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# Radio Log

15c

Rudy Vallee



Bing Crosby



Jack Pearl



Jessica Dragonette



Jane Froman

AN AMAZING STORY ABOUT RADIO SOUND EFFECTS  
Complete Listings of Broadcasting, Short Wave, and Police Stations

The Sign  
of  
Efficiency



NATIONAL UNION manufactures the finest radio tubes that modern science, plus years of experience, can devise. But that is not all National Union means to you.

The ability to repair the thousand and one makes of radio sets quickly and efficiently, depends not only on the intelligence and training of the serviceman, but also on his information about your set circuit and the instruments with which he has to work.

National Union works hand in hand with your radio serviceman so that he can render more efficient service to you in your radio problems. It costs less to have your radio repaired quickly and correctly the first time without a repeat visit to the shop.

*In the long run you will find it pays you to give your radio patronage where you see*

THE SIGN OF EFFICIENCY



Set Analyzer



Portable Tube Tester



Tube Tester

## WHO'S WHO BEHIND THE MIKE

## MEET THE ANNOUNCERS



**HARLOW WILCOX** . . . has the job of announcing the majority of evening programs from Columbia's Chicago studios because he's the ace announcer there. Being a salesman by profession and an actor by inclination, he was in a devil of a fix until radio came along and offered him a chance to combine the rôles. He's six feet tall, 185 pounds, black hair, brown eyes, is single and 32.



**CHARLES O'CONNOR** . . . is the youngest of the young at NBC. Was born in Cambridge, Mass., only 23 years ago. Attended Boston College for a year, acted in stock companies and in a theatrical colony and started announcing over WBZ in Boston. He's very much unmarried (girls, address him in care of RADIO STARS), stands five feet eleven and is real good-looking.

**PAUL DOUGLAS** . . . a six-footer, with blue eyes and dark brown hair, is the fellow who runs the children's show at Columbia. Announces lots of other shows, too. He's 26 years young, tips the scales at 195 (but doesn't look it) and is married. Philadelphia is the old home town. Paul is an extra friendly fellow and everybody's friend in the studio and out.



**CHARLES LYON** . . . was born in Detroit in 1905. He's from NBC, played in movies, was an ordinary seaman on an ocean freighter, juggled dishes at night for a N. Y. cafe. 'Tis said he lost 9 pounds announcing the first days of the Democratic Convention last summer. Won fame when he flew to Edmonton, Canada, to announce the arrival of Mattern, who didn't arrive, and Post, who did.



**LOUIS DEAN** . . . is from down in Alabama. Valley Head is the town. He's 32 years old, five feet eleven, weighs 160 pounds. Eyes are blue and hair is dark brown. Yes, he's single. Likes double-breasted suits and is awfully neat. Likes, too, to dance and golf and read good books. He's the fellow who announced Col. Stoopnagle and Bud.



**JOHN S. YOUNG** . . . is NBC's best-dressed announcer, they say. And he's a Doctor of Law, if you please. Born in Springfield, Mass., educated at Yale, he debuted before one of those WBZ mikes in Boston in 1925. A choice job he had was on the special program for Admiral Byrd at Little America at the South Pole.

**KENNETH ROBERTS** . . . a real New Yorker—born there and always lived there. He's two inches over six feet, weighs 175 pounds and has black curly hair and brown eyes. Though only 23 years old, he's married (love will find a way). Frequently poses before wooden mikes, just for atmosphere. Columbia has him. You hear him announcing lots of dance bands.



**HOWARD A. PETRIE** . . . just a few months ago took unto himself a bride (as announcers sometimes do). Miss Alice Wood, NBC hostess, is now Mrs. Petrie. Like so many others of his tribe, he, too, started in Boston and graduated to NBC. Then he studied music and was bass in a Boston Church. He's also a violinist of note. He's six feet four inches, blond and blue-eyed.



**HARRY VON ZELL** . . . from Indianapolis, Ind., came to announce for Columbia. His tailor reports 160 pounds, five feet eight inches and easy to fit. His friends say he's happily married and 27 years old. We know he has blue-grey eyes and light brown hair. Folks find it easy to misspell his last name. But it doesn't annoy him.



**JEAN PAUL KING** . . . was born in North Bend, Nebraska (that state scores again), as the son of a Methodist pastor. Moved to Tacoma, Washington, where he attended the University and was a Beta Theta Pi and Sigma Delta Chi (What! No Tappa Keg!). Played in stock, started for NBC in San Francisco and ended up in Chicago.

**ANDRE BARUCH** . . . is Paris, France's gift to the Columbia Broadcasting System. He's a 29-year-old, blue-eyed announcer of five feet ten. And if you really want to know, he weighs exactly 165 pounds and has dark brown hair. And is single—so far. Speaks English with a complete lack of his native accent.



**FORD BOND** . . . since his thirteenth year has earned his own way as a musician. Not that he had to, but he wanted to. To humor his parents, he pretended to study medicine, but by 19 was directing choirs and glee clubs. Radio claimed him in Louisville, Ky. New York got him in 1930. On the side he still sings in a church.



**DON BALL** . . . our hat's off to Don Ball of CBS for having a name easy to catch over the air. Block Island, R. I., was his home before he reached 11 inches over 5 feet in his vertical movement. Weighing 165 pounds and with reddish brown, wavy hair and blue eyes, he could convince anyone to buy Ipsy Wipsy Wash Cloths. He's 29 and married.



**WALLACE BUTTERWORTH** . . . from a store clerk to a radio announcer was the step Wallace took when he went with NBC. Graduated from high school in 1920. From clerking he got funds to study voice. Father was a concert pianist. Caruso was his idol. Wallingford, Pa., was the home town. Did concert work. Net result: a swell announcer.

## BACKSTAGE AT A



**R**ADIO has conquered the elements. Fact is, it's conquered about everything in the role of life and nature and even the unreal.

When a broadcaster wants rain, he gets rain. When he wants thunder, he gets thunder. And when he wants the roar of an airplane screaming into the kilocycles, he gets all the roaring he wants. And therein lies one of the most fascinating tales of modern radio.

Let's go backstage and see how this business works.

Studios, sometimes, are small rooms, but large or small there's a place in a corner for tubs and wagons, and drain pipes and bells and what-have-you. That's the case in this typical broadcast.

Look at that table. See the bells, the old shoes, the electric motor and the other little doo-dads. Well, they all are going to have something to do with this broadcast.

The clock hands point out the hour. The announcer says his bit and we're on the air. A stirring tune from the orchestra fades and then—CRASH! What the devil! Did you ever hear such thunder. But look! See that fellow over there shaking that big sheet of tin for all he's worth. So that's the thunder is it. Of course, this is a mystery drama and thunder always starts off a mystery drama.

The thunder dies and we hear the roar of an airplane. It's the hero coming to save our little Nell who, at the end of last week's episode, was left dangling in the web of Fagan, the Villain.

Hummm . . . hummm. The plane comes closer—the noise of the motor is beginning to deafen our ears.

But we're forgetting ourselves. That's no plane. Look at the guy in a smock at the sound table. He's speeding up just a common every-day electric motor. The wobbly table makes the motor louder than usual. And little pieces of leather on the fly-wheel hitting against the necks of bottles make the noise. And right smack in front of the motor is a microphone. We're seeing and hearing an ordinary motor playing on bottles. Radio listeners are hearing and visualizing a speeding plane in the clouds. Fooled? Yes. But that's the sound effects chief's business. He gets paid to think up those ideas.

But there's more. The drama has progressed and the plane has landed, allowing our hero to grope his way through the forest to the villain's cabin in the pines.

Hear that rain? It's pouring. Some listener out in Minnesota might even be looking out his window to see

if it's real or radio. But we know what it is. It's the chief pouring sand on cellophane. Well! Of all things!

Northern woods where villains have cabins usually have waterfalls. And so we hear the roar of the falls while Mr. Sound Effects Man spins a home-made paddle in a tub of water—just like they do on the Show Boat program when the boat steams up the Mississippi—only the Show Boat paddle is smaller. After all, our broadcast is a waterfall. Not a river boat.

Of course there must be some wind moaning through the night. And there it is. Listen to it. Sounds positively creepy. But glance again to the corner. In front of the dear old mike which hears all and sees nothing is that same motor which represented the airplane. But this time a ring carrying four long sticks is attached to it. As the motor turns, the sticks fly through the air like an electric fan. Sticks like this give a moaning, swishing sound. Try it with a switch some time. That's wind. It's one of the things these sound men have figured out.

Our hero walks on. But, lo! The banks of the chasm are slipping. There's a landslide. We know, however, that it's just a box of gravel dumped on a child's play-yard slide, rushing and tumbling down to a box on the floor. But our hero is safe.

And now the drama picks up speed. Mr. Hero is at the cabin. He tip-toes to the door, but he doesn't tip-toe enough. We hear his footsteps. The listeners on the outside hear them, too—but you and I see that it's merely a fellow crunching shoes in a pan of corn flakes. The effect is that of footsteps on gravel.

In he goes, and the door slams. It's not a studio door, but a wooden door set in a frame that has been brought to the studio for this program.

Look at that fellow slapping leather with a stick. Could that be the pistol shot we just heard? That's it.

Like all good dramas—the kind that parents don't want children to listen to—we must have action. So as our hero shoots to defend himself (he mustn't shoot under any other circumstance), the old villain throws an explosive of some sort. The cabin bursts into flames. Fire shoots skyward, burning and crackling and sizzling and—well, whatever else fire does in mystery dramas.

But look to our table of element conquerors. There stands that same fellow crushing a lot of cellophane. And he's got to crush a lot for this fire. It's a big one.

## BROADCAST . . .



Come backstage and see how those funny—and real, too—sounds are made! Too bad all thunder can't be just a sheet of tin

By WILSON  
BROWN

(Opposite page) Scene from an actual broadcast of Fred Allen's show. The girl is Portland Hoffa. Next, Jack Smart of many voices. Then Fred himself. (Left) Sound Effects Chief Johnson and assistant of CBS standing before a waterfall (the tub), and other sound doo-dads.

In the excitement, our hero and his Nell escape and the flames die (the man is running out of paper).

As they escape they hear the cabin fall under the burnt timbers. And back in that same old corner, a wooden basket—the sort in which you buy grapes and peaches and apples—is being crushed in front of a microphone.

And as the cabin collapses, we hear the breaking of glass as windows fall. That's a hammer being dropped into a box of cracked glass.

Outside, safe and nearing home, the weather is kind to our characters. The sun is out and the birds are singing. And doesn't that man look funny standing there blowing on water whistles. But if we must have birds we must have them. And he blows on one and blows on another and so on until the larks, the sparrows, the robins and all the other birds have had their say.

The couple now hear the family dog barking a welcome. It's Bradley Barker (yes, that's his real name) standing at a mike barking with all his heart for so many dollars per bark. That happens to be Bradley's specialty. When they want dogs, they call him. He substitutes now and then for cats and cows and horses and chickens and such. But tonight it's a dog they want.

In the house they go. Another dog lies tapping his tail on the floor. It's really a man tapping his forehead with a padded stick. And so, safe at last, they turn on the phonograph which is the orchestra's excuse to come in and play a ditty or two. There must be music, you know.

Again the music fades and outside in the fields we hear a threshing machine. (It's in the country, you see.) But again it's a combination of intricate machinery and a baby's rattle making the noise. A horse gallops by the open window. It's a man slapping his chest with both hands. A little dog yelps into the microphone—or so it sounds—but it's really a rosined string being pulled through the bottom of a tin pail. That fellow better watch his stuff. If it's a big pail, he'll get the roar of a lion. And lions don't roam in this neck of Nell's woods.

Outside bees are swarming and buzzing their buzz, while Mr. Sound Man does it with a little toy horn.

It's getting late and our hero must go home. Otherwise how can the story ever end? And time on the air costs lots of money. So he leaves, and that door that leads nowhere except through that frame is slammed, and Nell hums a tune which the orchestra takes up.

Theme songs seem to be the vogue, so up steps a slender, dapper baritone. He takes his position at the side of a mike (by singing from the side he changes somewhat the quality of his voice) and warbles a few lines about moonlight and love. Notice that he has his hand to his ear. That's so he can hear himself above the music of the orchestra. This studio is sound proof and sounds are a bit odd anyway to a person in the studio. By cupping his ear he can tell if he's on pitch.

In the last bars of the song the music calls for a short trombone solo. The trombone player comes up from his chair in the very last row to the mike so the little black box that registers all sound for radio listeners will get a full share of trombone. He plays his part and returns to his place while some other instrument gets the glory.

Now, the number is over. Up steps the announcer in his double-breasted suit (they always wear double-breasted suits) to a stand on which is a little red light. That light is his signal that the program is "on the air." From a sheaf of papers in his hand, he reads. And he tells you that this program of Nell and her hero came to you through the courtesy of Ipsy Wipsy Tooth Paste and proceeds to expound the merits of this paste, telling you that Nell and the boy friend will be back next week at the same time, and then—he's only got four seconds to go—comes the words: "This is the So-in-So Broadcasting Company."

That sentence is the cue to a couple of men sitting behind a glass window to shut the program off for station announcements all over the country.

These men, by the way, on the other side of that glass window, are busy throughout the program turning dials and throwing switches and making funny signs to the people in the studio. You see they're the engineers and they must tone down the harsh and loud parts, tone up the too soft parts and see that all goes smoothly. Microphones are sensitive things, and every sound that goes into them must be controlled. And those funny signs the men make are signals to the actors and musicians to sing or talk louder or softer or to stand further away from the mike or to stand closer and all of those things.

And so another broadcast is over. Over in the corner the sound man packs up his doo-dads and what-have-yous preparatory to going home, bed and a well-earned rest. Tomorrow may be worse. Maybe it will be a zoo or a World War scene. So it goes, day after day after day.

# OUR RADIO LOG

## Our Radio Log

In attempting to present a radio log, the editors must strive for accuracy, completeness and simplicity in presentation. In the following pages you will find a log as complete as any ever published for practical use. Accuracy has been our foremost consideration. The very latest information available at time of press was secured through the Federal Radio Commission of the United States and the Canadian Radio Commission and other sources. One thing, however, must be noted. Changes in station power, station ownership, kilocycle allocation and even call letters are constantly being made. Such changes made after this log was compiled could not, of course, be incorporated in these pages. We have aimed toward simplicity—to present the log in a way easily read and easily understood for your convenience. We hope it meets your needs.

### ABBREVIATIONS

T:—where transmitter location differs from main studio, same is shown below main studio location.

C. P.:—construction permit authorized.

w:—watts.

kw:—kilowatts.

Exp:—experimental.

L. S.:—Local sunset.

KFOR	Lincoln, Nebr.	100w	1,210	KGHF	Pueblo, Colo.	250w	1,320
KFOX	Long Beach, Calif.	250w-LS		KGHI	Little Rock, Ark.	500w-LS	1,200
KFPL	Dublin, Texas	1kw	1,250	KGHL	Billings, Montana	100w	950
KFPW	Greenville, Tex.	100w	1,310	KGIR	Butte, Montana	2½kw-LS	1,360
KFRQ	Ft. Smith, Ark.	15w	1,210	KGIW	Trinidad, Colo.	500w	1,420
KFRC	Spokane, Wash.	1kw	1,340	C.P.—T. & studio Alamosa		100w	1,420
KFRD	Anchorage, Alaska	250w	600	Grant City, Mo.		500w	560
KFSD	San Francisco, Calif.	1kw	610	T and studio Springfield		100w	1,500
KFVS	Columbia, Mo.	500w	630	Tyler, Texas		100w	1,370
KFUG	San Diego, Calif.	1kw	600	San Angelo, Texas		250w	570
KFUL	Los Angeles, Calif.	500w	1,120	500w-LS			
KFUO	Galveston, Texas	500w	1,290	Sandpoint, Idaho, C. P. Lewiston		100w	1,420
	Clayton, Mo.	500w	550	Honolulu, Hawaii		250w	1,500
		1kw-LS		Elk City, Okla.		100w	1,210
				North Platte, Nebr.		500w	1,430
KFVD	Los Angeles, Calif.	250w	1,000	Dodge City, Kans.		250w	1,210
KFVS	Cape Girardeau, Mo.	100w	1,210	San Francisco, Calif.,		7½kw	790
KFWB	Hollywood, Calif.	1kw	950	T-Oakland		1kw	1,410
KFWF	St. Louis, Mo.	100w	1,200	Amarillo, Texas		100w	750
KFWJ	San Francisco, Calif.	500w	930	Honolulu, Hawaii		2½kw	750
KFXD	Nampa, Idaho	100w	1,200	Missoula, Montana		100w	1,200
KFXF	Denver, Colo.	500w	920	Portland, Ore., T-Faloma		1kw	620
KFXJ	Grand Junction, Colorado	100w	1,200	Olympia, Wash.		100w	1,210
KFXM	San Bernardino, Calif.	100w	1,210	Los Angeles, Calif.		1kw	900
KFXR	Oklahoma City, Okla.	100w	1,310	Spokane, Wash.		1kw	590
		250w-LS				2kw-LS	
KFYO	Lubbock, Texas	100w	1,310	KICA	Covis, N. Mex.	100w	1,370
KFYR	Bismarck, N. D.	250w-LS		KICK	Red Oak, Iowa	100w	1,420
		1kw	550		C.P., T. and studio Carter Lake		
KGA	Spokane, Wash.	2½kw-LS		KID	Idaho Falls, Idaho	250w	1,320
		5kw	1,470		500w-LS		



Jeannie Lang is heard with Jack Denny and his orchestra.

KGAR	Tucson, Ariz.	100w	1,370	KOAC	Corvallis, Ore.	1kw	550
KGB	Dan Diego, Calif.	250w-LS		KOB	Albuquerque, New Mexico	10kw	1,180
KGBU	Ketchikan, Alaska	1kw	1,330	KOCW	Chickasha, Okla.	250w	1,400
KGBX	Springfield, Mo.	500w	900		C.P., T. & studio Tulsa	500w-LS	
KGBZ	York, Neb.	100w	1,310	KOH	Reno, Nevada	500w	1,308
		500w	930	KOIL	Council Bluffs, Iowa	1kw	1,260
KGAC	Decorah, Iowa	1kw-LS		KOIN	Portland, Ore.	1kw	940
KGCR	Watertown, S. D.	100w	1,270	KOL	Seattle, Wash.	1kw	1,270
KGCU	Mandan, N. D.	100w	1,210	KOMA	Oklahoma City, Okla	5kw	1,480
KGCX	Wolf Point, Montana	250w	1,240	KOMO	Seattle, Wash.	1kw	920
		100w	1,310	KONO	San Antonio, Texas	100w	1,370
KGDA	Mitchell, S. D.	250w-LS		KOOS	Marshfield, Ore.	100w	1,370
KGDE	Fergus Falls, Minn.	100w	1,370			1kw-LS	
		100w	1,200	KORE	Eugene, Ore.	100w	1,420
KGDM	Stockton, Calif.	250w-LS		KOY	Phoenix, Ariz.	500w	1,390
KGDY	Huron, S. D.	250w	1,100			1kw-LS	
		100w	1,200	KPCB	Seattle, Wash.	100w	650
KGEF	Los Angeles, Calif.	C.P. 250w	1,340	KPJM	Prescott, Ariz.	100w	1,500
KGEK	Yuma, Colo.	1kw	1,300	KPO	San Francisco, Calif, C.P. T-		
KGER	Long Beach, Calif.	100w	1,200	Near Belmont		50kw	680
KGEW	Fl. Morgan, Colo.	1kw	1,360	Denver, Colo.		500w	880
KGEZ	Kalispell, Montana	100w	1,200	Pasadena, Calif.		50w	1,210
KGFF	Shawnee, Okla.	100w	1,310	Wenatchee, Wash.		100w	1,500
KGFG	Oklahoma City, Okla.	100w	1,420	Houston, Texas		1kw	920
KGFI	Corpus Christi, Texas	100w	1,370	T-Sugarland		2½kw-LS	
		100w	1,500	Pittsburgh, Pa.		500w	1,380
KGFL	Los Angeles, Calif.	250w-LS		San Jose, Calif.		500w	1,010
KGFM	Moorhead, Minn.	100w	1,200	Berkeley, Calif.		100w	1,370
KGFN	Raton, N. Mex., C. P. Roswell	100w	1,500	Santa Ana, Calif.		100w	1,500
KGFO	T and studio Roswell	100w	1,370	Harlingen, Tex.		500w	1,260
KGFP	Kearney, Nebr.			Los Angeles, Calif.		500w	1,120
KGFX	Pierre, S. D.	100w	1,310	Dallas, Texas		10kw	1,040
KGGE	San Francisco, Calif.	200w	630	Shreveport, La.		100w	1,310
KGGF	Coffeyville, Kans., T. South	100w	1,420	Oakland, Calif.		500w	930
KGGL	Coffeyville, Okla.	500w	1,010	T-Richmond		1kw-LS	
KGGM	Albuquerque, N. M.	1kw-LS		Seattle, Wash.		100w	1,120
		250w	1,230	Manhattan, Kansas		500w	580
		500w-LS				1kw-LS	

## Stations of the United States

Call Letter	Location	Power	Kilo-cycles
KABC	San Antonio, Texas	100w	1,420
KALE	Portland, Ore.	500w	1,300
KARK	Little Rock, Ark.	250w	800
KASA	Elk City, Okla.	100w	1,210
KBPS	Portland, Ore.	100w	1,420
KBTM	Paragould, Ark.	100w	1,200
KCMC	Texarkana, Ark.	100w	1,420
KCRC	Enid, Okla.	100w	1,370
		250w-LS	
KCRJ	Jerome, Ariz.	100w	1,310
KDB	Santa Barbara, Calif.	100w	1,500
KDFN	Casper, Wyoming	500w	1,440
KDKA	Pittsburgh, Pa.	50kw	980
KDLR	Devils Lake, N. D.	100w	1,210
KDYL	Salt Lake City, Utah	1kw	1,290
KEGA	Little Lake, N. D.	1kw	1,430
KELW	Burbank, Calif.	500w	780
KERN	Bakersfield, Calif.	100w	1,200
KEX	Portland, Ore.	5kw	1,180
KFAB	Lincoln, Nebr.	5kw	770
		C.P. 25kw	
KFAC	Los Angeles, Calif.	1kw	1,300
KFBB	Great Falls, Mont.	1kw	1,280
		2½kw-LS	
KFBI	Abilene, Kans. T-Milford	5kw	1,050
KFBK	Sacramento, Calif.	100w	1,310
KFBL	Everett, Wash.	50w	1,370
KFDM	Beaumont, Texas	500w	560
		1kw-LS	
KFDY	Brookings, S. D.	1kw	550
KFEL	Denver, Colo., T-Edgewater	500w	920
KFEQ	St. Joseph, Mo.	2½kw	680
KFGQ	Boone, Iowa	100w	1,310
KFH	Wichita, Kans.	1kw	1,300
KFI	Los Angeles, Calif.		
	T-Buena Park	50kw	640
KFIO	Spokane Wash.	100w	1,120
KFIZ	Fond du Lac, Wis.	100w	1,420
KFJB	Marshalltown, Iowa	100w	1,200
		250w-LS	
KFJJ	Klamath Falls, Ore.	100w	1,210
KFJM	Grand Forks, N. D.	100w	1,370
KFJR	Portland, Ore.	500w	1,300
KFJZ	Fort Worth, Texas.	100w	1,370
KFKA	Greeley, Colo.	500w	880
		1kw-LS	
KFKU	Lawrence, Kan., T-Tonganozie	500w	1,220
KFLV	Rockford, Ill.	500w	1,410
KFLX	Call letters changed to KLUF		
KFMX	Northfield, Minn.	1kw	1,250
KFNF	Shenandoah, Iowa	500w	890
		1kw-LS	



A LOVELY VOICE

**JESSICA DRAGONETTE . . .** deliberately forsook a stage career, that promised to be as bright as any, to seek her fortune in radio. And before that, she cast aside being a nun to take a fling at the stage. The lovely Jessica was born in Calcutta, India. While very young, she was placed in Georgian Court convent at Lakewood, New Jersey, where she was educated and where she studied music in all its phases. When "The Miracle" was to be performed and the directors looked about for an angelic voice, they picked her. From then on, her voice has belonged to the public. She's now the star of the Cities Service program over NBC.



**RUDY VALLEE . . .** turned on the old gramophone in his home state of Maine, heard Rudy Wiedoeft playing the saxophone and then and there decided to study the saxophone and become an orchestra director. His father was a druggist, and Rudy had been jerking sodas, but now he went to the University of Maine and practised the sax. Then to Yale in 1924 and formed an orchestra. After an engagement in London, where the Prince of Wales praised his work, he graduated from Yale and began work at the Heigh-Ho Club in New York. The rest is history.

HEIGH-HO  
EVERYBODY



HUSKY  
SOULFULNESS

**BING CROSBY . . .** The Crosbys' named him Harry L., but he has been Bing for all but three years of his twenty-eight. He attended college in Seattle, Wash., where he edited a school newspaper and later clerked in a law office. Since 1926 he's appeared in theatres all over the country. He came to radio from the Coconut Grove in California and immediately was a sensation. Then he started making phonograph records which sold all over the world. Even in England and France his records are now being broadcasted. Not so long ago the movies claimed him and he's making just as much of a sensation there. Maybe you saw "Too Much Harmony," his latest talkie. The husky, handsome Crosby weighs 165 pounds, has blue eyes, brown hair and a tanned skin.



MISSOURI  
BEAUTY

**JANE FROMAN . . .** an alluring, blue-eyed brunette, started out to be a newspaper reporter at the University of Missouri School of Journalism located in her home town of Columbia where her father was mayor and her mother a music teacher in a college. She studied first from her mother; then at the Cincinnati Conservatory of Music where Powell Crosley, Jr., president of WLW, heard her sing at a party and signed her up. Later NBC and then CBS got her. Despite the fact that she stutters, Jane now sings on more commercial programs than any other girl soprano. And she's making movie-shorts, too. Husband Don Ross, baritone, sings over CBS.











# Behind The Scenes

In the Daily Drama of Producing Tone Perfect  
National Union Radio Tubes.



An operator working at one of the new National Union high speed stem making machines. She was formerly with Westinghouse Lamp Works and has had seven years experience in tube manufacture.



Dr. Ralph E. Myers, Vice President in Charge of Engineering and Production of National Union Radio Corporation. An acknowledged leader in the field of radio tube science.



J. H. Lesgett, Foreman of Stem Making Department has supervised operations which range from vacuum tubes to giant locomotive headlight lamps during the past twenty-four years.



National Union Radio Tubes are Guaranteed Non-Microphonic

Upper left shows a corner of the National Union Testing Department. After manufacture every tube is double checked by a corps of experts to assure uniform precision and consistent superiority in National Union tubes.



National Union Radio Tubes Give Longest Life and Quickest Action.

Upper right shows part of the Sealing-In Department. This is one of the more delicate operations in tube manufacture. The girl in the foreground of the photo has been working at this task for seven years.



Above shows a section of the Mounting Department. This group of inspectors, monitors and mounters represents seventy-two years of tube making experience. Most of the workers came to National Union direct from Westinghouse Lamp Works.





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# RADIO LOG

## BERT LAHR

Once radio's biggest flop. Now he's one of the head guys. Bert, as you know, is at heart a stage man, having gone the rounds of Broadway for a flock of years. He's the cross-eyed, straight haired, goofy talking fellow you've seen in movies. More lately, he's the Chef of Chase and Sanborn's tea program where he mixes some new and some old gags to the tune of George Olsen's sweet music.



Bert Laehr

## PHIL BAKER

Ran away from his home in N. Y. when a boy to go to Boston to earn fifty cents in an amateur show. Years later that boy became the first \$5,000 a week headliner in the great theatres of America. Now he's the Armour Jester on NBC. For a time he was secretary to Carl Laemmle in the old IMP Film Company. He'd spend his leisure time in theatres. One night the pianist was ill and Phil jumped into the pit to play for the silent films. From then on it was a steady climb.



Phil Baker

## AMOS 'N' ANDY

are products of the microphone. In other words they started with radio and not on the stage or movies. Amos is Freeman Gosden and Andy is Charles J. Correll. The former is a native of Virginia. The latter from Peoria, Ill. They've been broadcasting since 1925 from Chicago, where they started "just for fun." One secret of their success is that they're sincere in portraying actual characters. They really believe Brother Crawford is a real person.



Amos 'n' Andy

## MYRT AND MARGE

"Myrt" is Myrtle Vail, who writes the scripts of the radio sketch, sold the idea to the sponsor, and plays the lead. She ran away from school at the age of 15 and joined the chorus of a Chicago musical show. Then she entered vaudeville. "Marge" is Donna Damerel and is the daughter of Myrt. She's married herself. She, too, quit school at 15, joining her parents in vaudeville. Then she went "on her own" on the stage. Age 20.



Myrt and Marge

## JULIA SANDERSON AND FRANK CRUMIT

in private life are Mr. and Mrs. Crumit. On the stage and over the air, they've played together, in their own individual style, for years upon years. Yes, they're really old timers at the game. It's not unusual for them to be on both the CBS and the NBC networks, and they commute to their work in Manhattan by motor from their Connecticut home.



Julia Sanderson  
Frank Crumit

## JACK BENNY AND MARY LIVINGSTON

Some years ago Jack Benny was playing vaudeville up in Canada. Chico Marx of the four Marx Brothers who was on the same bill invited Jack to visit some friends. A little girl in the house they visited was such a nuisance that Jack got up and walked out, making it very embarrassing to all. Years later Jack met a girl in the states, fell in love with her and married her. Only then did the girl tell him she was that Canadian nuisance—Mary Livingston.



Jack Benny  
Mary Livingston

## BURNS AND ALLEN

were born on opposite sides of the continent—Gracie Allen in San Francisco and George Burns in New York. Gracie went to a convent and later studied dancing. George sang in a quartet. They got together in Union Hill, N. Y. Gracie had an act which wasn't working, and she was searching for a partner. George had an act which was working, but he needed a partner. So they teamed up, later married, and now they're famous from coast to coast.



Burns & Allen

## FLOYD GIBBONS

is a war correspondent, explorer, lecturer and broadcaster and the world is his field. Let news break anywhere and Gibbons will be on hand. His rapid fire talk and his World War stories have made his name a household word. He lost an eye in the war, but the deed that caused the injury brought him honors from the French and Italian governments who gave him war crosses. The French made him an officer of the Legion of Honor.



Floyd Gibbons







**JACK PEARL . . .** of Baron Munchausen fame first saw the light of day in New York in 1895. His first job was as an errand boy for a safety razor firm and later as a clerk in a music store. In 1910 he was offered a job along with Walter Winchell, George Jessel and Eddie Cantor in a chorus for \$12 per week. But Pearl held out for \$15 and didn't get the job. Trying again, he made good—in vaudeville and the Follies. He married Winifred Desborough, an actress.



**FRED ALLEN . . .** used to be John Florence Sullivan—but after a few changes it became the Fred Allen we all know. Born in Somerville, Mass., he moved later to New York, wandered to Texas and New Orleans and even went globe-trotting to Australia. Fred made a hit on Broadway upon his return, and then he upped and married his stooge, Portland Hoffa, who has been playing in his acts ever since. That wedding was in 1926. This, the 37th year of his life, finds him on NBC.



**SINGIN' SAM . . .** if you didn't know, is really Harry Frankel, a native of Indianapolis. That rich bass voice was cultivated at the age of 17. His first job was with a minstrel show as the "boy basso." He was born in Danville, Ky., but moved to Richmond, Ind., and then to Indianapolis. His radio debut was made in Cincinnati about three years ago when a friend asked him to go on the air to advertise his lawn-mower business. He likes old songs, the country and sports.



**DAVE RUBINOFF . . .** was born in Russia in 1898, and there he got his first violin, a \$3 affair, and started drawing the bow at the age of 5. He studied in Warsaw, Poland, Berlin and Vienna. Now, in America, he trots around an instrument insured for \$100,000. He's directed the Paramount Theatre orchestra in New York, fiddled on the Chase and Sanborn hour with Eddie Cantor and toured these forty-eight states a lot. He's five feet seven inches tall. Weighs 155 pounds.



**GRAHAM McNAMEE . . .** was serving on a jury in New York in May, 1922, when, during an idle lunch hour, he wandered up to WEAJ to see what a broadcasting station looked like. Now he's a fixture at NBC of which WEAJ is one of the key stations. A promising baritone before 1922, he's sung and talked and acted in all kinds of shows at all hours since the days of the Crystal sets. He was born in Washington, D. C., in 1889.



**GERTRUDE BERG . . .** was married at 20. Her husband was in the sugar business and she went to Louisiana to live on a plantation. They saw poverty and desolation, and before their first child was born they returned to N. Y. The son is now 10. There's a daughter 6. Gertrude once heard that "if you're not a success before you're thirty, you'll never be a success." It got under her skin. She looked to radio. Finally NBC accepted her and her character Molly Goldberg started.

**JAMES WALLINGTON . . .** was born in Rochester, N. Y., where he attended public schools and sang in churches. He attended the Auburn Theological Seminary to study for the ministry, but dropped it for a medical course. Not satisfied, he changed to English and music and finally became a salesman for a furniture firm. While in Schenectady he applied for a job as radio mechanic. A mechanic wasn't needed, but an announcer was. Jimmie got the job. He's only 25 years old, stands over 6 feet in height. He's married.



**TED HUSING . . .** competed against over a hundred in an audition for WJZ in New York back in 1925. He hadn't considered radio before, but took the audition as a lark. But, as things do happen, Ted won out. Before this he taught dancing, supervised gymnasiums, took part in sports and had done a lot of airplane flying. He was born in 1901, in Deming, New Mexico. Now he weighs 168 pounds, is six feet tall, has brown hair and hazel eyes. And he's married.



**FRED WARING . . .** organized his orchestra at Penn State in 1920, the college his great-grandfather founded, and the college where Fred failed to make the glee club for three years. Tyrone, Pa., was his home town where he was a Boy Scout and a playmate of the same boys who are now in his famed orchestra, the Pennsylvanians. The band went into vaudeville and clubs, coming to radio for the first time with the same sponsor for whom they now play on CBS's biggest network.



**BEN BERNIE . . .** the Old Maestro, was Bernard Ancel May 31, 1893, the day he became one of the eleven little Ancels back in Bayonne, N. J. When it was decided that Ben was too frail ever to follow the family trade as a smith, his father decided he should be an engineer. His mother decided he'd become a violinist. So violinist he became. He gave a concert in Carnegie Hall at 14, and a year afterwards was teaching violin in a school. There's a wife and son.



**EDDIE CANTOR . . .** did a show act in 1909 to win an amateur contest and \$5. In 1929, 20 years afterwards, this same actor lost \$2,000,000 in the stock crash. He's known for his comedy, for his family of five daughters, for his Sunday night broadcasts and for his many movies. He was born in New York's poorer section. Both parents died before Eddie reached his second year. Life then became a hard and lonely struggle—before it was crowded with fame and fortune.



**VINCENT LOPEZ . . .** was born in Brooklyn, N. Y. His father was a bandmaster in the U. S. Navy and his mother a musician, but the parents wanted Vincent to become a priest. He consented to attend a seminary at Dunkirk, N. Y. The director of the school realized that the boy's future was not to be that of a priest, explained matters at home and once again Vincent was free. Then he was sent to a business school. Later worked in a dairy office. Finally he organized his own band. You know the rest.





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