

Long Wave
Short Wave
News Spots
& Pictures

MICROPHONE

THE ORIGINAL U.S. RADIO NEWSPAPER

5
Cents
the Copy
\$1.50 Year

Volume III, No. 26

WEEK ENDING JULY 6, 1934

* Published Weekly

This and That

By Morris Hastings

FASHIONING a concert program is an art of which only a few can pretend to be masters. Fewer on the radio than on the concert stage.

And yet there are some radio figures who deserve praise for the well-balanced, interesting programs they have recently presented. Notably, FRANK BLACK, ERNO RAPEE, HOWARD BARLOW (occasionally) and whoever it is that selects the material for the Sunday Morning Musicale programs.

The trouble with the others is that they persist in differentiating between the ordinary concert audience and the radio audience. They forget that many who tune in on a symphonic concert also actually go to concerts in the concert-hall.

They play DVORAK'S "New World" Symphony or his most familiar Slavonic dances rather than less hackneyed symphonies by the same composer; or they offer SMETANA'S "Bartered Bride" Overture instead of his equally tuneful and more dramatic "Moldau"; or they choose the Fifth or Seventh Symphonies of BEETHOVEN when many would prefer to hear the Eighth or Sixth Symphonies.

As for LISZT, his "Les Preludes" and "Liebestraume" have been done to death on the air. I find it difficult to believe that the former composition has the

(Continued on Page 15)



Mr. HASTINGS

McNamee Defends Broadcast Of Bout

Radio Seen As Aid To Diction

Professor Says Jazz Is Helpful

Radio makes people more careful of their speech. Jazz induces a liking for good music, and the scope of good music that can be played over the air is constantly widening. Such are the opinions of JOHN C. SCANNELL, professor of English at the School of Business Administration at Boston University.

Professor SCANNELL has been broadcasting this Spring in a series of talks similar to ALEXANDER WOOLLCOTT'S Town Crier programs. In an exclusive interview with The MICROPHONE, Professor SCANNELL brought the mind not only of an educator, but of a radio listener, to the discussion.

"In recent years I have been more aware than ever of the power of radio in making my students more careful of their spoken and written English," he said.

"I believe that the constant good and effortless speech of radio announcers and showmen, which enters people's homes through radio, often sets an example that the younger members of families will follow. Popular radio personalities like Ben Bernie and Milton Cross have a tremendous influence.

"The constant use of good diction on the air is making people universally critical.

(Continued on Page 15)

Politics In Radio

Commission Will Become A "Football"

By The MICROPHONE'S Special Washington Correspondent

PRESIDENT ROOSEVELT'S new Communications Commission presently to assume control of the radio business will become a football of politics in the national elections this year, unless the members watch their steps closely.

That view was expressed to The MICROPHONE'S Washington correspondent by Senators and Representatives who have kept close tab on the outgoing Federal Radio Commission.

The power of radio in molding public opinion is no longer challenged. It ranks on a par with the cinema and press, these observers pointed out.

The new Commission comes into power in the midst of charges and denials that the old Commission has been under domination of the Democratic National Committee and that radio censorship has been artfully imposed with a view to protecting the ROOSEVELT "New Deal" from attack.

Senator SCHALL, Republican, of Minnesota, repeatedly on the floor of the Senate charged the Radio Commission with censorship. Some newspapers have been making similar attacks.

The Commission called the New

Answers Critics



GRAHAM MCNAMEE, ace announcer for the NBC, explains in the accompanying exclusive interview his recent broadcast of the BAER-CARNERA prize-fight.

York Herald-Tribune for proof of censorship charges made by it and evoked not only a refusal but further attack.

That Congressmen have brought pressure upon the Commission to favor constituents seeking licenses

(Continued on Page 3)

Made Only One Error, He Insists

For whose benefit should a championship boxing bout be broadcast?

For the benefit of those technically-minded people who know about boxing?

Or for the benefit of the many more who never have attended a prize-fight or who never expect to attend one, but nevertheless are interested in hearing the event described?

GRAHAM MCNAMEE, ace announcer of the NBC, contends that it is for the benefit of the latter, the greater percentage, that such a sports event is broadcast. So he answers criticism of his announcing of the recent BAER-CARNERA prize fight.

"I believe," Mr. McNamee stated in an exclusive interview with The Microphone, "that 90 or, more truthfully, 98 per cent of those listening to the broadcast of the Baer-Carnera championship fight knew nothing about the technicalities of prize-fighting.

"But that 98 per cent did want to know what was going on in the ring. And I truly believe that I gave a faithful account of what was happening.

"In checking the record of my broadcast with the technical accounts of the fight I find that I made only one error. I said that Carnera was knocked down in the

(Continued on Page 15)

Pictures

- Colonel LEMUEL Q. STOOPNAGLE, a drawing Front Cover
- GRAHAM MCNAMEE, NBC announcer Page 1
- JOY HODGES, vocalist Page 2
- ROBERT SIMMONS, tenor Page 3
- MARTHA MEARS, contralto Page 4
- MAX BAER, pugilist Page 5
- ALEXANDER WOOLLCOTT, author Page 5
- MARY COURTLAND Page 6
- JOHN BARCLAY and GLADYS SWARTHOUT, singers Page 7
- ELAINE MELCHOIR, actress Page 8
- RUBY WRIGHT, vocalist Page 10
- IGOR GORIN, baritone Page 12
- RICHARD HIMBER, MORTON DOWNEY, DAVID ROSS, REINALD WERRENATH Page 13
- LUD GLUSKIN, orchestra leader Page 14
- EDDIE PEABODY, banjoist Page 15
- RAYMOND PAIGE Back Cover

U. S. to Hear Danish King

CHRISTIAN X, King of Denmark, will be heard in a special broadcast from Copenhagen, Denmark, during the celebration of the 25th annual Danish-American Day in that city. His address and other events will be re-broadcast here over the NBC-WJZ network at 10 A. M. on July 4th.

RUTH BRYAN OWEN, American Minister to Denmark, also will speak to the American audience and will translate the King's address and that of THOMAS STAUNING, Danish Prime Minister.

The audience of 40,000 people in the park in the Danish capital will sing their own and the American national anthems. LAURITZ MELCHOIR and FRIEDA LEIDER, Metropolitan Opera stars, now vacationing in Copenhagen, will be heard in numbers appropriate to the celebration.

One of the events will be the dedication of a log cabin built of timbers sent from each of the 48 states by Danes in America.

News Flashes

- A.M.
- 7.15 WNAC
 - 8.00 WAAB WEAN WORC WMAS WICW WLBZ WNBH
 - 10.45 WBZ
 - 10.30 WABC network, WEAJ Network (Tues., Thurs. 10.45)
 - 10.45 WJZ Network

- P.M.
- 12.01 WBZ
 - 12.20 WNAC
 - 1.30 WEAN WICW WFEA WORC WLBZ WNBH WMAS
 - 3.00 WAAB
 - 6.00 WNAC WICW WFEA WORC WMAS WLBZ
 - 6.30 WEAN WNBH
 - 7.00 WAAB WLBZ
 - 9.45 WAAB
 - 11.00 WNAC WEAN WICW WFEA WORC WMAS WLBZ WNBH
 - 11.00 WBZ
 - 11.15 WEAJ Network; WABC Network
 - WJZ Network (Wed. 11.45, Sat. 11.30)

SUNDAYS

- A.M.
- 8.45 WNAC WEAN WICW WFEA WMAS WLBZ WNBH
 - 11.00 WBZ WEAJ-WJZ Network
- P.M.
- 6.00 WNAC WEAN WICW WFEA WLBZ WMAS WORC WNBH
 - 6.45 WAAB
 - 9.45 WAAB
 - 10.45 WBZ
 - 11.15 WNAC WEAN WICW WFEA WORC WMAS WLBZ WNBH

Air Display Broadcast

One of England's three great annual military pageants, the Royal Air Force display, will be pictured for the American audience in an international broadcast from London on Saturday, June 30, over the NBC-WEAJ network.

The spectacle, in which more than 200 airplanes will take part, will be described by BBC announcers at Hendon flying field, just outside of London.

The pageant will be heard at 10 A. M. Special maneuvers, including an attack on the city by fighting planes and bombers; unusual mass formations including a flight of nine planes hooked together by elastic ropes, and exhibitions of synchronized acrobatics will be included in the display.

The air pageant, which ranks with the Aldershot Tattoo and the Naval pageant as a brilliant and thrilling spectacle, will be viewed by thousands, including members of the Royal Family.

This year's pageant will be the 15th annual Royal Air Force display.

Contents

- News Flashes Box Page 1
- GRAHAM MCNAMEE defends his announcing of the BAER-CARNERA prize fight Page 1
- ROBERT SIMMONS and his career Page 3
- Station Directory Page 4
- Educational Box Page 4
- Radio Lane by JIMMY J. LEONARD Page 5
- Editorials Page 5
- Studiosity by LES TROY Page 5
- Beauty Box Theatre and the operettas presented there Page 7
- WEEI Page Page 11
- Police Radio Box Page 12
- The Champions and their guests Page 13
- Short Wave Directory Page 13
- Reflections by DIANA HERBERT Page 15
- Nimblewits by EVERETT SMITH Page 15
- Hollywood and Radio by RAYMOND PAIGE Back Cover

"One-Lunged" 100-Watt Stations About to Freckle United States

Commission Considering Applications

By The MICROPHONE'S Special Washington Correspondent

Facing President ROOSEVELT'S new Communications Commission when it begins to function July 2 will be a batch of applications for licenses to operate 100-watt radio broadcasting stations.

Indications were that the country will be freckled with these "one-lungers."

The DILL-RAYBURN act creating the new Communications Commission authorizes it to grant applications for these low-powered stations "if the commission finds that such stations will serve the public convenience, interest or necessity" and that their operation will not interfere with the "fair and efficient" radio service of other licensed stations.

This experiment of the "New Dealers" is being closely observed by old timers in the radio field.

The Commission in granting applications for the "one-lungers" does not have to consider whether the zone in which the station is to be located already has a fair proportion of radio channels.

There are now about 600 broadcasting stations. More than half of the states already have their full quotas.

In the Congressional debates on the 100-watt stations it was argued that sparsely settled Western and Southern states would jump at the opportunity to establish some of these local broadcasting plants.

But now come reports that in the larger urban centers there also is a demand for such licenses. As these small-powered stations could fairly well blanket an area like Boston, New York, Philadelphia, Chicago and other metropolitan centers, much interest was being manifested in the results.

Those who have broadcasting licenses expect the commission to be careful that the "one-lungers" do not interfere with existing facilities.

Radio Board Enters Politics

(Continued from Page 1)

is generally accepted. The power to revoke a license is equivalent to the power to destroy.

Though President ROOSEVELT has made it plain he will countenance no interference by the Commission with free speech, the charges have continued.

It was noted that the law specifically states that there shall be no favoritism in radio time for political speeches. The broadcasters are supposed to give opposing candidates equal opportunity to express their views.

President ROOSEVELT'S new commissioners serve under recess appointments. They will have to face the Senate firing line on confirmation when that body reconvenes in January. Meanwhile, the Congressional campaigns and November elections, will have taken place.

Radio Helps Serious Singer On His Way, Says Robert Simmons

Was Concert 'Find' Back In The Year 1929

By ROBERT SIMMONS

FROM the days when I grew up in a Methodist parsonage in Fairplay, Missouri, I have wanted to be a radio performer. But how differently I now visualize what I set out after!

After hearing good music in my home and at school and thinking chiefly of a concert career, I started off, like all ambitious young Americans, to lick the world. Boston was my destination and the New England Conservatory of Music my goal.

That was 12 years ago—the Fall of 1922. I spent six years in Boston, graduating from the New England Conservatory of Music in 1926 and from Boston University in 1928. With a year devoted to study in Germany, I arrived in New York in 1929 to essay a radio career.

Back at old Marion Academy in Missouri and later at Washington University in St. Louis, I had been steeped in the classical tradition. At Boston I was all the more immersed in the deep waters of classical literature.

There was no compromise then with the modern musical trends.

In my New England stay I studied the masters, practiced many weary hours, directed the choir at Copley M. E. Church and was director of the Choral Art Society. All in all, I spent a very busy six years there.

I was constantly thinking of the classics and sang and taught oratorios at Boston University, never dreaming that all of this would be of little use to me in the work-a-day realm of network broadcasting.

Therefore, when I arrived in New York in the Fall of 1929, hopeful of crashing the gates of popularity, imagine my surprise!

I did sing some light opera leads over NBC and was



ROBERT SIMMONS, NBC singer, who began his study in Boston and has found that it is not what you sing, but how you sing it, that counts.

even hailed that year as "the find of 1929." I also appeared as soloist with JESSICA DRAGONETTE and had an enjoyable concert season. But there was no loud clamor for my services.

Then came the curtain. The depression struck with a vengeance and radio artists suffered in the repercussion.

The concert artist was seldom called upon. People were saving what little was left and they didn't intend to spend money in the concert halls, it seemed.

I was asked to sing popular music. My classical training made me recoil. How could I surrender my art to commercialism? The thought tortured me. The ghosts of my New England days came back to haunt me.

The economic pressure solved my problem. It was

Now Concert Work Is Second to the Radio

sing or succumb to the fates.

Then I saw what had happened. I hadn't sacrificed "my art" at all. The hard task-master that radio certainly is, made me realize that even the singing of popular songs—the modern variety, at least—gave me an assurance that I didn't have before. I have discussed this with many opera and concert singers and they tell me the same thing. The singing of popular music actually aids the artist in his more serious work.

Even in the rhythm songs by which I made my first appreciable impression upon my radio audience—I have found that there is a certain freedom of expression, seldom experienced in the concert field. I cannot say that this works in all cases, but for me the experience of singing with a popular orchestra on some of the large dance programs has been of inestimable value.

Certainly this type of singing hasn't lessened my interest in the really great music and I still enjoy my solo work with great conductors like WALTER DAMROSCH.

What concert engagements do come now are welcome interruptions to my regular radio work. I recall with distinct pleasure my recent appearance in Cleveland as co-soloist with Countess OLGA ALBANI.

I have found, after much thought, that after all it isn't what you sing that counts most, but how you sing it!

Tarkington's 'Seventeen' To Be Produced On The Radio

RAYMOND HACKETT, star of the stage and screen, will be the guest artist with the Family Theatre at 9 P. M. over the WABC-Columbia network on Sunday, July 1.

He will play the part of WILLIE BAXTER in episodes from BOOTH TARKINGTON'S amusing play, "Seventeen."

"Seventeen," which TARKINGTON wrote as a novel, ranks among the author's best works. A humorous study of adolescence, it has for years been the delight of both children and adults.

The episodes presented in the broadcast will concern the frenzied and frantic efforts of the 17-year-old WILLIE BAXTER to acquire a dress suit for his first formal party.

RAYMOND HACKETT played lately in the movies, "The Trial of Mary Dugan," "Madame X" and "Let Us Be Gay."

Melton from Remote Control

JAMES MELTON, tenor of the Family Theatre program, will sing from Washington on his program over the WABC-Columbia network on Sunday, July 1, at 9 P. M.

A F M Fights Free Shows In Studios

The American Federation of Musicians soon will take steps to hinder broadcasts before an audience that has not paid admission, according to a report in *Variety*.

The New York Local 802 of the AFM will prohibit its members from taking part in such performances, *Variety* claims to learn from authentic sources within the union itself.

The union believes that free radio shows are keeping the public away from the theatre, especially from the vaudeville theatres and thus intensifying the problem of unemployed musicians.

NBC operates four studios in which free radio shows are given; CBS has two such studios.

Discussion of free radio shows has been in the air for some time.

In an exclusive interview with The MICROPHONE last April, LAWRENCE TIBBETT, noted American baritone, protested against the practise of giving broadcasts before people who had been charged no admission.

He declared that such a practise was bad for the dignity of the artist and of radio as well as "not characteristically American."

Speech from Paris To Be Broadcast

An address by LENA MADESEN PHILLIPS, president of the National Council of Women, will be broadcast over the CBS-WABC network Thursday, July 5, from 5 to 5.15 P. M.

The speech will be relayed from the Sorbonne amphitheatre in Paris where a congress of feminine leaders from 52 nations is in session.

Miss PHILLIPS' subject will be "The Defense of Woman's Right to Work."

At Last!

The FIRST Book on Radio for Every Fan! A Popular Guide to Broadcasting!

Do YOU want to know what goes on behind the studio scenes? Do YOU want to go on the air?

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

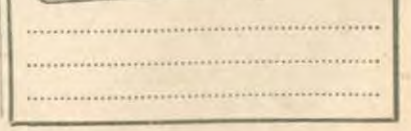
by ROBERT WEST
with original EDDIE CANTOR comedy scripts and contributions by FRED ALLEN, MARK HELLINGER. HERE is only a small part of the contents: First Steps to Radio Recognition, Facing the Microphone, Comics of the Ether, Writing for the Radio with examples of Comedy and Drama Scripts, Women and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

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

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

RODIN PUB. CO.
Rodin Studios,
Dept. M,
200 West 57th St.,
New York, N. Y.

Enclosed find \$1.75 (check or P. O. money order) (plus 15c postage) for which send me a copy.



Radio Toe Dancer



LITTLE BETTY RICE, who stars on the CBS Dixie Circus on Mondays, is an expert toe dancer as well as equestrienne. She teaches dancing to the members of the cast between rehearsals.

STATION DIRECTORY
Page 4

Radio Lane

By Jimmy J. Leonard

ONE-MINUTE plugs, which have been the bane of our radio lives these many years, are gradually getting worse. Many of them seem to have been written with the least amount of thought possible.

And one plug has been known to run at least two months, every day three times a day, without change of a single word.

Many stations have incorporated all their one-minute ads into a daily 15 or 30-minute show, and have refused to read them at the station's identification. This is notably true with stations outside of Boston.

If advertisers insist on having their copy read after some lavish show from New York, they should be made to pay at least as much as a 15-minute show with greater advantage to themselves, to the station, and to the artists now unemployed.

Much to many people's dismay, and to at least one radio columnist's chagrin, Masters of Ceremony are very much in the "in." Which means that we give personal nomination to that great little showman, GEORGE JESSEL, for his sterling efforts in that CBS "Big Show." JESSEL is not entirely satisfied, and it isn't because the Show is sans sponsor. It's because JESSEL always wished to become a "heavy" actor, even though it must be on the radio! Some one should give the psychological reason why most comedians wish to be melodramatic actors. TEDDY BERGMAN, the boy who imitates RUBINOFF, took a heavy part in the Radio Guild's play the other evening and thought it the most thrilling thing he'd ever done. And then there's CHARLIE CHAPLIN, who always wanted to play "Hamlet."

Speaking of CHAPLIN, we find he chose the king of comedians of the present day. And woe be to us, he can't be brought to the microphone. He's HARPO MARX, the fellow who never says a word!

Our hats are off to that man who was such a grand radio showman as well as a fine writer, JOHN A. PHILBRICK, radioalias "Sailor Ryan." He is sincerely missed by Boston radio folk.

I recently heard that: LESLIE BLAKE, winner of JACK DENNY'S "Society Voice" contest conducted here last Winter, is betrothed. Another loss for Boston radio.

WHDH is digging in from the subtle blasts of SHEPARD'S war "for change of wavelength." It's all to be done legally, however. FRITZI SCHEFF, fine old-time actress, insisted on leading the second chorus with the choir singers. So her microphone was cut off and Miss SCHEFF sang into a dead "mike." You can't be temperamental, with all the tricks in radio.

The Boston Police two-way radio will be up and at 'em in about six months. One-way radios will be used until then.

MAX BAER, naturally, wishes more money now that he's champion, and the tire company cannot see it in that light. So he is off the air until someone raises the price on their product to pay him. WABC offered him a pretty fee.



MAX BAER

THE ORIGINAL U.S. RADIO NEWSPAPER MICROPHONE

VOLUME III Saturday, June 30, 1934 NUMBER 26

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

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

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

Subscription for one year, \$1.50 postpaid. Single copies, five cents each.

Advertising rates on application to the Business Manager.

Offices, No. 34 Court Square, Boston, Massachusetts.

Telephones (connecting all departments) LAFayette 2860 and 2861.

Down With Lotteries

TOO LARGE a part of newspaper circulation in the United States is secured through publication of information regarding lotteries, thinly disguised until it comes to naming the winners and the amounts received, but present nevertheless for the canny reader to collect.

So-called pools are lotteries, whether the winning numbers are determined by the United States Treasury balance, bank clearings, Italian tax receipts, or whatever the subterfuge.

The lottery already is a great evil, and a growing one. Its rapid growth is checked, however, by the new Federal Communications Commission, taking office July 1, which has this guiding light before it:

"Broadcasting of lotteries is prohibited."

Radio goes into the home. The lottery is an enemy of the home, a disrupter of the established order of things, an emphazier of the far-fetched and fallacious point that life is a gamble, when every intelligent person knows that the home and the family are not built by gambling and by "lucky" strokes, but by thought, planning, sacrifice.

Let the newspapers run riot, if they will, preferring pandering for circulation to rendering the public service for which their readers pay. Radio takes a firm stand, a stand that wins it the support of parents and of all others who constitute the backbone of the nation, who prefer to be decently dull, if necessary, rather than superficially smart:

"Broadcasting of lotteries is prohibited."

Athletes Are The Best Bets For Programs

By DICK TEMPLETON
New York Correspondent

SPONSORS of athletic stars seem to have made the best buys in the radio world. For two of them are deserting the air waves because—wonders of wonders—their radio programs got better results for them than they imagined they would get.

The BABE RUTH broadcasts and the MAX BAER broadcasts are the two radio shows which outdid themselves in the matter of getting sensational response from the listeners. As an example, the BABE RUTH broadcasts have netted almost one million box tops sent in by youngsters, and the MAX BAER radio shows spurred the sale of tires like no other form of advertising has done in recent years.

Despite the fact that both programs featured athletic stars, the two gentlemen of the sport constellation are very different in their radio delivery. RUTH is a slow, easy-going, soft-spoken man whose innate sincerity has gotten through the loud speaker and won its way into the hearts of millions of youngsters and not a few of the grownups.

BAER did a better job of acting on the radio than

many professionals either from the studios or the stage. For a fighter, BAER has a deep feeling for emotionalism, and was thereby able to create a character that rang true. He was acting all the way, while RUTH, center of ten million spotlights, was just sincere. Both programs will leave the airwaves with the knowledge that they have been numbered among the outstanding radio attractions of the year.

Spurred by the success of BAER and RUTH, other program builders are casting anxious eyes about to find other athletic stars on whom to pin their hopes. JIMMY FOXX, leading batter of the American League, is one name that is being spoken a lot these days, and BENNY LEONARD, former lightweight champion who picked the last two championship winners, is in line for a network program.

LEONARD'S voice is a little high for radio, but the master mechanics of the studios feel that a little thing like that can be overcome.

The next departure in radio will be the concentration into half hour programs on the Hall of Fame of the pitter-patter between a nagging wife and a henpecked husband when the two best-

fitted actors will essay the role.

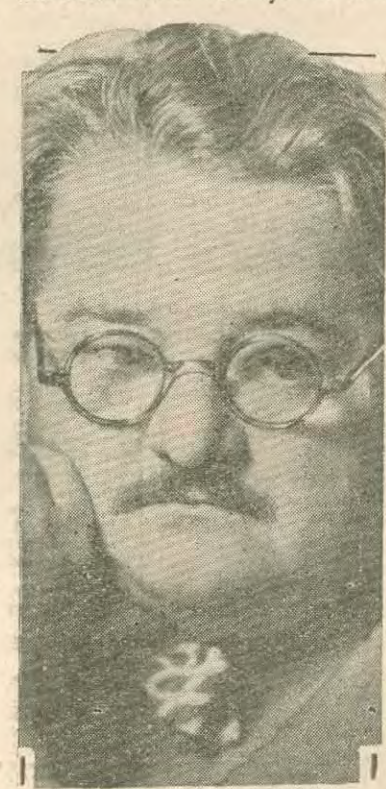
This will happen July 8 when CHARLES RUGGLES and MARY BOLAND start a series of six broadcasts. If the series takes hold the way the sponsor believes it will, they will continue indefinitely.

As "Mr. and Mrs." was mild satire, the RUGGLES-BOLAND combination will offer the first "downright" husband and wife argument ever put on the air waves. If it doesn't sound too much like it might be the record of the average family argument, the show seems bound to take hold. Certainly the sponsor could not have made a happier choice than RUGGLES and BOLAND.

Studiosity

By Les Troy

SO-O-O-O You're Going On The Air" (Rodin Publishing Co., 1934) is the unfortunate title to a new book on radio written by one ROBERT WEST, M. A., who, according to the title page, is director, Radio Arts Guild of America, member, Society For The Study of Expression and Assistant Director, League For Public Discussion. The sub-title of the book better conveys the contents. It is "A Popular Guide To The Realm of Radio."



ALEXANDER WOOLLCOTT

For Mr. WEST hops about from one topic to another until he has quite covered the entire non-technical side of broadcasting as it happens in this country today. It is much like the first book that came out about the motion picture industry; simply reviews the whole thing without attempting to debunk some of the greater illusions attached to the industry.

There are three glaring, oh, quite glaring, errors within the confines of its pages. Twice is "B." A. ROLFE mentioned as "D." A. ROLFE, FRANK CRUMIT becomes FRANK "CRUMMIT" and right on top of saying that EDDIE CANTOR gets \$10,000 per broadcast is an excerpt from an article by a radio editor decrying the use of big salary figures as publicity for radio stars.

Although there are 20 pages telling you how a radio comedian begets and tells his jokes, only four pages are devoted to the most important crisis in radio, namely the question of news broadcasting, or, as Mr. WEST calls it, "the newspaper of the air."

The nice thing about "SO-O-O-O (I must remember the number of O's used) You're Going On The Air" is that it is readable and tells you plainly and briefly what about comedians, preachers, ALEXANDER WOOLLCOTT, announcers, radio editors, radio dramatics, sponsors, radio educators, His Royal Highness The Radio Fan (to borrow a phrase) and the future of radio.

When you get through reading the book you don't shout or become angry, you simply say "How interesting," with just a suspicion of a raised eyebrow. The one part of the volume that makes you feel you have wasted your time was not written by its author, but by radio editors throughout the country. The author says that this chapter is a cross-section of what's wrong and right about radio.

It certainly is a cross-section.

To Subscribe to The Microphone

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

(Please print)

Name.....

Street.....

City or Town.....

State.....

(Subscription \$1.50 per year, postpaid)

Beauty Box Theatre Offers Wide Variety of Popular Operettas

Prima Donna and Her Swain

Metropolitan Soprano for Leading Lady

Since the coming of radio, numerous attempts have been made to produce light operas on the air as a regular commercial, but none was outstandingly successful until the Beauty Box Theatre began on April 3 to develop this promising field.

The first full-hour commercial series of light operas, inaugurated auspiciously with "The Vagabond King" over an NBC-WFAF coast-to-coast network, has brought favorable comment from audiences and critics.

The Beauty Box Theatre is now giving the greatest operettas of past and present. By reason of the high standing of the artists assembled, the direction given, and the richness and variety of the selections from the operettas, this program, broadcast each Tuesday at 10 P. M., E.D.S.T., is proving as popular in its field and is holding forth for music lovers as much enjoyment as the grand operatic and symphonic broadcast productions in theirs.

The Cast

GLADYS SWARTHOUT, youngest mezzo-soprano of the Metropolitan Opera Company, JOHN BARCLAY, Broadway actor and baritone, and NATHANIEL SHILKRET, musical director, are three of the headliners of the Beauty Box Theatre, and FRANK MCINTYRE, old-time musical comedy star, and PEGGY ALLENBY also take prominent parts.

An operatic stock company of the size of the Beauty Box Theatre employs many other actors and singers, calling on LEONA HOGARTH of the Theatre Guild, GEORGIA BACKUS, MINERVA PIOUS, JUNIUS MATTHEWS, and members of the chorus among others.

WILLIAM A. BACHER, well-known radio director, supervises productions. Guest artists have been heard from time to time on these programs.

So great was the need of intensive preparation by artists, directors and technical men, and of outstanding talent from stage and microphone singers, and of careful selection of offerings that this field of operettas could be cultivated only after considerable organization. The weekly broadcasts by the Beauty Box Theatre indicate that this organization has at last been effected.

The Repertoire

"The Vagabond King," an original operetta by RUDOLF FRIML adapted by POST and HOOKER from JUSTIN HUNTLY MCCARTHY's novel, "If I Were King," ran for nearly a year in New York and was a success in London and other cities before it was broadcast from NBC studios.

FRANCOIS VILLON, mediaeval French poet and picturesque wanderer, was the central character



JOHN BARCLAY, baritone, who plays leading male roles in the Beauty Box Productions, and GLADYS SWARTHOUT, American mezzo-soprano of the Metropolitan Opera Company who appears as the leading lady.

around which the librettists built a colorful and fast-moving story.

FRIML's music made it one of the favorite operettas of contemporary times.

This gem of poetic opera was succeeded the following Tuesday night by "The Student Prince," SIGMUND ROMBERG's romantic piece which was heard on Broadway for 608 times in its initial run.

Theatre-goers of an older day will recall that RICHARD MANSFIELD played in "Old Heidelberg," on which "The Student Prince" was based.

Roguish Movie

Book and lyrics were produced by DOROTHY DONNELLY and gave great enjoyment to New Yorkers a little less than 10 years ago. Revival of this favorite was hailed as a contribution to modern music. The romantic theme of the operetta has appealed to American and European audiences alike.

After these two sure-fire hits had been heard, it was important to make the right choice for the next production. "The Rogue Song," famous in the films, offered possibilities impossible to overlook. Because of its greater length, it was given in two broadcasts.

It proves adapted to the air as well as to sound pictures. In a picturesque mountain setting—the Caucasus—the singing bandits

known as "The Robbing Larks" were presented.

The song hits included "The Rogue Song" and "When I'm Looking at You," by HERBERT STOPHART and the "White Dove," by FRANZ LEHAR.

That delicately imagined piece, "Blossom Time," founded on the life of the composer, FRANZ SCHUBERT, and portraying him as a young man beginning to gain fame in Vienna with his "Serenade," "Song of Love" and the "Unfinished Symphony," came next on the list of Beauty Box Theatre broadcasts.

"Blossom Time" was arranged by A. WILLNER and H. REICHART from melodies of SCHUBERT and BERETE.

For the first American production (in 1921) it was re-arranged by SIGMUND ROMBERG and DOROTHY DONNELLY.

Revived three times on Broadway before it was brought to the attention of radio audiences, this piece has found a permanent place in American musical history.

VICTOR HERBERT's Irish operetta "Eileen," in which the popular songs, "Thine Alone" and "The Irish Have a Great Day Tonight" were featured, came next on the list of broadcasts, and was followed by "My Maryland."

SIGMUND ROMBERG's stirring operetta of Civil War days, based on a CLYDE FITCH play inspired by the BARBARA FRIETCHIE incident, provided the duet, "The Same Silver Moon," which was given by Miss SWARTHOUT and BARCLAY.

"Your Land and My Land," the song of a divided nation about to be re-united, supplied a patriotic theme. Songs of the Connecticut Yankee troops who occupied the Southern town in which BARBARA FRIETCHIE lived, and other ensembles were rendered successfully while the episodes of Unionist and Confederate occupation were enacted.

The Beauty Box Theatre version of "My Maryland" proved an in-

teresting successor of the other operettas, and merited the artistic revival it was given by this company.

The radio audience which has been following this unusual series heard OSCAR STRAUS' "The Chocolate Soldier," familiar to a great many Americans by reason of a long run on Broadway and numerous revivals, and many other well-known operettas—among them NOEL COWARD's "Bitter Sweet."

Large Staff

The Beauty Box Theatre productions owe their success in this somewhat difficult medium of full-hour programs not only to the large production staff of technical and dramatic experts, to its list of brilliant artists, the variety of its selections, and the availability of smash song-hits and older favorite tunes, but also to the fact that greater time is spent in rehearsals and preparation than in many other produc-

'Rogue Song' Included In Repertoire

tions. For one hour of operetta on the air an average of 35 hours of rehearsal has been given.

This is because of the size of the cast and the changes of singers and actors in featured parts.

Since soloists, chorus, orchestra and dramatic casts each must have separate rehearsals before the final work-outs in unison, engineers, sound-effectmen and directors are kept busy for days.

Compression of Broadway stage successes into one hour operettas of the air is a task which has challenged the skill of everybody connected with the studios.

For the balance of the program, the producers will rely upon other famous light opera composers, of the calibre of de KOVEN, who wrote "Robin Hood."

A suggestion has been made that "Floradora" might be adaptable to this program. Such operettas of VICTOR HERBERT's as "Mlle. Modiste," and "Babes in Toyland," or favorites like "The Prince of Pilsen," "The Mikado," and "Pinafore," have been discussed.

Three Great Milers In Track Program

The five final events in the Amateur Athletic Union's championship track meet at Marquette University's Stadium at Milwaukee, Wis., will be broadcast over the WABC-Columbia network at 4.15 and 6.15 on Saturday, June 30.

The meet will be reported by TED HUSING and will cover the mile, 100-meter and 400-meter runs and the 110-meter hurdles. The mile runners include GENE VENZKE, GLENN CUNNINGHAM and BILL BONTHON.

Special Byrd Broadcast

A special broadcast from the BYRD expedition, dedicated to the National Education Association, will be heard over the WABC-Columbia network on Saturday, June 30, at 10 P. M. The 72nd annual convention of the association will be held in Washington at that time.

"Jazz Fad" Is Fading, Says Detroit Symphony Leader

A large part of the radio audience is turning from jazz to the light classics, in the opinion of VICTOR KOLAR, who conducts the Detroit Symphony Orchestra in four broadcasts a week this Summer.

KOLAR formed his theory after reading the mail he received in reply to a request for suggestions about what he should play in his programs.

"The striking thing about the letters," he pointed out, "is that they seem to come from all walks of life. Our Summer programs can really be based upon a good cross-section of American musical taste. There were almost no requests for jazz music and such a reaction leads me to believe that the jazz fad, in reference to the larger orchestras at any rate, is fading out.

"The very fact that the

radio listeners have had such extensive opportunities to hear great music in recent years has, I think, sharpened their appetites and improved their musical tastes at an amazing pace."

KOLAR explained that the Detroit Symphony will play a composite group of programs featuring not only the old masters but the melodies of VICTOR HERBERT, the STRAUSSSES and JOHN PHILIP SOUSA.

The broadcasts occur on Saturdays at 9.30 P. M., Sundays at 3 P. M., and Tuesdays and Thursdays at 4 P. M.

Gulf Will Sponsor Four Programs from Europe

Following the conclusion of WILL ROGERS appearances on the NBC Sunday night Gulf Headliners program, Gulf will present four programs relayed from Europe, according to a report in *Variety*.

The first of the new series will be relayed from London on July 15 with GERTRUDE LAWRENCE, musical comedy star; DANNY MALONE, ballad singer, and CARROLL GIBBONS' band, as featured entertainers.

The second program also will originate in London, the other two

coming from Paris.

If the international broadcasts are successful technically and from a popular point of view, it is possible that an additional eight programs from Europe will be sponsored by the same company.

NOW

The Magazine That Has Something To Say - And Says It

Offers In Its July Issue, That Should Be On Sale

At All News Stands Shortly After You Read This:

The Lost Platoon

Q.—What is it—an article? A.—Yes, by Gerald Chittenden. Tells about the Forgotten Man. You'd be interested.

Q.—I would, huh? A.—Why not? He claims you and all the other Forgotten Men, victims of "rugged individualism", are forced to fight the Lowbrow, because force is the only thing he understands.

Q.—How do you know I'm not a Lowbrow? A.—We were giving you the benefit of the doubt; of course, if you insist upon being a Lowbrow, you will not be at all interested in NOW, because NOW is likely to make you think, and any attempt at thought causes the Lowbrow's poor head to ache.

**Circulation Manager,
NOW,
No. 34 Court Square,
Boston, Massachusetts.**

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

Name _____

Street _____

City or Town _____

State _____

Q.—Think you this article will help me to determine whether or not I am a Lowbrow? A.—Possibly; you might gamble Fifteen Cents to find out. Besides, there are numerous other articles. Here's a subscription blank.

The MICROPHONE, Inc.

Public Relations Built By Radio For Electric Utility Company

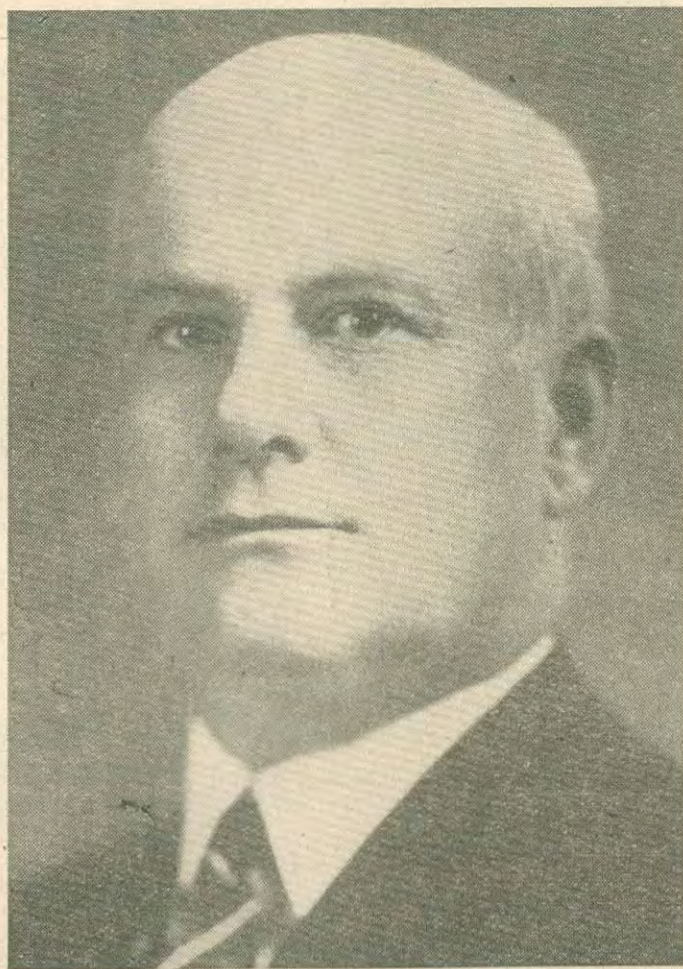
Press Dept. In Expose Of J. B. Groce

His mail is addressed Joseph B. Groce, Head of the Public Relations Bureau, The Edison Company of Boston, yet his friends would be guilty of lese majeste to greet him as other than "Uncle Joe." He is the man who shapes the policies of WEEI; the man in fact who had the vision to advocate and influence its establishment. Among, if not the first of electric utility companies to enter the broadcasting field, its WEEI, since September 29, 1924 has, with shrewd Yankee direction, served to relate the human side of big business to its New England audience.

After college "Uncle Joe" was a newspaper man. Subsequently he became director of industrial relations at the Fore River plant of the Bethlehem Shipbuilding Corporation. Prior to his affiliation with The Edison Company of Boston, he was director of the New England Bureau of Public Service Information. His present utility executive post embraces supervision of advertising, press relations, and public relations departments as well as broadcasting. His Edison "family" would not have you interpret the word "embraces" with reservations. His, is the counsel of an intensely human friend, the prestige of which stands out in bold relief in the broad field of his influence.

He has said the creation of good will is the purpose of WEEI. Yet he foresaw the transition from storage battery receivers—utility load building.

WEEI'S "Uncle Joe"



WEEI made a small profit during its first year of operation. It was a profit that perhaps did not compare with intangible margin he anticipated through the increased use of lighting by the then and still radio-minded public. Probably a smug smile illumined his broad countenance if he glanced from the WEEI balance sheet for 1933 (double the total for the previous year), to a Boston radio editor's recent reference to "staid old WEEI." It

was a compliment to "Uncle Joe." Coincident with WEEI's success, it invites a retrospective summary of a few of his accomplishments. His contact with A. T. and T., original owners of WEAf, made WEEI among the first member stations of what developed to be NBC's first network. He inspired the establishment of WEEI's long famous "Big Brother Club," thus sowing the seeds of friendship among thousands of children, children

who would eventually become customers of the utility company. He recognized the utilization of radio for educational purposes. He consistently places the station behind civic, benevolent, veterans and institutional relief projects. He can say no as well as pioneer. (WEEI recently turned thumbs down on liquor accounts.) Add to that his showmanship.

Three newspaper men were selected by him in 1924 as the nucleus of his broadcasting staff. With characteristic generosity the staff is always the centerpiece of any reticent reference to be drawn from him about the success, past or present, of the station. He would likewise be hesitant to acknowledge the fact that he acted as something of a watchful Godfather during the early days of WBAL, WTAN, WCSH and others.

Strangely, the National Association of Broadcasters at one time convinced him he had the time to serve on its executive committee and as a vice-president. Actually he would have been and is now happier out of the glare of the spotlight, while still an active participant in the organization's workings. Numbered among his most intimate friends is, "Deac" to him, M. H. Aylesworth, NBC president, of whom he speaks as follows: "I wish all the managers of the NBC network stations could know him as I have known him for many years; in my judgment his dominating personality, his remarkable salesmanship, his keen vision have done more to make broadcasting what it is in these United States today than the influence of any other man. He has been a great pioneer in the creation of a great industry."

He Advances



HAROLD FELLOWS, appointed co-assistant head of Broadcasting Station WEEI.

Saturday, June 16, Harold E. Fellows, head of the commercial division at broadcasting station WEEI since November, 1932, was appointed co-assistant head of the station, sharing the similar rank of Lewis S. Whitcomb.

Prior to taking a position with WEEI, Mr. Fellows was associated with the Greenleaf Company, Boston, and is one of the best known advertising and radio men in New England.

For the past few years he has been a commuter to and from Swampscott where the North Shore breezes keep himself and his family comfortably cool and invite inspiration for the fast moving radio business.

PLACES IN THE SUN...

Just a few among the many regular daytime features

- The Morning Parade
- U. S. Navy Band
- Breen and DeRose
- Good Morning Melodies
- "Clara, Lu and Em"
- Landt Trio and White
- Woman's Radio Revue
- Arm Chair Quartet
- The Lady Next Door
- Maria's Certo Matinee
- Jules Lande, Troubador
- The Upstaters, Quartet

Over Station
—WEEI—

NEWS WEEI BRIEFS

The sweet warblings of Peg La Centra, one of Boston's own, is now being featured with "Landt Trio & White" over WEEI on Sunday afternoons from 2.30 to 3.00 o'clock . . .



by night phone operator Bob Small recently when he sought to redeem a well known brand of cigarettes at Reagan, Kipps . . . The voice of Helen Bates will air the Friendly Kitchen Observer's chats during the July month . . . Ed Lord was the most recent recipient of a leer from old man La Grippe, the bane of several of the WEEI announcers during the past month . . . Ray Knight and his A. C. Sparkplug program is drawing a deserved spotlight on the Saturday evening period ten to ten-fifteen . . . Don't miss "Dunn, Blue and McLaughlin (Benny)" with Willie Morris and Sibyl Morse on the Saturday evening After Dinner Revue program . . . And three cheers again for the Revue now back on a six-nights-weekly

JOHN PHILBRICK

*His life so full of happy days,
Of good deeds done with easy grace;
The fateful parting of the ways,
For him—who stood in sound
embrace
With public need; it dims our gaze.
Yet now John Philbrick friend to all,
Maker of mirth on air and stage,
The wrench of your last curtain call,
Is softened with immortal wage,
Of memories which can never part.
J. V. M.*

schedule . . . Russell Dorr is sporting the season's worst sunburn but you can't keep a good



voice down . . . The WEEI staff girls line up for the morning fashion review when Filene's stately Beatrice Bowry comes aboard with what's what in the line of correct apparel . . . Until we caught Charlie Gifford viewing auditions the other day we were under the impression that he knew all about figures . . . With all the degrees being awarded during the past few weeks, it seems something of an oversight that a "Doctor of

Greetings" could not be rounded up for Sibyl Morse . . . This may be our last page as "Uncle Joe" was on vacation when the above story went to press—the guy loathes the gleam of the calcium in his direction . . . Bob Burlen did a fine job stepping into the void with the sudden passing of John Philbrick for whom each and every WEEI staff member had the kindest regard along with a keen appreciation of his ability as a showman and program builder . . . The New England Pure Food Institute with Sylvia Winters and Professor Allyn is now heard on Tuesdays and Thursdays at two o'clock and on Saturday at eleven A. M. . . Earl Janes is the current WEEI representative at Lakewood, Maine, which spot annually attracts several members of the Edison broadcasting personnel . . . One Mr.



Dickerman is caught living every moment of the Georgian food announcement with the enthusiasm of the true gourmet . . . The Frimm Sisters are harmonizing in grand style on the After Dinner Revue . . . Ruth Falby—a study in gingham.

The JENNEY CONCERT HOUR
Eight to Nine Sunday Evening
OUTSTANDING NEW ENGLAND RADIO SHOWS
Directed by **Ruby Newman**
Sponsored by **The Jenney Mfg. Co.**
For Years Over **The Friendly Station**
590 Kilocycles 590 **STA-WEEI-TION**

From a Bedlam Of Rehearsal To A Finished Batch of "Champions"

Guest Stars Featured On The Program

By JUNE AULICK

Twelve-thirty Tuesday morning.

A visitor who managed to get by the blue-coated page boys on the 22nd floor of the Columbia Broadcasting System building in New York mounted the few steps leading to Studio 2, and pushed open the heavy, sound-proof door, might think he had strayed by mistake into a ward for not-very-violent lunatics.

Moans of saxophones mingle with strains of violins, a few notes plucked on a harp, and a chord from the piano player.

RICHARD HIMBER mounted a platform, removed his coat and pointed to his reduced waistline (he recently lost 30 pounds but isn't under weight yet). Porters arranged chairs and microphones in their proper places.

Behind the glass window of the control room, an engineer idly turned dials, pushed buttons and nonchalantly smoked a cigarette. JEAN HIGHT, the production man, rushed busily through the small connecting corridor from control room to studio, gave directions, gesticulated, turned the pages of his script.

If that same studio visitor were to turn his radio that night to a WABC-Columbia station at 9.30, he probably would see no connection between the smoothly welded program of the Champions, featuring the tenor voice of JOEY NASH, and the madhouse of that noontime rehearsal.

But of course you've guessed there is a very definite connection. The harmonious melodies floating through the ether are in fact a direct result of what to the uninitiated seems like a perfect bedlam in Studio 2.

Rehearsal

Maestro DICK HIMBER claps his hands and the 21 musicians in his band give attention. The first half of the fanfare introducing the Champions is heard. DICK claps his hands again. The instrumentalists stop.

"Lift those saxes," exclaims Dick. "They sound dead. There's no life."

Calm-Voiced



DAVID ROSS, whose announcing has won him medals.

Director



RICHARD HIMBER, whose band plays melodies smoothly although it has been together only a year.

The music starts again. This time there is plenty of life. As the fanfare subsides DAVID ROSS announces simply: "Studebaker Champions."

The fanfare rises again, followed by "It Isn't Fair," one of HIMBER's own compositions, and over the theme Ross speaks again:

"From the speedway comes their stamina — from the skyway comes their style . . ."

Pretty little VERLYE MILLS, a young woman who formerly played with the Chicago and Cleveland symphony orchestras, offers a harp cadenza before CARLYLE STEVENS mentions the numbers to be heard: "Sunny Disposish"—"Don't Let It Happen Again"—sung by JOEY NASH; "Cross My Heart"—"I've Had My Moments"—

The rehearsal proceeds, with interruptions. The red-haired, freckled-faced conductor jokes with his musicians. "Don't talk to that fellow—he's a Nazi"—A ripple of laughter and then back to work.

Someone from the publicity department whispers to the production man. Where there is a pause in the rehearsal HIGHT speaks to HIMBER who summons the attention of his instrumentalists.

Photo Superstition

"Don't forget. Dress clothes at tonight's rehearsal. The photo department is taking pictures at 8.15. And no superstitions."

(The photo appointment was previously cancelled because the boys thought taking pictures was a sure sign the show would go off the air. The two incidents had occurred simultaneously twice before.)

The band starts playing again. "Thinking of You"—"If I Forget You"—"Ah, But Is It Love"—

As young JOEY NASH steps up to the microphone, he puts on his glasses so that he can read his music more easily. DAVID ROSS cups his ear and speaks softly into the microphone. "Hear the lament of the African! . . . The opening bars of "African Lament" are heard as the band goes into action.

Of the score in the Champions outfit, only 14 play for a single rendition. The extra men are specialists, used only in certain numbers. For example, when

presenting a tango or rhumba rhythm. HIMBER adds three Cubans—a trumpeter, drummer and maracas expert.

The leader has definite ideas which are expressed by the Champions, making their music distinctive.

There is none of the monotonous thump, thump, thump characteristic of some dance orchestras. The rhythm is sufficiently pronounced to appeal to dancers, but the soft quality of the entire aggregation makes it equally enjoyable for listeners sitting quietly in their arm chairs.

"Over-arranged music with too many trills is doomed," believes Dick. "Popular music must fulfill three objectives. It must be danceable, pleasant to listen to, and understandable.

"American composers have something decidedly American to say, and those offering their music should carry their messages plainly and simply to the American public."

Some of the selections which the Champions render are delivered in a slower tempo than that followed by any other group. This diminished pace is DICK's method of giving listeners a chance to comprehend the idea behind the melody.

Band a Year Old

Today HIMBER, who chooses all the music played on the program, ranks as one of the champions of modern melody despite the fact that his band is only a year old. Besides being an expert musician, in the role of orchestra leader he must be a combination business man, school teacher and psychologist.

HIMBER, who was born on February 20, 1906, in Newark, N. J., made his professional debut at the age of 14 as a violin soloist in a Newark high school. During the early days of his career he met TED FIORITO and RUDY VALLEE, and it was on one of the VALLEE radio programs that DICK made his first appearance before the microphone.

The young maestro has been studying music for the past 15 years and this consistent training led to engagements conducting an orchestra for SOPHIE TUCKER and leading the orchestra at Essex House and the Ritz-Carlton Hotel in New York.

DICK finds plenty for his hands to do besides conducting and composing. He's clever with a cue and billiard balls and can sever a cigarette with a rifle shot; transform a quarter into a

As A Guest



REINALD WERRENATH, famous baritone, who appeared last week as a guest with the Champions.

Voice of Erin



MORTON DOWNEY, popular radio tenor, who has appeared with the Champions as guest artist.

matchbox, or deal his bridge partner 13 cards of the same suit. He likes to read the works of VICTOR HUGO, W. SOMERSET MAUGHAM and DUMAS.

Young Joey Nash

JOEY NASH, the youthful tenor featured with the Champions, claims that his chief ambition is "to be a fellow who never works." Yet JOEY has been earning his living since he was 16 years old when he started playing the saxophone with bands. And, asked if his professional duties absorb most of his interest, he answers: "Yes."

The vocalist's interest in his job was demonstrated recently when he followed the first principle of the show world and carried on while suffering acute pain. Enduring the agony of mastoids, and almost totally deaf, the young tenor stepped before

the microphone and sang, receiving his cue from the two vibraphone notes which introduced the orchestra, and which were just barely audible to him.

JOEY was born in Brooklyn, N. Y., 26 years ago. After he had passed his final exams at New Utrecht High School, VINCENT LOPEZ engaged him to play first saxophone. Later NASH toured with BEN BERNIE, GUY LOMBARDO, GEORGE OLSEN and RUDY VALLEE.

When in New York he studied music at the DAMROSCH School. After a few years of playing the sax, RICHARD HIMBER discovered that the youth could sing and converted him into a vocal soloist.

An eager, enthusiastic person, with brown hair and blue eyes, JOEY still enjoys the pastimes of his boyhood days. He would rather play baseball with the neighborhood lads than golf — although he does that, too. He likes to swim and lie on the beach and talk to pretty gals, and all these diversions he enjoyed while in Miami two years ago (broadcasting over Station WQAM in between times) and during the Winter of 1928 when he led the band at the Breakers Hotel in Palm Beach.

Last week, the Champions presented a gala program of guest artists. REINALD WERRENATH headed the list of guest stars which included JANE FROMAN of the Follies, FRAY and BRAGGIOTTI, the two-piano team which has been heard on the air constantly, MORTON DOWNEY and DAVID ROSS.

This was similar to the programs which were presented last Winter when stage stars of the best Broadway shows were brought to the air on this program.

Short Wave Directory

Station	Metres	Location	Time (E.D.T.)
GSH	13.97	Daventry, England	7-9.30 A. M.
FYA	19.68	Pontoise, France	8 A. M.-2 P. M.
DJB	19.73	Zeesen, Germany	8-11 A. M.
GSF	19.82	Daventry, England	10 A. M.-1.45 P. M.
HVJ	19.84	Vatican City, Rome	6-6.15 A. M. (Sat. 11)
CNR	23.38	Rabat, Morocco	8.30-10 A. M. (Sun.)
RNE	25.00	Moscow, U. S. S. R.	7-8, 11-12 A. M. (Sun.)
FYA	25.20	Pontoise, France	3-6 P. M.
GSE	25.28	Daventry, England	10 A. M.-1.45 P. M.
2RO	25.40	Rome, Italy	2.15-7 P. M.
DJD	25.51	Zeesen, Germany	1.45-5.30 P. M. and 8.45-12.30 P. M.
GSD	25.53	Daventry, England	2-9 P. M.
EAQ	30.40	Madrid, Spain	6.15-8 P. M. (Sat. 1-3) 6-9 P. M. Sats.
CT1AA	31.25	Lisbon, Portugal	5.30-8 P. M., Tues., Fri.
HBL	31.27	Geneva, Switzerland	6.30-7.15 P. M., Sat.
VK2ME	31.29	Sydney, Australia	1-11 A. M., Sun.
DJA	31.38	Zeesen, Germany	6-8.30 P. M.
VK3ME	31.55	Melbourne, Australia	6-8 A. M., Sat.
GSB	31.55	Daventry, England	2-6.30 P. M.
CNR	37.33	Rabat, Morocco	5.30-6 P. M., Sun.
HKE	41.55	Bogota, Colombia	7-9 P. M., Tues.
HAS	43.86	Budapest, Hungary	4-6.30 P. M.
PRADO	45.31	Riobamba, Ecuador	10-12 P. M., Thurs.
REN	45.38	Moscow, U. S. S. R.	2-7 P. M.
HJ1ABB	46.51	Barranquilla, Colombia	8-11 P. M.
	48.00	Army Aircraft	Daily
ZGE	48.92	Kuala Lumpur, Malay States	8-10 A. M., Tues., Fri.
PK1WK	49.02	Bandoeng, Java	6-7.30 A. M.
VUC	49.10	Calcutta, India	10.30-1 P. M.
CP5	49.34	La Paz, Bolivia	7.30-11 P. M.
HIX	49.50	Santo Domingo	9.10-11.10, Tues., Fri.
VQ1LO	49.50	Nairobi, Africa	12-3 P. M.
DJC	49.83	Zeesen, Germany	10-12.30 P. M.
RV59	50.00	Moscow, U. S. S. R.	3-7 P. M.
HVJ	50.26	Vatican City, Rome	3-3.15 P. M. (5-5.30 A. M., Sun.)
TGX	50.50	Guatemala City, S. A.	3-6 A. M.
HJ4ABA	51.49	Colombia, S. A.	2-3 P. M.
RV15	73.00	Quito, Ecuador	8.30-10.45 P. M.
67.87 to	73.17	All Ships	Heard irregularly
HCJB	70.65	Khabarovck, U. S. S. R.	2-10 A. M.
KFZ	45.34, 31.57, 25.36, 23.19, 64, 17 and 14	Byrd Expedition at Little America	

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

Reflections

By Diana Herbert

The MICROPHONE'S Fashion Observer

WE ARE OFTEN told how youthful are this year's styles. The continued repetition of this bit of news must spell discouragement to many women who are not as young as they once were.

They feel condemned, either to ape their daughters in clothes which are more than likely to make them look ridiculous, or else to resign themselves to "matronly styles" and retire altogether from the Fashion picture.

IRENE RICH, as successful on the air as she is on the stage and screen, takes up the cudgel for the "mother of grown daughters," and demonstrates just how charming and chic she can be. It seems to be a matter of choosing really smart clothes that are appropriate and flattering, youthful in feeling, but neither kittenish nor tricky. Miss RICH favors simple, becoming lines, matching jackets, sports clothes softened by feminine touches and brims on hats both large and small.

THE OLDER WOMAN'S clothes must be well-designed. The very young may "get away with" cheaply constructed clothes, depending on their youth and beauty of face and figure to carry them off. But the older woman must have clothes that are well-cut and whose basic lines are properly proportioned, if she would look her best.

ANOTHER QUESTION which she must consider with care is color. Her daughters may (and probably do) wear the most trying shades, made wearable and more or less becoming by specialized make-up—often in rather startling color schemes. Their mother, however, should stick to the colors that flatter her, that bring out unsuspected lights in her hair or warmth in her skin. And her make-up should aim to do the same, as unobtrusively as possible.

TOUCHES OF WHITE at neck and wrists are a great asset to the older woman—in fact to women of all ages.

GOOD LINES, becoming colors, a flattering neck-line, all interpreted in terms of this year's styles, compose our formula for chic for the woman "of a certain age."

This and That

(Continued from Page 1)

power longer to charm any except those who have a persistent sentimental attachment for it. To those of us who haven't, repeated hearings strengthen the conviction that it is a bit of tawdry theatricality.

I, for one, would like to have a director such as FRANK BLACK play LISZT's remarkable "Faust" Symphony on the radio, in two sessions if necessary.

A sample of what can be done in the way of interesting programs is the one that ERNO RAPEE set before his listeners several Sundays ago. Then Mr. RAPEE presented a program of music by composers of contemporary Soviet Russia.

That the concert was not completely successful cannot be laid at RAPEE's door. The fault must be attributed to the composers whose music was strongly rhythmic—and not much else.

Successful or not successful, the fact remains that no other conductor, save FRANK BLACK, has had the courage and the foresight to feature such novel music on the radio.

If music on the radio is to be taken seriously, more directors must show signs of this courage.

"Banjo King"



EDDIE PEABODY, known as king of the banjoists, has appeared a number of times on the RUDY-VALLEE programs and now has a program all his own, broadcast on the NBC-WEAF network Saturdays at 7:30 P. M.

Professor Sees Good From Radio

(Continued from Page 1)

This shows itself markedly in the classroom."

Professor SCANNELL continued, talking of music on the radio:

"You often hear comments about the 'awful jazz' that fills the air most of the time. I will admit that one cannot listen to jazz for a whole evening.

"But this point I do make: The complicated technical arrangements of jazz music instill in our younger people an appreciation of orchestration. When they hear great music, they listen for effects created by special instruments, become more interested and gradually develop a love for fine music. So I think that jazz, however maligned, is doing more good than is generally thought.

"Radio," said Professor Scannell, "is primarily a medium of entertainment. You must be entertaining in radio talks or people will not listen. Just as a teacher in school will keep the interest of a class by a humorous anecdote, so must the radio orator keep the attention of his audience.

"It is too bad that people will not listen to a program, because it is labelled educational. Education is apart from entertainment. But I know that people would listen to these programs and become interested in them, once they heard one.

"I have a friend who just happened on my program one evening. He asked me why he didn't hear it often. The explanation was, of course, that it was an educational program."

Professor SCANNELL believes that much can be done in the way of "sugar-coated" education and he cites ALEXANDER WOOLCOTT's Town Crier programs as one way of doing it.

Q. and also A.

Q. Where is JESSICA DRAGONETTE?

P. E., Gardiner, Maine.

A. Miss DRAGONETTE is taking a vacation. Then she goes to make pictures.

Q. Is BEATRICE FAIRFAX really a man who has a woman give his radio talks for him?

H. N. C., Greenwich, Conn.

A. BEATRICE FAIRFAX is the wife of JAMES WOLFE, an opera singer.

Q. How long have CLARA, LU and EM been on the air? Do they write their own material?

R. R., Detroit, Mich.

A. These three have been on the air for five years. They write their own material.

President To Appoint Men For New Deal Radio Parley

By The MICROPHONE'S Special Washington Correspondent

Selection by President ROOSEVELT of a delegation to attend the convention of the International Radio Consulting Committee to be held at Lisbon, Portugal, beginning September 22, is eagerly awaited by the radio world.

The Senate shortly before adjournment of Congress ratified the international telecommunications

convention and regulations making the United States a participant in the world allocation of radio wave lengths.

The international radio consulting committee paves the way for world agreements. The Madrid treaty of 1932, which the Senate ratified, comes up for revision at Cairo, Egypt, in 1937.

Meanwhile, the technicians in the consulting committee confer to formulate new deals in line with development of radio.

The United States Senator WALLACE WHITE, Jr., of Maine, Dr. C. B. JOLIFFE, chief engineer of the Federal Radio Commission, and Dr. J. H. DELLINGER, radio chief of the bureau of standards, went to the meeting of the consulting committee at Copenhagen, Denmark, in 1931.

Congress has appropriated \$15,000 for expenses of the delegation which goes to Lisbon in September.

Nimblewits

By Everett Smith

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

NO. 1. (no time limit) But then again, you might wish to time yourself!

ACGEG KI M OGEAMQ IMAKISMAKUQ KQ IUWYKQZ
OEBDAUZEMFI ACMA MDDWKGI AU QU UACGE SUEF US
DFHHWG

McNamee In Defense Of Broadcast

(Continued from Page 1)

tenth round when, as a matter of fact, it was the eleventh round. And I corrected that misstatement before the broadcast was over.

"As for complaints that I did not make it clear as to who was down and who up, I can only say that I did have a clear idea myself and that I did my best to convey that idea.

"Check my account with the pictures of the fight and I think you'll find that I was always correct reportorially. When I said that Carnera was leading with his left, I did not mean to imply that he was besting Baer. I was merely reporting a fact, as the pictures prove.

"If I, or anyone else, had been broadcasting the fight to an audience composed exclusively of people who knew the ins and outs of boxing, the technique of the broadcast would, of course, have been different.

"It would have been quieter and more technical. But what I wanted to put across was the excitement of the affair. Naturally, I got excited myself; who wouldn't?

"As to the successfulness of the broadcast, I can only tell by what my friends say to me. They say it was the most effective piece of announcing I've ever done."

No. 2. (2 minutes) A little juggling act for a warm day. In fact so warm that the letters in the word "SUNBURNED" form the problem. Twist the letters about to spell another word.

No. 3. (2 minutes) The hidden fruits of last week suggest another hunt. Add and subtract as indicated:

PIN + EAGLE
- LEG +
PAPER + COT.
- COAT +
SOLE -
ROSE =

No. 4. (4 minutes) And what could be more appropriate for the Fourth problem than to work for Four minutes making a list of words and phrases having to do with the figure four, such as quadruplicate, fourfold, four-in-hand, etc.

No. 5. (2 minutes) A man spent one-third of his money and \$200.00. He then had left one-half of his money and \$100. How much had he at first?

Answers to Last Week's Nimblewits

No. 1. Puzzle and Crypt fans attention! You are cordially invited to meet fellow puzzlers in Boston on Labor Day!

No. 2. Epitaphs, Starch.
No. 3. City, Cite, Mite, Mire, More, Tore, Tote, Tows, Town.
No. 4. 600.
No. 5. Orange, Apple.

NBC Celebrates Dominion Day

A program honoring Canada's Dominion Day will be broadcast over the NBC-WEAF network Sunday, July 1, from 4.45 to 5.30 P. M.

Prime Minister R. B. BENNETT has been invited to make the principal speech.

Patriotic music will be performed by His Majesty's Canadian Grenadier Guards Band and the MENDELSSOHN Choir, composed of 1000 voices.

The broadcast will be opened by music played on the carillon in Peace Tower on Parliament Hill.

Spanish Station Is Fined For Remarks

The largest local broadcasting station in Spain has been fined \$700 because an announcer made remarks over the air which the Minister of the Interior considered disrespectful to the government.

The remarks came after the police had warned the station to stop broadcasting the Spain-Brazil football match because news broadcasting on Sunday was illegal.

The Power of Speech

YOUR SWEET VOICE IS MOST IMPRESSIVE



RAYMOND KNIGHT, mentor of the Cuckoo Hour, was driving when he pulled up beside an out-of-town car near a red light. A man and a woman in the other car asked him for road directions. RAY answered and was surprised at their agitation. Finally they said: "Congratulations on your program." As RAY looked dazed they added: "We recognized your voice."

STATION DIRECTORY Page 4

Hollywood And Radio

MOTION PICTURE stars are taking their radio appearances with increasing seriousness, declares Raymond Paige, Columbia's West Coast musical director. Paige has had ample opportunity to observe picture favorites in action. Every week he supervises the music for programs on which Hollywood's leading actresses are brought to the microphone.

"The average picture star today," says Paige, "realizes that he or she is performing to an unseen but nonetheless critical audience of millions, many of whom are likely to form lasting opinions from the impression gained by the radio performance. The stars are very careful now to take plenty of time for rehearsals, to study studio equipment, and to exert every effort to put on a perfect broadcast."

Paige asserts that Hollywood folk are free from evidence of traditional temperament generally accredited to members of their profession. Constance Bennett, for example, was perfectly agreeable to the last-minute revision of her script. She was ready with several suggestions for its improvement and was tireless in going over her song, "Coffee in the Morning," for the broadcast.

Although she had just finished her picture with that number in it, she insisted on a long radio rehearsal until she had it just right.

Bebe Daniels carries herself as an experienced radio performer, says Paige. She insisted on having the microphone placed so that she could view the orchestra, instead of forcing it to take blind stabs at keeping up with her. This was a source of great relief to Ray who has spent many hours helping straight-broadcast-singers over the musical hurdles.

Norma Shearer's behavior in the radio studios delighted all concerned. She appeared well before air time, wasn't the least bit disturbed when she was almost thrown out of Paige's office (he didn't recognize her because of the dark glasses and the fact that her hat was pulled down low), and made a detailed inspection of the control room to find out what it was all about.

Though long hours of work on the film lot would have deadened most performers' enthusiasm, both Miss Shearer

Raymond Paige



RAYMOND PAIGE, West Coast musical director for the Columbia System, who talks on this page of Hollywood stars who take their radio programs seriously.

and Herbert Marshall responded keenly to their unseen audience and played their roles most intensively in their preview broadcast of "Riptide."

Kay Francis showed a remarkably quick adaptability to radio conditions, maestro Paige found. She got into the knack of picking up cues and following the signals peculiar to broadcasting in record time.

Another hard radio worker from screenland is Dick Powell. Dick is a music lover and plays a score of instruments. Orchestra leaders find him an exceedingly useful fellow to have around, not only because his musical suggestions are valuable but in case a musician is late for rehearsal, Dick always can take his place in the orchestra.

Dick Powell is a small town boy who made good first in Hollywood and then on the radio. He wanted to sing opera at one time and started on his career by becoming church soloist in Little Rock, Arkansas.

His first popular title was the Singing Master of Ceremonies. This came after someone suggested that he try singing popular songs instead of hymns. Powell wasn't so keen about it, but he said he'd try. As a result he went to Pittsburgh, Penn., for a week's vaudeville appearance and was held over for three years.

Then more happened. A movie scout caught his act in the theatre there and gave him a screen test, which led to his first movie appearance in "Blessed Event." Subsequently

he had feature roles in "The King's Vacation," "Forty-Second Street" and "Gold Diggers."

Raymond Paige has been conducting the "California Melodies" program on the air for the past four years. These broadcasts were at first confined to West Coast audiences but now are extended over the network.

He has introduced for the first time many of the most popular radio stars. Among them have been Bing Crosby, the Boswell sisters, Vera Van and John P. Medbury.

His most hazardous experience was the broadcast at the time of the earthquake two years ago. Chunks of the ceiling fell about the staff as they were putting on the show in the studio, the walls cracked, lights overhead swung dangerously, but the show went on without missing a beat.



MICROPHONE THE ORIGINAL U.S. NEWSPAPER'S PHONE

5¢
Radio Weekly

Programs For Week Ending July 6



G. E. RUNYAN.

Col. Lemuel Q. Stoopnagle

This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>

Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.