control board about seven feet high and twenty feet long stretches down the room. Dials and plugs dot its surface. As many as ninety stations at one time can be united through this master control board.



 IN the following pages you will find pictures of Radio Announcers and Radio Stars, accompanied by brief character sketches. Naturally, it is impossible to include all of radio's personalities in a single book. There are some so well known and so frequently pictured that it is unnecessary to show them here. What we have attempted is to gather a representative group, familiar to most radio listeners, and to convey their human attributes, so that they may seem more real to you as they come over the air.

We are indebted to the National Broadcasting Company and the Columbia Broadcasting System for their contributions of data and pictures for this book.



A FEW WELL KNOWN



TED HUSING—They have to tune the mike up for this ace sports announcer, for he speaks very softly—but how he speaks! When a football game or a hockey match gets hot, he puts on speed but you hear every word. And his record is better than 400 a minute.

Born in Deming, N. M., Ted moved to New York in his youth, and is a typical Gothamite. He likes striped shirts and double-breasted vests. Ted knows his stuff in all sports, but would rather broadcast football than anything else. In school-days in New York, he starred in basketball, baseball, boxing and football, and for two straight years was all-scholastic football center of the metropolis.

Radio Announcers



GRAHAM McNAMEE—Nobody needs an introduction to Graham—not even the Prince of Wales. He's covered just about every event of importance from National Conventions to Aviators' Welcomes. And he's as much at home slinging puns with Ed Wynn as he is shaking hands with the Queen of Rumania. It wouldn't be a World's Series without him to announce it, and a new heavyweight champion can't be crowned unless Graham is there.

How did he get that way? Oddly enough he started out to be a pianist. He only tried radio as a temporary job to keep the wolf from the door. That was ten years ago, and he's never had time since to break away. If he'd stayed in the business of pounding the keys, the chances are he would never have received tons of fan mail—or had babies named for him.



MILTON J. CROSS . . . is one of the few successful New Yorkers who were born in New York. He was born in that city thirty-three years ago. He made his radio debut from WJZ, when that station was located on the roof of the Westinghouse factory at Newark.

Though Cross won the radio medal for diction in 1929, he did not receive the actual medal until eight months afterwards. The song, "Slumber On," is limited to his use. Cross is married—to Lillian Fowler, who was organist at the First Presbyterian Church on Fifth Avenue where he met her. They have a daughter, Lillian, who is now just five years old.



A FEW WELL KNOWN



JAMES WALLINGTON . . . was born in Rochester, New York. He attended Auburn Theological Seminary but decided he was not meant for the ministry. He also tried medicine, but gave it up and decided to major in English and music.

His first assignment was with WGY, to which he went answering a call for a radio mechanic when it was an announcer that was wanted. He took the job as announcer. During the Byrd expedition to Little America he announced the programs broadcast to the Byrd party. One of his most treasured possessions is a letter from Admiral Byrd congratulating him on his marriage.

Radio Announcers



DAVID ROSS—You'd never guess, when you thrill to the cultured, beautifully modulated tones of this famous announcer, that his first commercial use of his voice was bellowing "Yuxtry!" over a bundle of newspapers in New York traffic.

David Ross has come far since his poverty-stricken boyhood. He is at heart a poet, a tremendous reader, a thinker. He has one of the most sensitive and charming personalities in radio, and a voice that goes with it. His favorite program now is announcing the opening poem in "Arabesque," one of the oldest sustaining programs on the air.



HARRY VON ZELL was born July 11, 1906, in Indianapolis, Indiana, and catapulted into radio (to use his own expression) in one of the strangest fashions on record. Harry was taken to a California radio studio one day apparently to hear a broadcast. But it was really an audition. Harry's name was called out, and there was nothing to do but—sing!

His chance for national fame came when Paul Whiteman went on the air. From 250 applicants to fill the shoes of Ted Husing, Harry was chosen. Von Zell was married in 1925 and has a son, Kenneth Harry, aged 3.



WELL KNOWN



"The Modern Baron Munchausen"—That's what they call JACK PEARL. And, if you've heard his weird tales over that Magic Carpet program, you know he deserves the title. And, because he made it an amusing art instead of a vice, he gets paid for telling whoppers.

Jack got his first taste of Broadway in the stock room of the Shapiro Publishing Company. Finally, offered \$12.00 a week to appear in a Gus Edwards chorus containing Walter Winchell, Georgie Jessel, Eddie Cantor, Eddie Buzzell and the Duncan Sisters, Jack held out for \$15.00 and didn't get it! Played stock, vaudeville, and burlesque until the Shuberts signed him as a Ziegfeld Follies headliner.

Jack is not superstitious. He's just careful. That's why he carries untold lucky pieces, a chunk of wood in every pocket and has personally collected the world's largest and most varied collection of stray needles, hairpins, safety pins and common, ordinary, everyday pins.

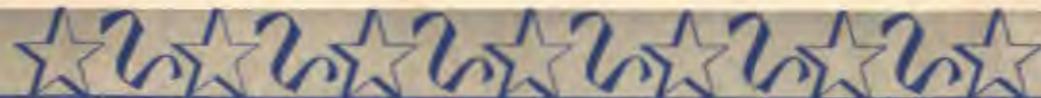


Radio Stars . . .



RUTH ETTING—was born in David City, Nebraska. After graduating from her home-town high school she went to Chicago to study fashion design at the Academy of Fine Arts. She still designs and makes most of her own clothes.

She got her start by dancing in the chorus of one of the Chicago night-clubs to help pay her tuition. Later she took to singing. Her singing of one of the many songs identified with her—"Ten Cents a Dance"—may be considered partly responsible for the reforms since made in the public dance halls of New York. Before this, little was known of the plight of the "taxi-dancer." Ruth has appeared in four editions of the "Follies" and with Ed Wynn in "Simple Simon." She sings over the radio, on the stage and screen, and makes best-seller phonograph records.



WELL KNOWN



Good evenin', folks, this is SINGIN' SAM—or Harry Frankel, to get behind the scenes. A veteran in the show-business, Sam was born in Danville, Kentucky. He left high school to learn a trade, but soon abandoned this and joined a minstrel show, with which he was featured, at 17, as the "boy basso."

He made his debut about two years ago over a Cincinnati station, in a program advertising a friend's lawn-mower business. As a result of the program, the company got more orders than it could fill, and another sponsor engaged him to continue over the air. He spends little time in rehearsals, and transposes a song at sight—for few are written low enough for his voice. Yet he has never taken a music lesson and cannot play the piano, in spite of the fact that he once worked in a piano factory.

Radio Stars . . .



LOWELL THOMAS—has crammed more living into forty years of life than any man on earth. He was born in Cripple Creek, Colorado, and started life as a gold miner when he was eleven. He worked his way through college, headed two expeditions to the sub-Arctic, and became a lecturer—all before he was twenty-five. He was assigned by the President to record the history of the World War, and with notebook and camera he visited every battlefield. He discovered T. E. Lawrence, the mysterious white leader of the Arabs, and was an eye-witness of the German Revolution.

Lowell Thomas has addressed more people from the lecture platform than any living man. His talk on Lawrence and Allenby was given 4000 times to more than 4,000,000 listeners. He has found time to write 17 books. He began broadcasting in 1930, and is probably the best-known commentator on world events.



WELL KNOWN



MORTON DOWNEY, the silver-voiced tenor, was born in Wallingford, Connecticut, and at the age of three was already displaying those vocal qualities for which he is now famous. He once attended donkey-engines in a freight-yard, and later sold phonographs at a salary of \$15 a week—of which he got \$8. Not many years later his own records were best sellers!

He is married to Barbara Bennett. When he first sang over the radio, from his own Club Delmonico, he made a tremendous hit. Stage appearances brought him \$5000 weekly. Today he is probably the biggest individual money-maker in radio. In 1919 he sang with Paul Whiteman and made several European trips with the King of Jazz. He held a French horn for effect, and people thought he "sang quite well for a musician."



Radio Stars . . .



MYRT AND MARGE—or Myrtle Vail and daughter Donna. In private life, Myrt is the wife of George Damerel, famous as the Prince, during the long run of Franz Lehár's operetta "The Merry Widow." Myrt's romance was a backstage affair—as most of her life has been. Once she tried chicken farming, with real estate as a side-line. But the crash came—and real estate values went.

So did Myrt—she went to P. K. Wrigley with the idea and script for a radio program. Her idea and script were accepted and Myrt and her daughter—now known as Marge—soon edged their way into radio popularity. Myrt has a boy, George, Jr., 14 years old, enrolled at a California Military Academy.



WELL KNOWN



"Oh, Mrs. Bloom!" Mrs. Bloom's caller is none other than Gertrude Berg, young originator of the widely known "RISE OF THE GOLDBERGS," and, as well, post-graduate student at Columbia University, short-story writer, vocalist and painter.

The present Jake Goldberg is James R. Waters, famous Jewish dialect comedian of Potash and Perlmutter renown. Sammy, the boy, is Alfred Corn, and Rosie is Rosalyn Silber—both graduates of the NBC Children's hour, broadcast every Sunday morning.

The rise of the Goldbergs has been truly rapid. Beginning their program November 10, 1929, the "Goldbergs" have risen to great heights of popularity among listeners who appreciate genuine human interest in their programs,



Radio Stars . . .



When the moon . . . Hello, Everybody, this is KATE SMITH! . . . Twenty-three years ago, Greenville, Virginia, did not know that the chubby little baby girl voicing the first few notes of her career would one day be one of the nation's most popular radio entertainers.

During the War, when Kate was only 11, she appeared at training camps, with pig-tails still down her back, and sang for the doughboys. Ex-Speaker Longworth and Presidents Wilson and Harding were also entertained by her. Kate has been chosen the air's favorite woman singer and received the greatest margin of votes recorded in the voting for the all-American radio team. She broke records at the Palace Theatre in New York with an 11-week run. She is a tireless worker and if it weren't for her splendid physical vitality might long before this have suffered a breakdown. But not Kate. No-siree. Kate keeps right on! She is also appearing in a new movie film.



WELL KNOWN



TED WEEMS and his orchestra. Ted Weems is the only orchestra leader in the Congressional Library's "Biographies of Great Men," where he's listed as Wilfred Theodore Weymes. Incidentally, that makes him a direct descendant of Angus Weymes, the inventor of the bagpipe. And, just to prove his heritage, Ted has invented two astounding musical appliances—the goofus horn and the mellohorn.

When you listen to his scintillating music you might also like to know that Ted follows every fire engine that crosses his path, and that his chief ambition is to find just one piece of jazz that hasn't been stolen from at least fifty classical compositions. He'll retire then.

Radio Stars . . .



Bong . . . Bong . . . Bong . . . **THE ENO CRIME CLUB!** Here is that famous group that regularly becomes immersed in the most hair-raising adventure—of crime, political intrigue, clever detective work, mystery.

The well-known private detective or Scotland Yard inspector who invariably baffles the attempt to over-ride justice or murder the heroine, is the only American-born member of the regular cast of Eno Crime Club. He is **Edward Reese**, Johns-Hopkins graduate, world-traveler, collector of rarely bound books, widely experienced actor. He played opposite Fay Bainter in the famous "East is West." Was also South Atlantic 220-yard indoor swimming champion. A versatile fellow, what?



Which would YOU rather Sit on . . . ?

A Wobbly Ladder or a Solid Chair



IMAGINE sitting on top of a ladder, like this! Even if the base were firmly fixed to the floor, you would feel insecure.

With all your weight on the top-most rung, a little push, a little jar, even a slight vibration in the room, would make you sway and tremble like a tree-top in a breeze. Your position would depend on only two supports, the two legs of the ladder. You would find it difficult—yes, practically impossible—to keep from moving back and forth.

But sitting in a chair . . . well, that's a different matter! There, you are braced. Four strong supports uphold your weight. You are as safely anchored as a rock. No jar or jolt, no vibration in the room, will get you out of place. The four strong legs of the chair beneath your weight are a sure guarantee of fixed, immovable security.

THERE are more than thirty elements in every radio tube, no matter what the make—tiny pieces of wire and delicate bits of metal. When the tube is made, these fragile elements are properly adjusted at the plant, placed in just the right position to provide the clear, sweet tone-reception that your set was made to give. But will they stay that way? Unless they do, unless these fragile elements remain in perfect adjustment, your set cannot perform the way it should. Jarred in shipment, bumped in handling, subjected to vibrations every time you play your set, the delicate adjustment of these fragile elements is apt to be impaired.

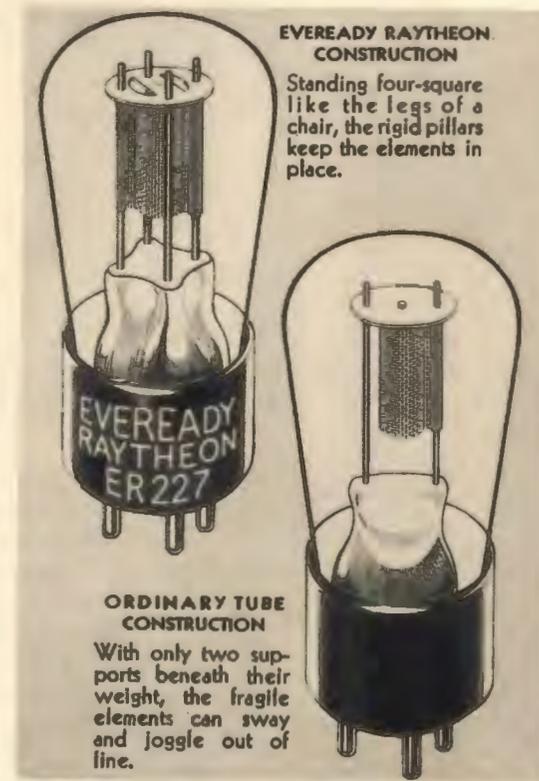
With ordinary two-support tubes this chance is ever present. You can never be sure that the tubes you buy from your radio dealer have retained their factory adjustment through the bumps and jolts of shipment and handling, to say nothing of vibration while the set is being played. The tubes may light, may test and give



reception, but they will not reproduce the fine, clear, realistic tone which is modern radio at its best. Eveready Raytheon 4-pillar tubes, on the other hand, come to you exactly as they leave the laboratory. Four strong pillars keep the elements in place, maintaining the hair-line accuracy with which they were assembled. And because of their unique construction, they will stay that way throughout their life. Heavy vibrations caused by the dynamic speaker, knocks and bumps as the set is moved or touched—the slight mishaps that ruin ordinary tubes leave Eveready Raytheons unaffected.

There is nothing mysterious in this unique construction. The engineering principle employed is simplicity itself, and older than the pyramids of Egypt. Applied to radio tubes, however, it has set new standards of reception. Thousands of Eveready Raytheon tubes, picked at random from the stocks of dealers and tested in direct comparison with other makes, have proved the value of this application. Because of their patented 4-pillar construction, which no other tube can use, Eveready Raytheons invariably show the highest degree of product uniformity and operating characteristics.

Tubes are the heart of a radio set. The best set ever built is only as good as its weakest tube. To enjoy the ultimate in modern radio, try out a set of Eveready Raytheons. Put one in each socket of your set, and note the astonishing improvement in reception.



EVEREADY RAYTHEON CONSTRUCTION

Standing four-square like the legs of a chair, the rigid pillars keep the elements in place.

ORDINARY TUBE CONSTRUCTION

With only two supports beneath their weight, the fragile elements can sway and joggle out of line.



WELL KNOWN



THE GLOOM-CHASERS—COLONEL STOOPNAGLE AND BUDD. The Colonel—really F. Chase Taylor—resigned his position as vice-president of a Buffalo stock brokerage firm to devote his entire time to radio, following the success of his and Budd's comedy act over WKBW and WMAK, Buffalo stations. He can make himself up to look exactly like Herbert Hoover, and his favorite sport is going to fires.

Budd—or Wilbur Budd Hulick—has been a college football star, saxophone player, orchestra leader, crooner, announcer, continuity writer, radio production man, actor, soda clerk and commercial representative for a telegraph company. Budd is married to Wanda Harte, vocalist, and recently assumed the responsibility of being a papa. The little Budd is a girl, and her name is Anne Louise.

Radio Stars . . .



BURNS AND ALLEN—George and Gracie—or, if you will, Mr. and Mrs. George Burns. When these now widely known comedians went on the air, George, who wrote the act, answered Gracie's questions, always giving what he thought a funny retort. But, as he explains, the people laughed at Gracie's questions and didn't even crack a smile at his answers. So they decided to reverse the operation. Now Gracie does the answering in her own inimitable manner.

"Now that you're going in for acting," says George, "I suppose Ruth Chatterton will have to look to her laurels."

"But I don't want to be a comedian," replies Gracie.

"A comedian?"

"Of course, aren't Laurels and Hardy comedians?"

"All right, Guy!"



WELL KNOWN



THE BOSWELL SISTERS. Born in New Orleans, three-quarters French, and each only a year separated from the other—Martha is eldest, Connie next, and Vet the youngest—the Boswell Sisters have always done everything together.

As children they played the time-honored trio of violin, cello, and piano. Later they laid aside the trappings of classicality—the St. Louis Blues replaced Brahms, and saxophone, banjo, and piano replaced the time-honored trio. But these were still later to be replaced by three pleasing feminine voices—the incomparable instruments on which the Boswell Sisters have now won their way to radio fame. They first broadcast on the California Melodies program, from Los Angeles, over a nation-wide hook-up.



Radio Stars . . .



PAUL WHITEMAN . . . is the only leader of a modern dance orchestra mentioned in that famous red book, "Who's Who in America." The son of the supervisor of music in the public schools of Denver, Colorado, at the age of seventeen, Paul was chief viola player in the Denver Symphony Orchestra. In 1915 he held the same position in the World's Fair Orchestra at San Francisco.

During the War he was leader of a Navy band, and after the Armistice returned to San Francisco where he organized his own orchestra. Whiteman's orchestra was the first to appear before a microphone, in the early days of radio. Whiteman has a son, Paul, Jr., who, at seven years of age, wields a fiddle and gives promise of following in his daddy's famous footsteps.



WELL KNOWN



BUCK ROGERS IN THE 25th CENTURY—
Strap on your degravitator belts, throw your imagination into high-speed and go skyrocketing through space for 500 years into the future. That sounds hard to do. But a twist of your radio dial to Buck Rogers and you're there.

Matthew Crowley, who plays Buck Rogers, brings to the air stage experience of many years, having played in "Broadway,"

"The Front Page," with Alice Brady in "Ladies of the Jury," "Oh Promise Me" and others.

In the part of Buck Rogers, the war veteran who is gassed for 500 years and awakes to a new world, he is making the hit of his career.



Radio Stars . . .



FRED ALLEN, popular stage star, who was starred with Libby Holman and Clifton Webb in the "First Little Show", and later in "Three's a Crowd", was born in Boston, Massachusetts. He began his stage career as a juggler in vaudeville, but later gave it up to juggle "gags." He plays the sax, the banjo, and other instruments.

While other stars of the stage took to radio, Allen's theatrical work kept him too occupied for time on the air. But now he, too, has taken to the microphone and brought to radio his special type of comedy. He is married to Portland Hoffa—his "stooge" in the show business as well as on the air. He writes his own material for his programs and personally supervises the production of it.



WELL KNOWN



JACK BENNY—Can you imagine Jack Benny silent? He was once—just a vaudeville violinist, who never opened his mouth. Then came the War. Jack, a gob in the Navy, was drafted to play at a Seamen's Benefit Show. Applause came, but no contributions. So he laid down the fiddle and talked. The money came in, and the laughs. And he's been talking ever since.

As gag-man, wisecracker, monologist, Jack became a headliner. He broke into the talking pictures as master of ceremonies in the Hollywood Revue. And he might have stayed under the Klieg lights if he hadn't got married and brought his bride east for a honeymoon. Before he'd been in New York a week, Earl Carroll had him in the Vanities. Thence it was only a step to the broadcasting studios. He still makes frequent stage appearances but likes radio best. Writes his own continuities.

Radio Stars . . .



ANDREA MARCH—This little Chicago girl—she's only seventeen—has been drawing the family to the loudspeaker for several months. Her real name is Audrey Marsh, but she changed it to distinguish her from another radio singer of similar name.

Andrea is a brunette and a contralto, and she's looked on as a rising star in radio circles. At present she's teamed up with Ted Weems' Orchestra. Now don't you wish you had a television set?



WELL KNOWN



JONES AND HARE—Billy and Ernie—maybe you still think of them as the Happiness Boys, or Heel and Toe, or some of their other program names. For this couple has been broadcasting continuously since radio was a howling infant. Eleven years on the air have only deepened the affection of radio fans for their voices, and their humor.

Billy and Ernie were born on the same day of the month. Their mothers' maiden

names were the same. They are the same height—the same weight—and now they're even beginning to look alike. They'll never forget the strenuous night when their first program went on the air, in 1921, from the old make-shift studio of WJZ, and they had to sing and joke for ninety solid minutes!

Radio Stars . . .



GUY LOMBARDO once got \$15.00 a performance for his orchestra. That was in the early days when, with his brothers, Carman, Liebert and Victor, his orchestra was—well, just another dance orchestra. But Guy rebelled against "hot jazz," searched about for a rhythm of his own, and found it. Try to get Guy Lombardo and his Royal Canadians for \$15.00 a performance now!



The soft legato tempo which he hit upon has made his orchestra one of radio's favorites. Guy is 29 years old and comes from London, Ontario. His chief pleasure, at present, is towing Little Jack Little and George Burns on aquaplanes behind his speed-boat. Guy directs his orchestra with his violin bow.



WELL KNOWN



WALTER O'KEEFE—He's as Irish as his name, this Master of the Magic Carpet, though he was born in Hartford, Connecticut, a son of the comedian, Michael O'Keefe.

He studied in England as a boy, then came home and worked his way through Notre Dame University, rooming in the home of the great "Rock" during his first year. He took part in college musical shows, but at 18 he left to enlist in the Marines, returning after the War to graduate. While stricken with infantile paralysis, he began to write songs, and soon was engaged on a Hollywood contract. Later he appeared with Ernest Truex and Beatrice Lillie in the "Third Little Show." His versatility as a singer, comedian and master of ceremonies gave him his opportunity in broadcasting, and he has already made a ten-strike on the air. **OKAY O'KEEFE.**

Radio Stars . . .



JANE VANCE—Mmmm! You've heard this young lady singing the blues when Paul Whiteman's band plays from the Biltmore Cascades in New York. Now you know what she looks like.

This is not Jane's usual singing costume. It's one she wears in her leisure time in summer, ornamenting one or another of the Long Island beaches. Miss Vance stopped being a Northwestern University co-ed to come east and score in radio. No wonder the Northwestern Wildcats are wild!



WELL KNOWN



GEORGE OLSEN—who has his own way of directing his music. Paul Whiteman waves a long baton. Rubinoff plays a violin. Rudy Vallee carries a saxophone. But George sits on one side of the platform and—grins!

George was born in Portland, Oregon. His father was head of a moving and storage firm. The first sight that greeted George's adolescent eyes was a huge sign announcing his father's business activities: WHO MOVES THE WORLD? OLSEN, OF COURSE! George, Jr., grinned at this and perhaps took it as a sort of motto for his own life. But instead of juggling pianos in the moving business, George decided to jiggle them for himself. And has he made a success of it? You know the answer!



Radio Stars . . .

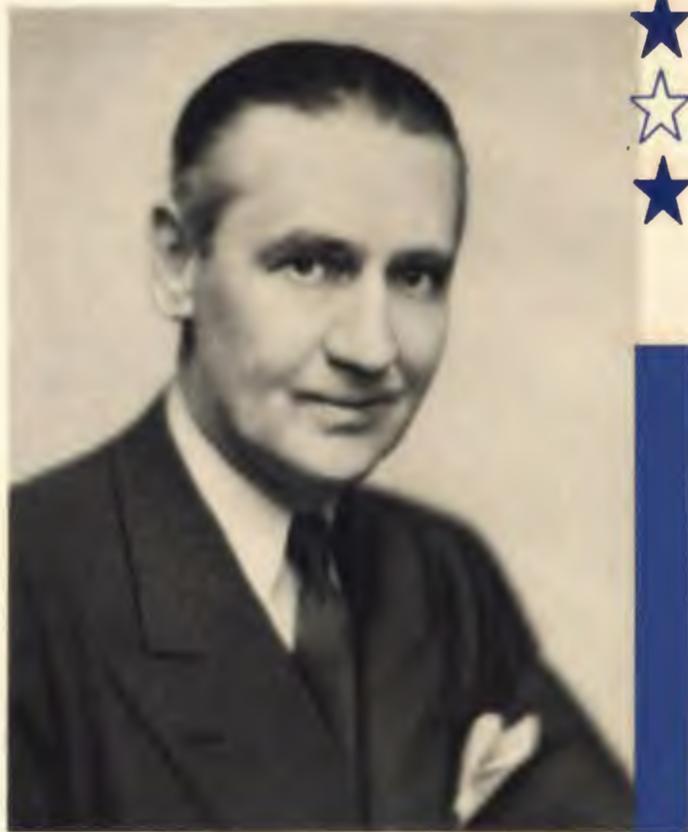


ETHEL SHUTTA—pronounced "Shut-tay"—in private life, Mrs. George Olsen. Musical comedy singer, motion picture actress, radio star, wife, and mother. For not the least of Ethel's varied activities is taking care of Charles, five, and George Olsen, Jr., three.

The day Ethel sang her first song over the radio, she played 18 holes of golf, made a movie short, went to the dentist, and—get this—bought her husband a new suit of clothes. Then, after the broadcast, she went out with George and danced until 3 o'clock in the morning. That's energy for you!



WELL KNOWN



EDWIN C. HILL was once referred to by a New York columnist as the best dressed newspaper man in the Metropolis. His studio appearance confirms that opinion. During the winter, his favorite costume is the short black coat with striped trousers. He has iron-grey hair and usually wears pince-nez glasses attached with a black silk ribbon.

He has been in the newspaper business ever since his graduation from the University of Indiana. He made the record of being the first cub reporter on the New York Sun paid for space in less than four months of his employment. He was born in Aurora, Indiana.



Radio Stars . . .



ETHELYN HOLT—Stenographer De Luxe. Who wouldn't want to be in the shoes of Meyer Mizznick—"Meyer the Buyer"—otherwise Harry Hershfield? For Ethelyn Holt is none other than "Mollie," the charming secretary of this comic cloak-and-suit character.

You have eyes and we don't have to tell you that Ethelyn is one of those alluring blondes. But it takes more than that to succeed on the air, and Ethelyn has what it takes.



WELL KNOWN



EDDIE AND RALPH—Eddie East and Ralph Dumke—500 pounds of comedy on the hoof! This team has made a fortune and convulsed millions of listeners by kidding the "household hinters." Maybe you've wondered where "My old home town" actually is. Well, the fact of the matter is, they were both born in Indiana.

Eddie comes from Bloomington—Ralph from South Bend. Yes, he went to Notre Dame. No, he didn't play football—long. As he tells it, "Rockne saw me poke one of his star guards in the eye with my elbow one day—by accident, of course. And he decided the Irish team could get along without me."

Big as they are, the boys simply won't diet. They're one of the few comedy teams that improvises its programs during the broadcast.

Radio Stars . .



JANE FROMAN—Christened Ellen Jane, back in St. Louis in 1907. Slim, dark and vivacious. Went to the University of Missouri and set out to be a journalist, but happened to sing "St. Louis Blues" at a party in Cincinnati, and was promptly signed to a contract by Crosley of WLW. Now croons the blues from the NBC Chicago studios.

Jane designs her own clothes and is one of the most beautifully dressed women in radio. Her favorite recreations are golf and humming tunes to the bears in Lincoln Park Zoo.





RAY KELLY—One of the best-known producers of sounds imitating other sounds is Ray Kelly, sound effects engineer of NBC. Mr. Kelly, through perfectly harmless means, is able to produce over your radio the sound of a wild beast crashing through the jungle in a mad charge, or of a locomotive rushing at great speed through the night, while perhaps thunder booms and lightning crackles along the telegraph wires.

Kelly recently invented a one-man railroad for use in reproducing the various sounds of a locomotive in action over the air. He spent hours in the Sunnyside, Long Island yards of the Pennsylvania Railroad, lying near moving trains, listening as cars passed over jointed tracks, carefully listening and memorizing the chugs and puffs of the locomotives, the clickety-click of the trucks on the tracks. The apparatus he developed out of this experience is housed in a wooden box three feet square. From it, Kelly can release at will most of the noises heard in railroad operation.

How Sound Effects *are Produced*

AN actual pistol shot in a broadcasting studio would wreck hundreds of dollars worth of equipment. Yet, when dramas are enacted in which a pistol is fired, the report of it must be heard. How to simulate this sound is one of the problems of "sound effects"—an important matter in radio-broadcasting.

Through "sound effects" certain dramatic situations apart from the spoken parts of the actors, scenery, and incidental but nonetheless important happenings, like the closing of a door, are brought to the radio audience. They enable the radio audience to "see" through its ears.

When a wind and rain storm is needed, some one crumples a wad of tissue paper close to the microphone, while some one else cranks a wind-machine—a square box with a grating through which actual wind escapes, and some one hammers on a large, tightly stretched square of sheep-skin, which produces the sound of thunder. If the occasion calls for heavy rain, a revolving cylinder, containing dried peas, is turned.

When you hear a train come into a station, hidden from your





view is an air-pump, which supplies the hiss of air-brakes, a three-legged, iron implement, which is scraped across a sheet of resined glass, gives the sound of brakes squeaking, and a phonograph record, on which is recorded the actual

puffing of an actual engine, and sometimes its actual whistle.

The roar of a crowd at a football game is achieved similarly, through the means of a phonograph record, recorded at a game.

A specially constructed electric motor imitates the sound of a motor-truck—perhaps a beer-truck, trundling through the night, with revenue officers in pursuit of it. This same motor reproduces the sound of a motor-car.

Alarm clocks with bells deadened have been used to produce the sound of riveting machines.

When the dramatic action calls for a diver descending into dark, liquid depths, some one blows into a glass of water, through a soda-straw, to give the effect of air-bubbles rising from the diver's helmet.

Volleys of applause, when the scene is in a theater, are frequently the sound of slats being turned on a wheel.

When some one, in whose fortunes you are vitally interested, leaves an imaginary room in an imaginary burst of anger, the sound of the slamming door comes from one of the sound effects crew, who, at just the right moment, slaps shut the lid of a cigar box. Doors that close more subtly, as when a thief enters a



room at three o'clock in the morning, are actually doors, constructed in the studio. Windows, too, are generally real—although of course they have no wall attached to them. They are sheer frame.

A quickly smashed match box is the ghost of a dropped egg.

When some one walks up a flight of steps in your radio, in the studio a sound effects man is tramping on a desk, which he occasionally kicks to give the effect of a few steps missed by the supposed climber.



a flat stick, is also used. Airplane motors are simulated by the use of electrically whirred straps that beat against drum-heads at varying speeds, ranging from the slow, uncertain sputter of warming motors to the high-pitched drone when the pilot "gives it the gun."

The next time you hear a ship dipping its prow into gigantic waves that wash up over its deck with a shivering roar, try to picture a sound effects man rolling half a dozen marbles or shelled peas over the head of a bass drum.





7 Reasons why You should Demand



TRADE MARKS

4-PILLAR RADIO TUBES

1. Better reception—The rugged construction of Eveready Raytheon 4-Pillar Tubes assures the clearest, most realistic tone of which any radio is capable. Jolts, jars and vibration, which ruin ordinary tubes, leave 4-pillar tubes unaffected.

2. Uniform tubes—The operating characteristics of Eveready Raytheon Tubes reveal a high degree of uniformity. As a result of the 4-pillar construction, the amount of variance between individual tubes is considerably less than in the case of any other make. There are no weak tubes in a set of Eveready Raytheons.

3. Longer life—Greater rigidity, provided by the 4-pillar construction, results in longer life. Eveready Raytheons outlast all other makes.

4. Quick heating—Eveready Raytheons heat up as quickly as any other make of tube—more rapidly than most.

5. Made in all types—The Eveready Raytheon line embraces tubes for all makes and models of receivers. Special tubes for talking pictures, television and other industrial uses are described in separate bulletins which are available upon request.

6. Patented construction—Eveready Raytheons are covered by all basic tube patents. In addition, the unique 4-pillar construction is patented, and no other tube can use it.

7. Low cost—Eveready Raytheons cost no more than ordinary tubes. Therefore, in view of their longer life, they are the most economical tubes on the market.

