



# Radio Log

15¢



GOVERNMENT - DRAMA - SONGS

COMEDY - NEWS - MUSIC

AIRPLANES - POLICE CALLS - SHIPS

WORLD SHORT WAVE PROGRAMS



WORLD PROGRAM LISTS

Published by National Union Radio Corp. of New York, Makers of National Union Radio Tubes  
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STUDIO NEWS and FEATURES



Take your radio service problems to the dealer who displays this emblem. It signifies the dealer is cooperating with the National Union program to improve radio service through better instruments and equipment, more complete technical data and information on all makes of radio sets and that the dealer accepts full responsibility for his workmanship.



# Radio Log

Edited by Samuel Kaufman



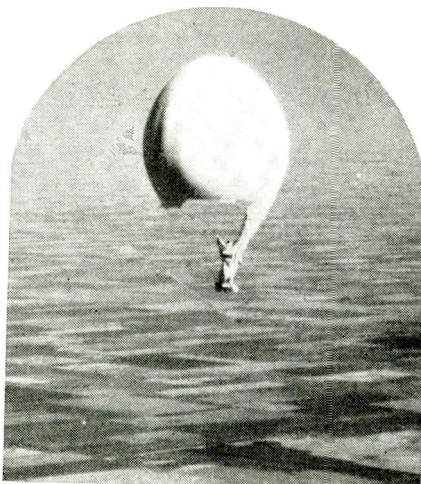
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## The World Is Yours!

THE radio listener of today has the world at his fingertips when he sits down for an evening's broadcast entertainment. Modern engineering advances in both transmission and reception plus the ingenuity of broadcasters in making available countless innovations in program fare have resulted in an elaborate permanent entertainment schedule for the listener-in.

Broadcast entertainment has shown great progress. The program magnates of the nation-wide networks and independent stations are constantly on the alert for ideas and talent that would enhance their broadcast schedules. Sponsors and advertising agencies, in efforts to outdo competitors, are spending fabulous sums on big-name talent for their commercial offerings. All of which means a big break for the listener who has an elaborate array of domestic program fare available every time he throws the "on" switch of his radio receiver.

With the growing popularity of short-

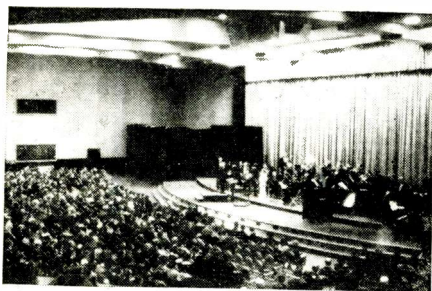


Short waves conveyed a dramatic account of the Kepner-Stevens stratosphere flight. Photo shows descent of torn balloon

The thrill of listening-in on police calls transmitted to patrol cars in various American cities is an additional program phase of all-wave listening. Amateur, aircraft, marine and aviation stations can also be heard.

Radio is an integral part of equipment with all sorts of scientific expeditions. Short-waves remain the only contact with civilization when intrepid adventurers blaze new trails into strange places. Admiral Byrd maintains regular short-wave communication with the civilized world from his base at Little America in the frozen wastes of Antarctica. In recent balloon penetrations of the stratosphere, it was short-wave radio alone that permitted the anxious populace to follow the progress of the dangerous ascents.

And the thrills and enjoyment of all such transmissions are available to the present-day listener. Radio, indeed, occupies a more important place in the social scheme than ever before.



The huge NBC Auditorium Studio in Radio City, New York

waves, the public has responded to the foreign broadcasters' efforts by purchasing all-wave sets. Thus, in addition to the brilliant program array of the domestic broadcasters, listeners have available novel programs in English and foreign languages from all parts of the world. The chimes of Big Ben in London come in as satisfactorily as the music of Paul Whiteman in New York. And more and more nations, recognizing the value of short-waves in the spreading of international good-will, are promoting powerful high-frequency units to send their best presentations to distant lands.



Perspective plan of proposed Broadcasting House, Tokyo, Japan

### How to Identify Foreign Stations\*

Mtrs.	M. C.	Call.	Location.	Identification.
16.70	(18.0)	LSV	Buenos Aires, Argentina.	Begins transmissions by sounding E.E.G sharp, and A. on xylophone.
16.81	(18.0)	PLF	Bandoeng, Java	Begins transmissions with three tone auto horn. Notes are F.D.C.
17.12	(17.5)	DFB	Nauen, Germany.	Sounds three tone whistle at beginning of transmissions. Notes are D, C, G.
25.40	(11.8)	I2RO	Rome, Italy.	Woman announcer announces "Radio Roma Napoli."
25.57	(11.7)	PHI	Huizen, Holland.	Announces "This is Huizen."
25.63	(11.7)	FYA	Pontoise, France.	Plays the "Marseillaise" at beginning and end of transmissions.
29.04	(10.3)	ORK	Brussels, Belgium.	Plays Belgium national hymn at close of programs.
30.43	(9.9)	EAO	Madrid, Spain.	Announces "Ay-ah-coo, transradio Madrid."
31.25	(9.6)	CT1AA	Lisbon, Portugal.	Sounds three cuckoo calls between selections.
31.28	(9.6)	VK2ME	Sydney, Australia.	Laugh of Kookaburra bird at beginning and end of transmissions.
31.55	(9.5)	VK3ME	Melbourne, Australia.	Opens programs with clock chimes.
31.55	(9.5)	GSB	Davenport, England.	Big Ben Chimes on quarter hours. Announces "London calling on—(stations and wavelengths)." Begins and ends transmissions by playing "God Save The King." This song has the same tune as our "America."
31.58	(9.5)	PRBA	Sao Paulo, Brazil.	Three-toned chimes similar to those of NBC stations.
35.80	(8.4)	IAC	Piza, Italy.	Calls "Pronto, pronto—(name of ship)."
36.65	(8.2)	PSK (PRA3)	Rio de Janeiro, Brazil.	Plays chimes like the NBC chimes when signing off.
37.33	(8.0)	CNR	Rabat, Morocco.	Announces "Radio Rabat dans Maroc." Uses metronome between selections.
38.47	(7.8)	HBP	Geneva, Switzerland.	Announces "Hillo, hillo, radio nations."
44.09	(6.8)	YNLF	Managua, Nicaragua.	Announces "La Voz de Nicaragua."
44.44	(6.75)	THP	San Jose, Costa Rica.	Announces "La Voz del Tropic."
45.00	(6.7)	HC2RL	Guayaquil, Ecuador.	Plays the Ecuadorian National Anthem at beginning and end of transmissions.
45.31	(6.6)	PRADO	Riobomba, Ecuador.	Announces "Estacion el Prado, Riobomba, Ecuador."
49.40	(6.0)	OXY	Skamleback, Denmark.	Midnight chimes at 6 P. M. E. S. T.
49.83	(6.0)	DJC	Zeesen, Germany.	Announces in German, English and Spanish. Eight notes of old German song played over and over at beginning of transmissions.
50.00	(6.0)	RV59	Moscow, U.S.S.R.	"International" is played at beginning and end of transmissions.
50.26	(6.0)	HVJ	Vatican City, Italy.	Announces "Pronto, pronto, radio Vaticano." Clock ticking.

\*Courtesy of "The New York Sun."



Fred Waring's Pennsylvanians (CBS)

**W**HENEVER a program sponsor considers casting his radio periods, the most important phase of the job is his selection of a band.

No country in the world boasts of so many stellar dance orchestras as the United States. And steadily, season by season, new names are added to the roster of stellar musical organizations. The older musical names—Paul Whiteman, Ben Bernie, Vincent Lopez and B. A. Rolfe, for example—manage to hold on. But that does not stop the sensational

brings popularity. Sometimes the orchestra is secondary to such things as Rudy Vallee's crooning, Vincent Lopez's piano-playing, Ben Bernie's droll witticisms and Fred Waring's choral novelties.

Today, the radio schedules are crammed with big-name dance bands. And it is true that radio, itself, is responsible for making them *big* names.

Although many of the units had professional backgrounds antedating their radio endeavors, it has been proven that the

Loretta Lee, with George Hall's Orchestra (CBS)



Babs Ryan, with Fred Waring's Pennsylvanians (CBS)



Edith Drake, with Frank Dailey's Orchestra (CBS)

Gracie Barrie, with Leon Belasco's Orchestra (CBS)



radio rise of such comparative newcomers as Fred Waring and Glen Gray.

There is, perhaps, no more competitive angle in broadcasting than that encountered by the dance orchestras. But, it is due to this competition in securing sponsors that the musical organizations have continually improved in style, arrangements and novelty offerings.

It is not always the ensemble phase of an orchestra that

microphone was a skyrocketing short cut to their success. And, in turn, it is through radio popularity that dance bands earn lucrative bookings in hotels, restaurants, theatres and talking films.

Sometimes it is a strange program twist that builds an orchestra. Of course, it is assumed that the dance unit has the ability to start with. But it takes a peculiar turn to bring it to the fore. For example, it was Eddie Cantor's kidding

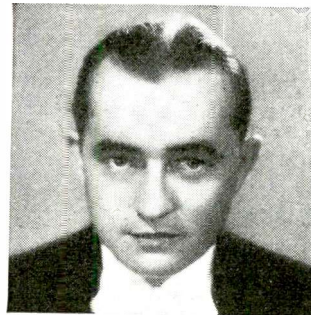


Paul Whiteman (NBC), holds his popularity after many years of broadcasting

As a response to the public's desire for dance programs, the "Let's Dance" feature was recently launched on NBC. The program, heard each Saturday night, presents three solid hours of dance music. A few vocal specialties are included. The music is supplied by the organizations of Xavier Cugat, Kel Murray and Benny Goodman, with Don Carney (Uncle Don to juvenile listeners) in the master-of-ceremonies role.

B. A. Rolfe did a lot to popularize dance music and his old programs are well remembered. At present, instead of an evening schedule, Rolfe supplies dance music at breakfast time. True, few persons may dance to radio music before departing to the office, but it makes enjoyable listening.

Dance music is almost synonymous with radio today. The number of stellar dance orchestras is so large that it is difficult to mention them all in this limited space. Newcomers to the schedules arrive every month and yet the schedules never seem to be overcrowded. This, in effect, proves the popularity of radio dance music.



Little Jack Little and Isham Jones (CBS)  
Top: Leon Belasco (CBS) and Ben Bernie (NBC)

Freddy Martin (CBS) and Jolly Coburn (NBC)  
Top: Johnny Green and Glen Gray (CBS)

of Dave Rubinoff that made the latter's orchestra one of the most popular on the air. And Don Bestor, although a rising star in his own right, was aided in the ascent by Jack Benny's droll patter. Leon Belasco, when aiding Phil Baker in his New York broadcasts, was used as a foil for some of the comic's puns and it furthered his orchestra's career.

Some units, Guy Lombardo and Glen Gray, for example—depend on distinctive arrangements for popularity. Then again, mass public acceptance of a dance band, often depends on the conductor's ability to select vocal talent which often goes a long way towards putting the entire aggregation over.

The singing of Ramona, Peggy Healy and Jack Fulton have abetted Paul Whiteman's unit in maintaining its pace. The Lane Sisters—Priscilla and Rosemary—and Babs Ryan have helped smooth the path of Fred Waring's ensemble. Leah Ray's singing meant much towards Phil Harris's rise. And there are many more such instances.



The famed Lombardo Troupe (NBC), Pat Barnes, in center, with Victor, Carmen, Guy and Liebert Lombardo (l. to r.).

# ... T E N G R E A T



Rudy Vallee

**Y**OUR broad armchair alongside the loudspeaker gives dependable promise of becoming more popular during the coming months. Radio's fare, sweetened by the addition of a bang-up crop of new shows to the network schedules during the past season, promises delectable attractions to the dial twisters.

Perennial favorites, such as Rudy Vallee's Varieties, Burns and Allen, Paul Whiteman's Music Hall, Roses and Drums, which carry the messages respectively of Fleischmann's Yeast, White Owl Cigars, Kraft Cheese and Union Central Life Insurance continue

to maintain and build listener acclaim.

Leading the parade of the host of new programs to the airwaves five comparative newcomers have won a definite niche in radio's hall of fame. The Lux Radio Theatre, The Swift (Sigmund Romberg) Program, Mary Pickford and Company, the Chase and Sanborn Opera Guild, and the not quite so new (Joe Penner) Baker's Broadcasts have achieved deservedly large and loyal followings.

The Lux Radio Theatre is surely a leader among the new programs. For the first time the great names of the stage and screen have been brought to the microphones to do the best dramatic material. Such plays as "Seventh Heaven," "Smilin' Through," and "The Barker" have been enacted by such grand players as Miriam Hopkins, Jane Cowl, Walter Huston, and other favorites from Hollywood and the Broadway stage.

To say that the Lux Radio Theatre productions have literally lifted radio dramatics by the bootstraps would hardly be embroidering the facts. This sponsor has secured the radio rights to the greatest stage material of the century and with intelligent direction has made Sunday afternoon listening a real adventure.

Sigmund Romberg and Billy Phelps are giving us mighty smooth and diversified entertainment these Saturday nights. Swift and Company are being richly rewarded for their enterprise in wooing Romberg to the airlines. The famed Hungarian composer, who has written 64 complete operettas and is still going strong, not content with providing fine musical direction, offers new selections of his composition regularly. Billy Phelps (some folks say Professor William Lyon Phelps) has a way of bobbing up each week with a most interesting batch of thoughts neatly told.

Long one of the most dependable full hour entertainments, Chase and Sanborn commenced last December to offer condensed grand opera in English on Sunday nights. This series, which clicked impressively from the start, is under the direction of Deems Taylor, versatile commentator, composer, and critic. Wilfred Pelletier (Metropolitan Opera)

conducts. The greatest of living operatic stars supported by able young native singers fill the casts of the Chase and Sanborn Opera Guild presentations.



Deems Taylor

That grand opera is really interesting entertainment rather than education has never been very widely accepted in this country. Joe Doakes has always figured that it was something for the stuffed shirts. It's better than an even money bet that this Opera Guild series staged by the coffee folk is going to help change that misconception. The Sunday night Opera Guild listening is certainly easy on the ears, and, as we have suspected, the librettos of the operas are really great yarns when told expertly in plain English. The singing is, of course, superb, with such artists as Thomas, Martinelli, Reth-

berg, Bentonelli, and others singing the great roles.

Most sought after of Hollywood's great names by the broadcasters had been Mary Pickford. Finally won over by Royal



Helen Jepson

**Network**  
**All-Radio Headliners**  
*(selected by Your Tuner-Inner)*

Radio Theatre (Full Hour) Sundays, NBC-WJZ, 2:30 P. M. (EST)

Roses and Drums (Half Hour) Sundays, NBC-WJZ, 5:00 P. M. (EST)

Bakers' Broadcast (Half Hour) Sundays, NBC-WJZ, 7:30 P. M. (EST)

Opera Guild (Full Hour) Sundays, NBC-WEAF, 8:00 P. M. (EST)

Mary Pickford (Half Hour) Wednesdays, NBC-WEAF, 8:00 P. M. (EST)

Burns and Allen (Half Hour) Wednesdays, CBS, 9:30 P. M. (EST)

Rudy Vallee's Varieties (Full Hour) Thursdays, NBC-WEAF, 8:00 P. M. (EST)

Paul Whiteman's Music Hall (Full Hour) Thursdays, NBC-WEAF, 10:00 P. M. (EST)

Floyd Gibbons (Quarter Hour) Saturdays, NBC-WEAF, 7:45 P. M. (EST)

Sigmund Romberg (Full Hour) Saturdays, NBC-WEAF, 8:00 P. M. (EST)

Desserts, "America's Sweetheart" has done more than successfully bridge the gap between movie and radio. Mary has carefully studied the arts of the microphone and her voice is one of the most agreeable that is wafted along the kilocycles. She has chosen her plays admirably and performed her roles in faultless fashion.



Joe Penner

Joe Penner, your favorite duck salesman, provides great fun with his chortling comedy on Sunday nights. The star of the Bakers' Broadcast has come along mighty fast to win his place at the top of radio's funnymen. Clean cut humor, always in good taste, delivered ingeniously, has earned Joe the devotion of youngsters from four to eighty-four. Folks have dubbed Penner "The Charlie Chaplin of Radio." Perhaps he will win that place. Certain he has made a sure start.

Ozzie Nelson who provides the tuneful melodies on the Bakers' Broadcasts has one of the sweetest bands on the net-

# RADIO SHOWS...

works. Ozzie gets capable assistance from pretty Harriet Hilliard in the song assignments.

Roses and Drums first made its debut on the air with the avowed intention to paint a history of the country. When the episodes reached the Civil War in chronological serial interest mounted in spectacular fashion. The Union Central people were petitioned by a loyal audience to continue the Civil War episodes and as a result the action has been laid in the 1861-64 period ever since. A faithful historical presentation as well as an attractive romantic interest is evident in this dramatic program which enjoys a very large following both in the North and the South. A brilliant cast which includes Helen Claire, John Griggs, Guy Bates Post, and others under capable direction has placed this program among the headline attractions of the air.



Sigmund Romberg

Paul Whiteman, the not-so-rotund-any-more, has been

comedy continues to climb to dizzier heights. George Burns and Gracie Allen are just about the most consistently great comedy team on the air. For four years their popularity has built up without sign of letdown. Fundamentally their fun is the same each week but it certainly is a tribute to George Burns (one of the few comics to write his own scripts) that Gracie's mad mental detours never tire.



Mary Pickford

When these radio orchids are spread about we cannot help but give Bobbie Dolan a great big bouquet. Bobby, you know, waves his baton over his General Cigar orchestra while Burns and Allen pause for breath on this Wednesday evening show. Bobby stepped into a tough spot at the beginning of this year having displaced a big name band in the set-up which had been intact for four years. At first tons of fan mail poured in giving the sponsor the very devil for letting the big name band go. This

mail rapidly dwindled as Bobby Dolan got his chance to show the tuners-in his melodies. Now the great bulk of the mail on the program breaks down into two categories—one faction of writers ask that the program be expanded to a full hour so Gracie can have more time for zanyesque comedy—the other faction wants more time so Dolan can turn out more of his engaging music each week. No doubt about it—Dolan has showed real ability in winning the praise of the radio audience.



Harriet Hilliard

There are a host of other programs that deserve your attention but space here is too short to cover them completely. Floyd Gibbons and Walter Winchell top the news commentators with their flair for serving exciting stuff in showmanlike fashion. Gibbons has done a particularly workmanlike job of stirring the public interest in the efforts of the Federal Housing Administration to better conditions in the building industries.

Appropriately carrying the banner of the dominant single factor in this industry, Johns-Manville, Gibbons has been turning all the tremendous zeal and power of his abilities on his task. Essentially a crusader, Gibbons is never happier than when he has a big job to lick. The internationally famous news hawk and speed spieler has been steaming along in great style.

If you happen to live within dialing range of WOR I'd like you to share with me my newest discovery. On Tuesday nights WOR carries Kops' Brothers' "Affairs of Roland." Roland is a baritone, and Harry Stockwell is Roland and his voice is really excellent. The continuity on this show is much more interesting than most and the commercial tie-in—the product is Sensation (Calipygian) Corset—is nothing less than ingenious.



Ozzie Nelson

dubbed many times Dean of Modern American Music—King of Jazz, etc. His Kraft Music Hall programs are always a rich adventure. Paul has a great knack of making hot tunes sound hotter, rich music sound richer. Surrounded by a troupe of young singing stars—Ramona, Johnny Hauser, the King's Men, Peggy Healy, Johnny Mercer, Bob Lawrence, and others, Whiteman puts on a broadly versatile show.



Helen Claire

Helen Jepson, the Kraft Music Hall's own lyric soprano, who won her way to the lush roster of the Metropolitan Opera, offers one of radio's richest thrills when she sings for Whiteman. Even if Paul Whiteman's superb musical circus didn't merit your dialing La Jepson's two singing spots on this program each Thursday night would make this full hour one of the most welcome.

Although Gracie Allen is seemingly little disturbed over her long lost brother at this stage her rollicking and eerie

## Buy These Products

*(Their sponsors give you Radio's Best Network Entertainment, says Tuner-Inner)*

- LUX TOILET SOAP (Radio Theatre)
- UNION CENTRAL LIFE INSURANCE (Roses and Drums)
- BAKERS' SPECIALS (Bakers' Broadcasts—Joe Penner)
- CHASE AND SANBORN'S COFFEE (Opera Guild)
- ROYAL DESSERTS (Mary Pickford)
- WHITE OWL CIGARS (Burns and Allen)
- FLEISCHMANN'S YEAST (Rudy Vallee)
- KRAFT CHEESE (Paul Whiteman)
- JOHNS-MANVILLE PRODUCTS (Floyd Gibbons)
- SWIFT PRODUCTS (Sigmund Romberg)



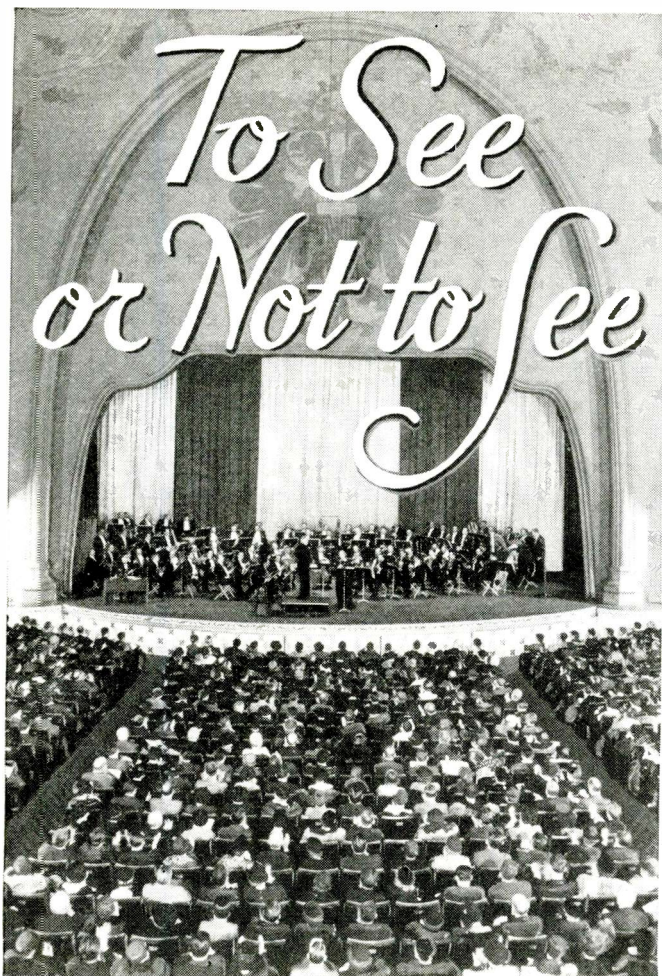




# BROADCAST STATIONS IN THE U. S.

*(Revised; by Frequency, Wavelength and Call Letters)*

- 550 kc., 545.1 m.  
KFUO, KFYR, KOAC, KSD, WDEV,  
WGR, WKRC.
- 560 kc., 535.4 m.  
KFDM, KLZ, KTAB, KWTO, WFI, WIND,  
WLIT, WNOX, WQAM.
- 570 kc., 526.0 m.  
KGKO, KMTR, KVI, WKBN, WMCA,  
WNAX, WOSU, WSYR, WSYU, WWNC.
- 580 kc., 516.9 m.  
KMJ, KSAC, WCHS, WDBO, WIBW,  
WTAG.
- 590 kc., 508.2 m.  
KHQ, WEEL, WKZO, WOW.
- 600 kc., 499.7 m.  
KFSD, WCAE, WCAO, WICC, WMT,  
WREC.
- 610 kc., 491.5 m.  
KFRC, WDAF, WIP, WJAY.
- 620 kc., 483.6 m.  
KGW, KTAR, WFLA, WSUN, WHJB,  
WLBZ, WTMJ.
- 630 kc., 475.9 m.  
KFRU, KGFY, WGBF, WMAL, WOS.
- 640 kc., 468.5 m.  
KFI, WAIU, WOI.
- 650 kc., 461.3 m.  
KPCB, WSM.
- 660 kc., 454.3 m.  
WAAW, WEAF.
- 670 kc., 447.5 m.  
WMAQ.
- 680 kc., 440.9 m.  
KFEO, KPO, WPTF.
- 690 kc., 434.5 m.  
*(Reserved for Canadian Stations)*
- 700 kc., 428.3 m.  
WLW.
- 710 kc., 422.3 m.  
KMPC, WOR.
- 720 kc., 416.4 m.  
WGN.
- 730 kc., 410.7 m.  
*(Reserved for Canadian Stations)*
- 740 kc., 405.2 m.  
KMMJ, KTRB, WHEB, WSB.
- 750 kc., 399.8 m.  
KGU, WJR.
- 760 kc., 394.5 m.  
KXA, WEW, WJZ.
- 770 kc., 389.4 m.  
KFAB, WBBM.
- 780 kc., 384.4 m.  
KELW, KFDY, KFQD, KTM, WEAN,  
WMC, WJAR.
- 790 kc., 379.5 m.  
KGO, WGY.
- 800 kc., 374.8 m.  
WBAP, WFAA, WTBO.
- 810 kc., 370.1 m.  
WCCO, WNYC.
- 820 kc., 365.6 m.  
WHAS.
- 830 kc., 361.2 m.  
KOA, WEEU, WHDH, WRUF.
- 840 kc., 356.9 m.  
*(Reserved for Canadian Stations)*
- 850 kc., 352.7 m.  
KTEV, KWKH, WWL.
- 860 kc., 348.6 m.  
WABC, WBOQ, WHB.
- 870 kc., 344.6 m.  
WENR, WLS.
- 880 kc., 340.7 m.  
KPKA, KLX, KPOF, WCOC, WGBI,  
WQAN, WSUI.
- 890 kc., 336.9 m.  
KSRK, KFNF, KSEI, KUSD, WBAA,  
WGST, WILL, WJAR, WMMN.
- 900 kc., 333.1 m.  
KGBU, KHJ, WBEN, WJAX, WKY,  
WLBL.
- 910 kc., 329.5 m.  
*(Reserved for Canadian Stations)*
- 920 kc., 325.9 m.  
KFEL, KOMO, KPRC, KVOD, WAAF,  
WBSO, WWJ.
- 930 kc., 322.4 m.  
KGBZ, KMA, KROW, WBRC, WDBJ.
- 940 kc., 319.0 m.  
KOIN, WAAT, WAVE, WCSH, WDAY,  
WHA.
- 950 kc., 315.6 m.  
KFWB, KGHL, KMBC, WRC.
- 960 kc., 312.3 m.  
*(Reserved for Canadian Stations)*
- 970 kc., 309.1 m.  
KJR, WCFL, WIBG.
- 980 kc., 305.9 m.  
KDKA.
- 990 kc., 302.8 m.  
WBZ, WBZA, WJEM.
- 1000 kc., 299.8 m.  
KFVD, WHO, WOC, WORK.
- 1010 kc., 296.9 m.  
KGGF, KQW, WHN, WIS, WNAD.
- 1020 kc., 293.9 m.  
KYW, WRAX.
- 1030 kc., 291.1 m.  
*(Reserved for Canadian Stations)*
- 1040 kc., 288.3 m.  
KRLD, KTHS, WESG, WKAR.
- 1050 kc., 285.5 m.  
KFBI, KNX.
- 1060 kc., 282.8 m.  
KWJJ, WBAL, WJAG, WTIC.
- 1070 kc., 280.2 m.  
KJBS, WCAZ, WDJZ, WTAM.
- 1080 kc., 277.6 m.  
WBT, WCBD, WMBL.
- 1090 kc., 275.1 m.  
KMOX.
- 1100 kc., 272.6 m.  
KGDH, WLWL, WPG.
- 1110 kc., 270.1 m.  
KSOO, WRVA.
- 1120 kc., 267.7 m.  
KFIO, KPSG, KRKD, KRSC, WDEL,  
WISN, WTAW.
- 1130 kc., 265.3 m.  
KSL, WJJD, WOV.
- 1140 kc., 263.0 m.  
KVOO, WAPL.
- 1150 kc., 260.7 m.  
WHAM.
- 1160 kc., 258.5 m.  
WOWO, WWVA.
- 1170 kc., 256.3 m.  
WCAU.
- 1180 kc., 254.1 m.  
KEX, KOB, WJGY, WINS, WMAZ.
- 1190 kc., 252.0 m.  
WATR, WOI, WSAZ.
- 1200 kc., 249.9 m.  
KADA, KBTM, KFIB, KFJD, KFXJ,  
KGDE, KGEK, KGFJ, KGHJ, KGVO,  
KMLB, KOOS, KSUN, KVOG, KWG,  
WABI, WBBZ, WBHS, WBNO, WCAT,  
WCAN, WCLO, WFAM, WFBE, WHBC,  
WHBY, WIBX, WIL, WJBC, WJBL,  
WJW, WKBO, WKJC, WLVA, WMPG,  
WNBO, WORC, WPHR, WRBL, WSIX,  
WAAE.
- 1210 kc., 247.8 m.  
KASA, KDLR, KFII, KFOR, KFPW,  
KFVS, KFMM, KGY, KIEM, KPPC,  
KWEA, KWFV, KWTN, WALR, WBAX,  
WBFL, WBRB, WCBS, WCRW, WEBQ,  
WEDC, WFAS, WGBB, WGM, WGNV,  
WHBF, WHBU, WIBU, WIBY, WJEL,  
WJM, WJW, WKFI, WKOK, WMBG,  
WOC, WOMT, WPRO, WQDX, WSBC,  
WSEN, WSOC, WTAX.
- 1220 kc., 245.8 m.  
KFKU, KTW, KWSC, WCAD, WCAE,  
WDAE, WREN.
- 1230 kc., 243.8 m.  
KGBX, KGGM, KYA, WFBM, WNAC.
- 1240 kc., 241.8 m.  
KGCU, KLPM, KTAT, KTFI, WKAQ,  
WXYZ.
- 1250 kc., 239.8 m.  
KFOX, WCAL, WDSU, WGCP, WHBL,  
WNEW, WTCN.
- 1260 kc., 238.0 m.  
KOIL, KPAC, KRGV, KUOA, WLBW,  
WNBX, WTOG.
- 1270 kc., 236.1 m.  
KGCA, KOL, KVOR, KWLC, WASH,  
WFBZ, WJDX, WOOD.
- 1280 kc., 234.2 m.  
KFBB, WCAH, WCAP, WDOD, WIBA,  
WRR, WTNJ.
- 1290 kc., 232.4 m.  
KDYL, KLCN, KTSB, WEBC, WJAS,  
WNBZ, WNEL.
- 1300 kc., 230.6 m.  
KALF, KFAC, KFH, KFIR, WBBR,  
WEVD, WFAB, WFBC, WHAZ, WIOD,  
WMAF.
- 1310 kc., 228.9 m.  
KCRJ, KFBK, KFPL, KFPM, KFXR,  
KFO, KGBX, KGCX, KGEZ, KGFV,  
KIT, KMED, KRMD, KTSB, KXRO,  
WAML, WBEO, WROW, WBRE, WCLS,  
WDAH, WEBR, WENI, WFBG, WDFD,  
WGH, WJAC, WLBC, WLNH, WOL,  
WRAW, WROL, WSAJ, WSGN, WSJS,  
WTEL, WJTS, WTRC.
- 1320 kc., 227.1 m.  
KGFH, KGMB, KID, KSO, WADC,  
WSMB.
- 1330 kc., 225.4 m.  
KGB, KMO, KSCJ, KTRH, WDRC, WSAI,  
WTAQ.
- 1340 kc., 233.7 m.  
KFPY, KGDY, KGNO, WCOA, WFEA,  
WSPD.
- 1350 kc., 222.1 m.  
KIDO, KWK, WAWZ, WBNX, WEHC.
- 1360 kc., 220.4 m.  
KGER, KGIR, WCSC, WFBL, WGES,  
WQBC, WSBT.
- 1370 kc., 218.8 m.  
KCRK, KERN, KFGO, KFIM, KFIZ,  
KGAR, KGFG, KGFJ, KGKL, KICA,  
KLUF, KMAC, KONO, KRE, KRKO,  
KSLM, KUJ, KWKC, KWYO, WAGE,  
WBTM, WCBM, WDBS, WGL, WGLC,  
WHBD, WHBQ, WHDF, WIBM, WJTL,  
WLIH, WMBR, WPFZ, WQDM, WRAC,  
WRDO, WRJN, WSVS.
- 1380 kc., 217.3 m.  
KOH, KQV, WALA, WKBH, WSMK.
- 1390 kc., 215.7 m.  
KLRA, KOY, WHK.
- 1400 kc., 214.2 m.  
KLO, KTUL, WARD, WBBC, WKBF,  
WLTH, WYFW.
- 1410 kc., 212.6 m.  
KGRS, WAAB, WBCM, WDAG, WHBL,  
WHIS, WRBX, WRWK, WSPA.
- 1420 kc., 211.1 m.  
KABC, KBPS, KCMC, KFIZ, KGFV,  
KGGC, KGIW, KGIX, KICK, KIDW,  
KORE, KUMA, KWCR, KNL, WACO,  
WAGM, WAMC, WAZL, WEED, WEHS,  
WELL, WGPC, WHDL, WHFC, WILM,  
WIBO, WJMS, WKBI, WLAP, WLBF,  
WLEU, WMAS, WMBG, WMBH, WNRA,  
WPAZ, WSPA.
- 1430 kc., 209.7 m.  
KECA, KGNF, WBNS, WHIEC, WHP,  
WNR, WOKO.
- 1440 kc., 208.2 m.  
KDFN, KLS, KXYZ, WRIG, WCBA,  
WMBD, WSAN, WTAG.
- 1450 kc., 206.9 m.  
KTBS, WGAR, WHOM, WSAR, WTFI.
- 1460 kc., 205.4 m.  
KSTP, WJSV.
- 1470 kc., 204.0 m.  
KGA, WLAC.
- 1480 kc., 202.6 m.  
KOMA, WKBW.
- 1490 kc., 201.2 m.  
WCKY.
- 1500 kc., 199.9 m.  
KDB, KGFJ, KGFK, KGBB, KGY,  
KNOW, KOTN, KPJM, KPQ, KREG, KXO,  
WCNW, WDNC, WGAL, WHEF, WJBL,  
WKBW, WKBV, WKBZ, WKEU, WMBQ,  
WMEX, WNBZ, WOPI, WPN, WRDW,  
WRGA, WSYB, WWRL, WWSW.



SINCE radio's earliest days there has been an intense desire on the part of the listener to find out just how broadcasting is done. Stations throughout the nation have been continuously deluged with requests for studio passes. But the most serious phase of the studio audience problem is centered in New York where the bulk of the nation's network program fare originates.

The recognition of the studio visitor has become official. Auditorium-sized studios are now in use so that many hundreds may observe broadcast stars in action behind the mike. Step by step, as new studios replaced the old, as the monks cloth studio walls were torn down to make way for broadcasting palaces, provisions were added to accommodate massed groups of listeners.

NBC led the way towards the theatre-type studio when, a few years ago, it leased the old Frolic Theatre atop the New Amsterdam Theatre Building, Times Square, and converted it into a unique radio theatre. Cautiously, however, the word "theatre" was never officially used. The place was designated as the NBC Times Square Studios. One angle why the word "theatre" was eliminated was that friction might be avoided with theatrical enterprises who were beginning to feel that free radio shows might curtail attendance at paid shows.

Even in more recent seasons theatrical groups charged that the mass attendance of observers at studio broadcasts was curtailing theatre patronage. But the broadcasters' viewpoint is that the limited capacity of their studios as compared to the enormous total of seats in all of New York's theatres dissipated such charges. Then again, the point was raised that persons who journey to the radio studios for a half-hour or full-hour program would be tempted to drop into one of the nearby theatres while in the neighborhood.

As radio lined up a gala assortment of stage headliners,

the entertainers themselves felt that they needed an audience at their broadcasts in order to be most effective.

Comics like Eddie Cantor, Ed Wynn, Joe Penner, and Jack Pearl liked studio audiences as a result of their long stage experience. They wanted laughter and applause to stimulate them for the microphone ordeal. Cantor, Wynn and several other comics even use costumes for the benefit of their limited studio audience. But they explained that the basic reason for the make-up is that it puts them in a silly enough mood to make their jokes effective—even over the air.

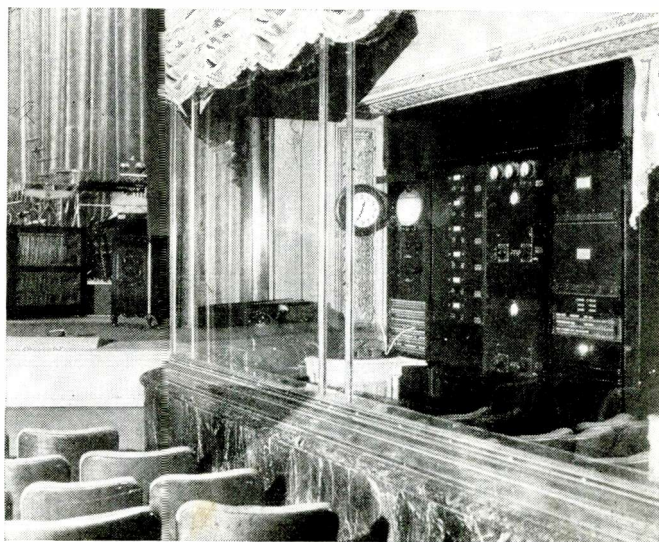
At one period the playing-up to the studio assemblage seemed to overshadow the entertainers' efforts to amuse the invisible radio audience. But that wrinkle has been smoothed out considerably with the comics doing their best to include every listener in the enjoyment of each joke. Attempts are even made to describe the comics' mannerisms so that the radio listener will know what the studio audience might be laughing at.

NBC's moving into Radio City marked the acquisition of the chain's current Auditorium Studio, and the Times Square Studio was dropped. The Auditorium Studio seats between 1,200 and 1,500 visitors at each broadcast. And this is but one of a large suite of up-to-date studios with varied seating capacities. Even this elaborate studio did not take care of all the needs of the chain. When the recent General Motors concerts went on the air, the Center Theatre in Radio City—an auditorium seating 3,600—was engaged for the Sunday night broadcasts. But each admission ticket to the program bore the name "Center Studio." Once again the word "theatre" was avoided.

Early in 1934, CBS, feeling the need for more accommodations than was available at its Madison Avenue building, leased the Hudson Theatre, a legitimate playhouse in the Times Square district and relabeled it the Columbia Radio Playhouse. Even with the booking of many stellar shows in this sizable house, CBS found it necessary to add a second theatre to its studio line-up. This time, the Avon Theatre was taken over and renamed the Forty-Fifth Street Columbia Radio Playhouse. This title distinguished it from its sister playhouse on Forty-Fourth Street. Several Columbia programs of the past few seasons have originated in Carnegie Hall, the immense concert auditorium.

Sponsors feel that a visible audience is an invaluable tie-in with the broadcast. They feel that they dispense considerable good-will by inviting dealers and consumers to see a broadcast.

But demands for tickets are so heavy and waiting lists so long that it is virtually impossible to accommodate all applicants for admission tickets.



Radio control box in CBS Radio Playhouse—the former Hudson Theatre. Above, left: An NBC symphonic broadcast from the Center Studio (Center Theatre) Radio City

# 'TIS TO LAUGH!



Block and Sully (CBS)



Col. Stoopnagle and Budd (CBS)



Burns and Allen (CBS)

**A**S FAR as radio is concerned, King Comedy still reigns supreme. The comics have soared to stellar radio heights and remained there for several consecutive seasons. Radio prophets have long been heralding their doom but the comics' grip on the radio spotlight only grows more and more firm.

Some of the most fabulous sums in broadcasting are going to the funny men. A few of them get \$5,000 or more for one half-hour or full-hour program a week. And from the sponsors' angle they're worth every penny of it for the size of the audience they draw and the good will they bring the bally-hooded products.

The bulk of radio's funny men was drafted from the stage. Eddie Cantor entered radio very cautiously, but discovered soon enough that it was a gold mine, not only in respect to his sponsor's pay-check but also in the revived popularity it brought him. Although a stage and screen star before his entrance into radio, it was his broadcasting efforts that made him a still greater box-office draw. After several seasons on the Chase & Sanborn Coffee Hour of NBC, Eddie has switched to the Sunday Pebeco Toothpaste feature of CBS.

Cantor was one of the first entertainers to use costumes and make-up in a radio studio. He usually dresses to fit every role he portrays. One Sunday night he even dressed as Mae West.

Joe Penner's arrival at stardom was so unexpected that it even took the now-famed

duck salesman by surprise. Joe was hired as a guest performer on Rudy Vallee's Fleischmann Yeast Hour. He went over so well that the sponsor immediately signed him to a long term contract for the Fleischmann Bakers' Sunday broadcast. Although a fair vaudeville success in his earlier days, radio skyrocketed his popularity so that he came into the big-name and big-money class of stage and screen performers.

Burns and Allen—Georgie Burns and Gracie Allen—were additional vaudeville headliners that scored their biggest professional success on the air. Of course, Gracie always had the spotlight for her microphone Dumb-Dora role, while George was just a foil for her nit-witticisms. This season, the program was renamed "The Adventures of Gracie."

It seems that in their vaudeville heyday, Burns and Allen were often compared with the team of Jesse Block and Eve Sully, with a constant debate on who originated the style. Eddie Cantor, last season reinitiated the Block and Sully radio career and, since then, the team has earned its own booking on CBS. We don't hear much of comparisons any more. From the radio angle, listeners felt that both Burns and Allen and Block and Sully were amusing teams and that there was plenty of room for both.

Jack Benny, Fred Allen and Phil Baker are comics who brought distinct whimsical styles to the air. They depended on built-up situations rather than gags for laughs. And like other recruits from the stage, these three found new laurels awaiting them as a result

of their radio successes.

Colonel Stoopnagle and Budd—Messrs. F. Chase Taylor and Wilbur Budd Hulick—are deservedly proud of the fact that their sole path to fame was via the microphone. The boys started clowning at the microphone before their vast success brought them lucrative stage and screen bookings.

And through the busy traffic of the kilocycles, the Fire Chief still has a certain right-of-way every time his bell and siren are sounded. The veteran stage comic holds a solid grip on radio popularity after several seasons of stardom on the Texaco feature. Ed Wynn takes his radio so seriously that he even tried to start his own network at one time. He is such an expert showman that he entertains his studio audience for an hour or so after his program is concluded with ad lib discussion.

There has been a long parade of comics these recent seasons. Some have left the air but that by no means disproves their ability as microphone entertainers. Georgie Jessel, Joe Cook, Georgie Price, George Givot, Jack Pearl and others remain vividly in listeners' minds.

It is debatable whether Will Rogers rightly belongs in the comic's roster. As a comedian he's sure-fire. But many listeners think he's more than a comedian. Some choice bits of philosophy are interwoven in his casually uttered radio lines.

The comedian's place in radio seems to be permanent. True, they'll have to try hard to hold their huge audiences and be on the alert for new program twists and ideas.



Phil Baker and Fred Allen (NBC)

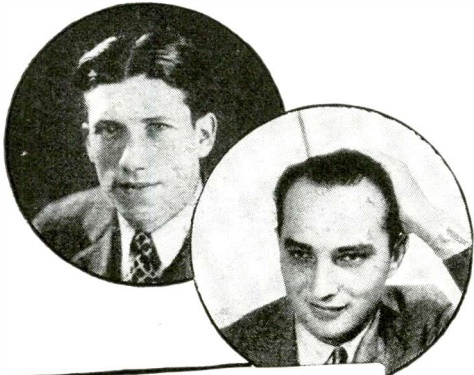
Left: Joe Penner (NBC)

Right: Jack Benny (NBC)



# Every Saturday Night

*Heart throbs... Laughter*



**DIETZ & SCHWARTZ  
WRITE NEW MUSIC**

Authors of "I Love Louisa,"  
"Give Me Something To Re-  
member You By," "Shine on  
Your Shoes" and many others.

## Thrills

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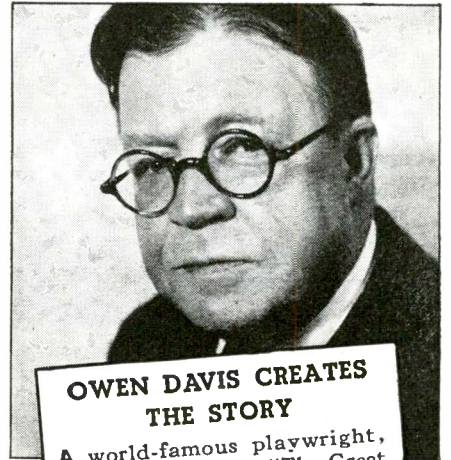
Radio's First  
**ORIGINAL  
MUSICAL  
COMEDY**

## The Gibson Family

created and played by

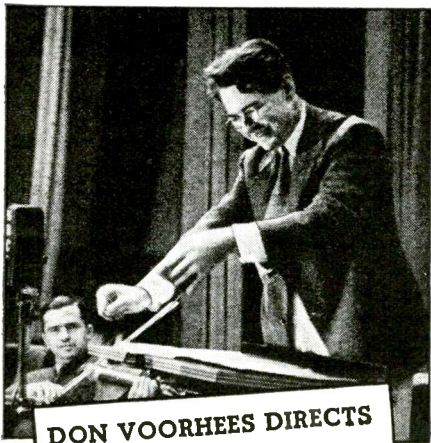
# Famous STARS

presented by  
Procter & Gamble



**OWEN DAVIS CREATES  
THE STORY**

A world-famous playwright,  
he is the author of "The Great  
Gatsby," "The Nervous Wreck,"  
"Icebound" and 200 other dra-  
mas. Pulitzer Prize winner.



**DON VOORHEES DIRECTS  
THE MUSIC**



**LOIS BENNETT  
and CONRAD THIBAUT  
SING THE LEADS**

# MAKERS of IVORY SOAP

ENJOY "THE GIBSON FAMILY" OVER YOUR FAVORITE STATION

WEAF	New York	9:30 to 10:30	p.m. E.S.T.	KSD	St. Louis	8:30 to 9:30	p.m. C.S.T.
WTIC	Hartford	9:30 to 10:30	p.m. E.S.T.	WOW	Omaha	8:30 to 9:30	p.m. C.S.T.
WTAG	Worcester	9:30 to 10:30	p.m. E.S.T.	WDAF	Kansas City	8:30 to 9:30	p.m. C.S.T.
WEEI	Boston	9:30 to 10:30	p.m. E.S.T.	WIMJ	Milwaukee	8:30 to 9:30	p.m. C.S.T.
WJAR	Providence	9:30 to 10:30	p.m. E.S.T.	WIBA	Madison	8:30 to 9:30	p.m. C.S.T.
WCSH	Portland, Me.	9:30 to 10:30	p.m. E.S.T.	KSTP	St. Paul-Minneapolis	8:30 to 9:30	p.m. C.S.T.
WFI	Philadelphia	9:30 to 10:30	p.m. E.S.T.	WEBC	Duluth	8:30 to 9:30	p.m. C.S.T.
WFBR	Baltimore	9:30 to 10:30	p.m. E.S.T.	WDAY	Fargo	8:30 to 9:30	p.m. C.S.T.
WRC	Washington	9:30 to 10:30	p.m. E.S.T.	KFYR	Bismarck	8:30 to 9:30	p.m. C.S.T.
WGY	Schenectady	9:30 to 10:30	p.m. E.S.T.	KOA	Denver	7:30 to 8:30	p.m. M.S.T.
WBEN	Buffalo	9:30 to 10:30	p.m. E.S.T.	KDYL	Salt Lake City	7:30 to 8:30	p.m. M.S.T.
WCAE	Pittsburgh	9:30 to 10:30	p.m. E.S.T.	KPO	San Francisco	6:30 to 7:30	p.m. P.S.T.
WTAM	Cleveland	9:30 to 10:30	p.m. E.S.T.	KFI	Los Angeles	6:30 to 7:30	p.m. P.S.T.
WWJ	Detroit	9:30 to 10:30	p.m. E.S.T.	KGW	Portland, Oregon	6:30 to 7:30	p.m. P.S.T.
WLW	Cincinnati	9:30 to 10:30	p.m. E.S.T.	KOMO	Seattle	6:30 to 7:30	p.m. P.S.T.
WMAQ	Chicago	8:30 to 9:30	p.m. C.S.T.	KHQ	Spokane	6:30 to 7:30	p.m. P.S.T.



Rudy Vallee (NBC)

**A**LTHOUGH the classics are having their innings on the air with such dignified musical presentations as the Metropolitan Opera and the New York Philharmonic Symphony and Philadelphia Orchestras, the popular note in program fare still prevails strongly.

Variety programs of the Rudy Vallee type have long held a prominent position. The growth in popularity of vaudeville type presentations is indicated by the exceptionally large list of sponsors adopting the idea.

Now, to share the popular program lead with variety, comes musical comedy.

Dramatico-musical air programs are not really a new development. But the idea was never accepted as seriously by sponsors and broadcasters alike as it is today. Most musical comedy programs of radio's earlier days consisted of adaptations of standard stage productions. A new note of originality has now crept into the ethereal dramatico-musical productions. In some cases original songs are especially written for the air presentations by outstanding composers.

One of the programs that swayed mass attention to radio musical comedy is "The Gibson Family" presentation of the



Dick Powell and Jane Williams, stars of "Hollywood Hotel" (CBS)

Jack and Loretta Clemens (NBC)



## Variety and TO THE

NBC. One angle that immediately attracted an assured mass audience was the prominence of the composers and librettist. Howard Dietz and Arthur Schwartz—one of Broadway's leading song-writing teams—were signed to write original songs for the weekly series. Courtney Ryley Cooper, the novelist and magazine writer, was the initial librettist and was succeeded in the task by Owen Davis, noted playwright.

To widen the program's appeal, a well selected cast including Conrad Thibault, Lois Bennett, Jack and Loretta Clemens, Adele Ronson, Anne Elstner and others was organized.

The series, during its first few months' run proved quite definitely that the listening audience was willing to tune in a musical feature with a dramatic plot.

NBC's Show Boat program starring Lanny Ross and Muriel Wilson is another production with a musical comedy pattern. This feature, in its third radio year, does not, however, use original songs. This is the program that built up Lanny Ross as a star. Although he had previous microphone experience, Lanny did not quite reach the smash hit classification until the launching of the Show Boat series. Muriel Wilson sings the role of Mary Lou but the speaking lines for the same character are delivered by Rosaline Greene. Likewise, Lanny Ross only sings his role while his dramatic bits are presented by Allyn Joslyn. This practice is standard on many network presentations.

The Beauty Box Theatre starring Gladys Swarthout and John Barclay consists of adaptations of operettas and musical comedies of recent years. In the short time the series has been on the air it has earned a place in popularity alongside some features of several season's standing.

Sigmund Romberg's Saturday night feature on the NBC also



Gladys Swarthout (NBC) and S. L. Rothafel—"Roxy" (CBS)



Adele Ronson and  
Conrad Thibault  
(NBC)

# Musical Comedy

## FORE!

presents dramatic sketches woven into the musical portions of the continuity. Lawrence Tibbett's programs, too, frequently embody dramatic bits leading up to the singing of songs from his past screen and operatic successes.

Paul Whiteman's Music Hall programs, heard Thursdays, feature tabloid presentations of stage hits with a musical background.

Dick Powell's "Hollywood Hotel" feature, presented Fridays, leads the CBS list of musical comedy features. He is co-starred with Jane Williams who won the role after a series of national auditions. Many stars of the talking screen are frequent guest performers on the series which originates in a West Coast studio.

Buddy Rogers and Jeanie Lang have been using a musical comedy tempo in their CBS series.

While musical comedy is establishing itself as a distinct classification of broadcasting, variety maintains its swift and steady pace.

Rudy Vallee's program comes to mind immediately as soon as the word variety is mentioned. And, although his sponsors go after the biggest names in the entertainment world as guest stars, Rudy's own popularity has never been overshadowed on the weekly hour.

S. L. Rothafel, better known to radio listeners as Roxy, too, deserves credit for the firm grip variety broadcasts have on the net works. His old weekly NBC hours from the Capitol, Roxy and Radio City Music Hall Theatres, set a high-mark in radio entertainment. He has recaptured the spirit of those old hours in his new commercial CBS series heard Saturday nights. To Roxy goes credit for discovering talent that proved sensational in various branches of the amusement world.

When Roxy left the Capitol Theatre, his Sunday broadcasts from that point were taken up by Major Edward Bowes, man-



Al Jolson (NBC)

aging director of the huge movie palace. Bowes continued the variety feature, always being on the alert for exceptional talent. In addition to serving as master of ceremonies on this program, the Major recently launched an amateur night over an independent New York station and it has proven to be one of the biggest smash hits in the metropolitan area in many seasons. It is possible that it's New York popularity may yet carry it to a national network.

Every day's program schedule is studded with variety features that have followed the pioneering efforts of Vallee, Roxy and Whiteman. It is safe to say that the majority of commercial programs, other than those of a straight dramatic or straight musical character, utilize the variety or dramatico-musical theme to a great degree.

As a result, the schedules are studded with stars drafted from all parts of the entertainment world. Not only are the best of radio names steadily presented, but the cream of the stage, screen, concert and operatic fields is brought to the microphone.

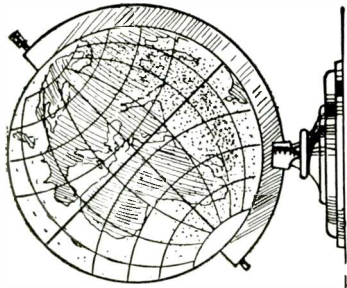
And, on these two pages, are photographs of representative smash hits of the two leading forms of popular entertainment—variety and musical comedy.



Buddy Rogers and Jeanie Lang (CBS)



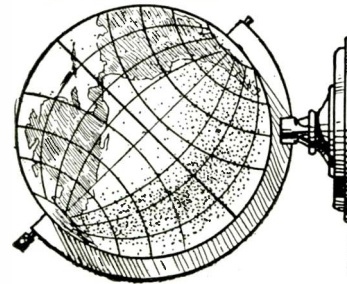
Lanny Ross and Muriel Wilson, stars of "Show Boat" (NBC)



# WORLD SHORT WAVE TIME-TABLE

Originated and Compiled by Laurence M. Cockaday

Time Schedule of the World's Leading Short-Wave Stations, given hourly, with Wavelength and Frequency. Station Locations are found on page 25. A revised listing is found monthly in Radio News and Short Wave Radio.



### International Short-Wave "Best Bets"

Wavelengths in Meters Call Letters Frequency in k.c.

08 G. M. T. 3 A. M. E. S. T.

25.5 GSD 11750  
 27.9+ JVM 10740  
 28.1+ JVN 10660  
 30.4+ JYS 9840  
 31.3+ Except Sun. Irregular VK3LR  
 31.4+ Sun. LKJ1 9510  
 31.5 GSB 7880  
 31.8 JVK 7880  
 38.0+ Irregular JVT 6122  
 44.5+ JYR 6072  
 48.9+ OER2 6060  
 49.4+ Tues. VO7LO 6034  
 49.8 Mon., Fri. CON 6034  
 70.2 RV15 4273

09 G. M. T. 4 A. M. E. S. T.

19.7 Sun. DJB 15200  
 25.5 GSD 11750  
 27.9+ JVM 10740  
 28.1 JVC 10670  
 28.1 Irregular JVN 10660  
 30.4+ Irregular JYS 9840  
 31.2 Sun. VK2ME 9590  
 31.3+ Except Sun. Irregular VK3LR 9580  
 31.4+ Sun. DJA 9560  
 31.5 GBS 9510  
 38.0+ Irregular JVR 7880  
 44.5+ ZTJ 4450  
 48.9+ Irregular ZTJ 6122  
 49.3+ Irregular OER2 6072  
 49.8 Mon., Fri. CON 6024  
 49.9+ Ex. Tu., Th., Sat. RV59 6000  
 70.2 RV15 4273

10 G. M. T. 5 A. M. E. S. T.

19.7 Sun. DJB 15200  
 19.8+ Except Sun. HVI 15123  
 25.5 GSD 11750  
 27.9+ JVM 10740  
 28.1 JVC 10670  
 28.1 Irregular JVN 10660  
 30.4+ Irregular JYS 9840  
 31.2+ Sun. VK2ME 9590  
 31.3+ Except Sun. Irregular VK3LR 9580  
 31.3+ Sun. DJA 9560  
 31.4+ LKJ1 9510  
 31.5 Wed., Sat. VK3ME 9510  
 38.0+ Irregular JYR 7880

11 G. M. T. 6 A. M. E. S. T.

48.9+ Except Sun. ZTI 6122  
 49.3+ Irregular OER2 6072  
 49.4+ Mon., Wed., Fri. VO7LO 6060  
 49.8+ Mon., Wed., Thur. ZHI 6012  
 50.2 Sun. HVI 5969  
 52.9+ XQAJ 5000  
 70.2 RV15 4273

14.2+ LSN 21020  
 16.8+ GSG 17790  
 19.8 RNE 15140  
 25.1+ Sun. RNE 11924  
 27.9+ JVN 10740  
 28.1+ Irregular JVN 10660  
 30.4+ Irregular JYS 9840  
 31.2+ Sun. VK2ME 9590  
 31.3+ Except Sun. VK3LR 9580  
 31.4+ Irregular VUB 9570  
 31.4+ Irregular LKJ1 9565  
 31.5 Wed., Sat. VK3ME 9510  
 38.0+ Irregular JYR 7880  
 48.9+ Tu., Fri., Sun. ZGE 6130  
 48.9+ Except Sun. ZTJ 6122  
 49.3+ Irregular OER2 6072  
 49.4+ Mon., Wed., Fri. VK1WK, PEF? 6116  
 49.8+ Mon., Wed., Thur. VO7LO 6060  
 50.1 Ex. Sun. ZHI 6012  
 52.9+ TGX 5984  
 70.2 XQAJ 5666  
 70.2 RV15 4273

12 G. M. T. 7 A. M. E. S. T.

13.9+ W8XK 21540  
 14.2+ LSN 21020  
 16.8+ GSG 17790  
 18.8 Ex. Tues., Wed. PHI summer only 17775  
 19.6+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 27.9+ JVM 10740  
 28.1+ Sun. VK2ME 9590  
 31.3+ Except Sun. Irregular VK3LR 9580  
 31.4+ Sun. JYR 7880  
 31.4+ Sun. VK1WK, PEF? 6116  
 31.4+ Mon., Wed., Thur. W8XAL 6060  
 31.5 TGX 5984  
 48.9+ Mon., Wed., Thur. ZHI 6012  
 50.1 Ex. Sun. XQAJ 5666  
 52.9+ RV15 4273

13.9+ W8XK 21540  
 14.2+ LSN 21020  
 16.8+ GSG 17790  
 18.8 Ex. Tues., Wed. PHI summer only 17775  
 19.6+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 27.9+ JVM 10740  
 28.1+ Sun. VK2ME 9590  
 31.3+ Except Sun. Irregular VK3LR 9580  
 31.4+ Sun. JYR 7880  
 31.4+ Sun. VK1WK, PEF? 6116  
 31.4+ Mon., Wed., Thur. W8XAL 6060  
 31.5 TGX 5984  
 48.9+ Mon., Wed., Thur. ZHI 6012  
 50.1 Ex. Sun. XQAJ 5666  
 52.9+ RV15 4273

13 G. M. T. 8 A. M. E. S. T.

49.0+ Thurs., Fri., Sat. PK1WK, PEF? 6116  
 49.3+ Irregular VE9GW 6072  
 49.4+ Mon., Wed., Thu. W8XAL 6060  
 49.8+ Sun. ZHI 6012  
 49.9+ Sun. HIX 5969  
 50.1 Ex. Sun. YGX 5000  
 52.9+ XQAJ 5666  
 70.2 RV15 4273

13.9+ LSN 21540  
 14.2+ W8XK 15140  
 16.8+ PHI summer only 17775  
 18.8+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.7 DJB 15200  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.1+ Sun. RNE 11924  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 31.2+ Sun. VK2ME 9590  
 31.3+ W1XAZ 9570  
 31.4+ DJA 9560  
 31.4+ GSB 9510  
 31.8 LKJ1 9415  
 48.9+ Sun. ZTJ 6122  
 49.0+ Thurs., Fri., Sat. PK1WK, PEF? 6116  
 49.1+ Irregular VE9GW 6072  
 49.3+ Thurs. VO7LO 6060  
 49.4+ Thurs. W8XAL 6060  
 49.4+ Sun. OXY summer only 6060  
 49.8+ Mon., Wed., Thur. ZHI 6010  
 52.9+ XQAJ 5666  
 70.2 RV15 4273

14 G. M. T. 9 A. M. E. S. T.

13.9+ W8XK 21540  
 14.2+ LSN 21020  
 16.8+ GSG 17790  
 18.8+ PHI summer only 17775  
 19.6+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 27.9+ JVM 10740  
 28.1+ Sun. VK2ME 9590  
 31.3+ Except Sun. Irregular VK3LR 9580  
 31.4+ Sun. JYR 7880  
 31.4+ Sun. VK1WK, PEF? 6116  
 31.4+ Mon., Wed., Thur. W8XAL 6060  
 31.5 TGX 5984  
 48.9+ Mon., Wed., Thur. ZHI 6012  
 50.1 Ex. Sun. XQAJ 5666  
 52.9+ RV15 4273

13.9+ W8XK 21540  
 14.2+ LSN 21020  
 16.8+ GSG 17790  
 18.8+ PHI summer only 17775  
 19.6+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 27.9+ JVM 10740  
 28.1+ Sun. VK2ME 9590  
 31.3+ Except Sun. Irregular VK3LR 9580  
 31.4+ Sun. JYR 7880  
 31.4+ Sun. VK1WK, PEF? 6116  
 31.4+ Mon., Wed., Thur. W8XAL 6060  
 31.5 TGX 5984  
 48.9+ Mon., Wed., Thur. ZHI 6012  
 50.1 Ex. Sun. XQAJ 5666  
 52.9+ RV15 4273

31.3 Except Sun. VK3LR 9580  
 31.3+ W1XAZ 9570  
 31.4+ DJA 9560  
 31.4+ GSB 9510  
 31.5 LKJ1 9415  
 31.8 PLY 9415  
 48.9+ ZTJ 6122  
 49.0+ PK1WK, PEF? 6116  
 49.0+ VE9RC 6112  
 49.0+ VUC 6110  
 49.1+ VE9H 6109  
 49.1+ VUC 6096  
 49.3+ Fri., Sat. VE9GW 6096  
 49.3+ Sun. and Irregular W9XAA 6080  
 49.4+ OER2 6072  
 49.4+ W8XAL 6060  
 49.8+ COC 6010  
 70.2 RV15 4273  
 80.0 Sun. CTICT 3750

15 G. M. T. 10 A. M. E. S. T.

13.9+ W8XK 21540  
 14.2+ LSN 21020  
 16.8+ GSG 17790  
 18.8+ PHI summer only 17775  
 19.6+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.7 DJB 15200  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.1+ Sun. RNE 11924  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 31.2+ Sun. VK2ME 9590  
 31.3+ W1XAZ 9570  
 31.4+ DJA 9560  
 31.4+ GSB 9510  
 31.8 LKJ1 9415  
 48.9+ Sun. ZTJ 6122  
 49.0+ Thurs., Fri., Sat. PK1WK, PEF? 6116  
 49.1+ Irregular VE9GW 6072  
 49.3+ Thurs. VO7LO 6060  
 49.4+ Thurs. W8XAL 6060  
 49.4+ Sun. OXY summer only 6060  
 49.8+ Mon., Wed., Thur. ZHI 6010  
 52.9+ XQAJ 5666  
 70.2 RV15 4273

13.9+ W8XK 21540  
 14.2+ LSN 21020  
 16.8+ GSG 17790  
 18.8+ PHI summer only 17775  
 19.6+ DJE 17760  
 19.6+ FVA 15243  
 19.6+ PCJ 15220  
 19.7 DJB 15200  
 19.8 GSF 15140  
 23.3+ Sun. CNR 12830  
 24.8+ Sun. CTICT 12082  
 25.1+ Sun. RNE 11924  
 25.5+ Except Tues., Wed. PHI 11730  
 26.0 XGR 11530  
 31.2+ Sun. VK2ME 9590  
 31.3+ W1XAZ 9570  
 31.4+ DJA 9560  
 31.4+ GSB 9510  
 31.8 LKJ1 9415  
 48.9+ Sun. ZTJ 6122  
 49.0+ Thurs., Fri., Sat. PK1WK, PEF? 6116  
 49.1+ Irregular VE9GW 6072  
 49.3+ Thurs. VO7LO 6060  
 49.4+ Thurs. W8XAL 6060  
 49.4+ Sun. OXY summer only 6060  
 49.8+ Mon., Wed., Thur. ZHI 6010  
 52.9+ XQAJ 5666  
 70.2 RV15 4273

(Continued on next page)



WAVE TIME TABLE

Table with 5 main columns: Station Name, Frequency, Time, Day, and Call Sign. Includes sections for 16 G. M. T. 11 A. M. E. S. T., 19 G. M. T. 2 P. M. E. S. T., 20 G. M. T. 3 P. M. E. S. T., 21 G. M. T. 4 P. M. E. S. T., and 22 G. M. T. 5 P. M. E. S. T.

(Continued on next page)



## "HELLO CHARLIE"



## "HELLO HARRY"



*Radio's most spectacular, most difficult feat—*

# Broadcasts From and To the Byrd Expedition

**E**VERY Wednesday night at 10 o'clock (EST), Little America says "hello" to Big America over the Columbia network!

Across 10,000 miles, two-way conversations between Harry Von Zell (left), in New York, and Charlie Murphy (right), at "the bottom of the world"...

Greetings also are exchanged between other members of the Byrd expedition and their

loved ones waiting here for their safe return.

Admiral Byrd and his brave comrades tell of their triumphs and trials on the world's last unconquered frontier... history in the making...

Here's radio's most spectacular, most difficult feat... thrilling, human, gripping... genuine heart-throbs...

Tune-in the Byrd expedition next Wednesday night!



**SEND TODAY...** for your copy of an etching of Admiral Byrd (small reproduction at left). Printed in sepia on a stock approximating handmade paper... 8 x 10 inches... plate-marked... the work of Walter Tittle, internationally famous artist. Send name and address with top from one yellow and blue Grape-Nuts package, to Grape-Nuts, Battle Creek, Mich.

**SPONSORED BY GRAPE-NUTS, THE CEREAL BYRD TOOK TO THE SOUTH POLE**







Jane Froman (NBC)

FROM time to time broadcasters raise a hue and a cry for a woman radio star. Although the airplanes are studded with outstanding female entertainers, the sponsors have complained that there has never been a woman star to scale the radio heights attained by men. And the ardent feminists bemoan that the glory that goes with four-figure salary checks is quite confined to the masculine realm.

But most complaints regarding the lack of female talent on the air are unfounded. Gradually, but effectively, women have attained their own places in the radio scheme.

Ever since Vaughn de Leath took the microphone as "the original radio girl," an efficient and glamorous array of women have paraded past the mike.

Among the songsters, Kate Smith scored as one of the most sensational



Mrs. F. D. Roosevelt  
heard occasionally on both chains



Mary Pickford (NBC)

## The WOMAN'S Side of Radio

successes in radio. After a quite satisfactory stage effort, Kate leaped to fame via the microphone.

For several consecutive seasons, Jessica Dragonette has been referred to as the "Greta Garbo of radio." Her modest, charming personality and exceptional ability have earned a large and steady audience.

Jane Froman, Lois Bennett, Muriel Wilson, Martha Means, Frances Langford, Jean Sargent, Shirley Howard, Annette Hanshaw, Babs Ryan, Priscilla and Rosemary Lane, Gertrude Neisen and other girl vocalists are added examples of feminine microphone successes.

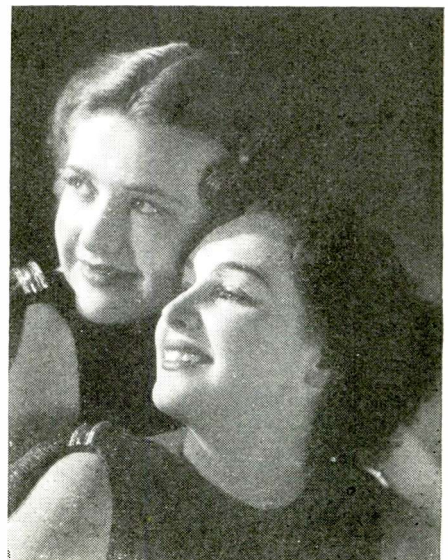
And, among the vocal groups, the Boswell Sisters, the Pickens Sisters, the Three X Sisters, and Dot, Kay and Em, are huge successes.

The dramatic realms of radio are studded with the names of women stars. Gertrude Berg, the Molly Goldberg of "The Rise of the Goldbergs," and the creator of that recent program, was one of the most successful persons in radio. Clara, Lu and Em, the NBC Chicago early-morning broadcasters, and Mary Pickford also rate high in the script broadcasting classification. Myrt and Marge—Myrtle Vail and Donna Dammerl—also scored favorably.

The prestige of women in radio was raised when Mrs. Franklin D. Roosevelt agreed to broadcast on several commercial programs. It has been the First Lady's policy to turn over her radio earnings to deserving charities. In addition to bookings on commercial series, Mrs. Roosevelt's broadcasts have frequently added charm to various sustaining programs on timely subjects.



Myrt and Marge (CBS). Left: the Boswell Sisters (CBS). Right: Rosemary and Priscilla Lane (CBS)

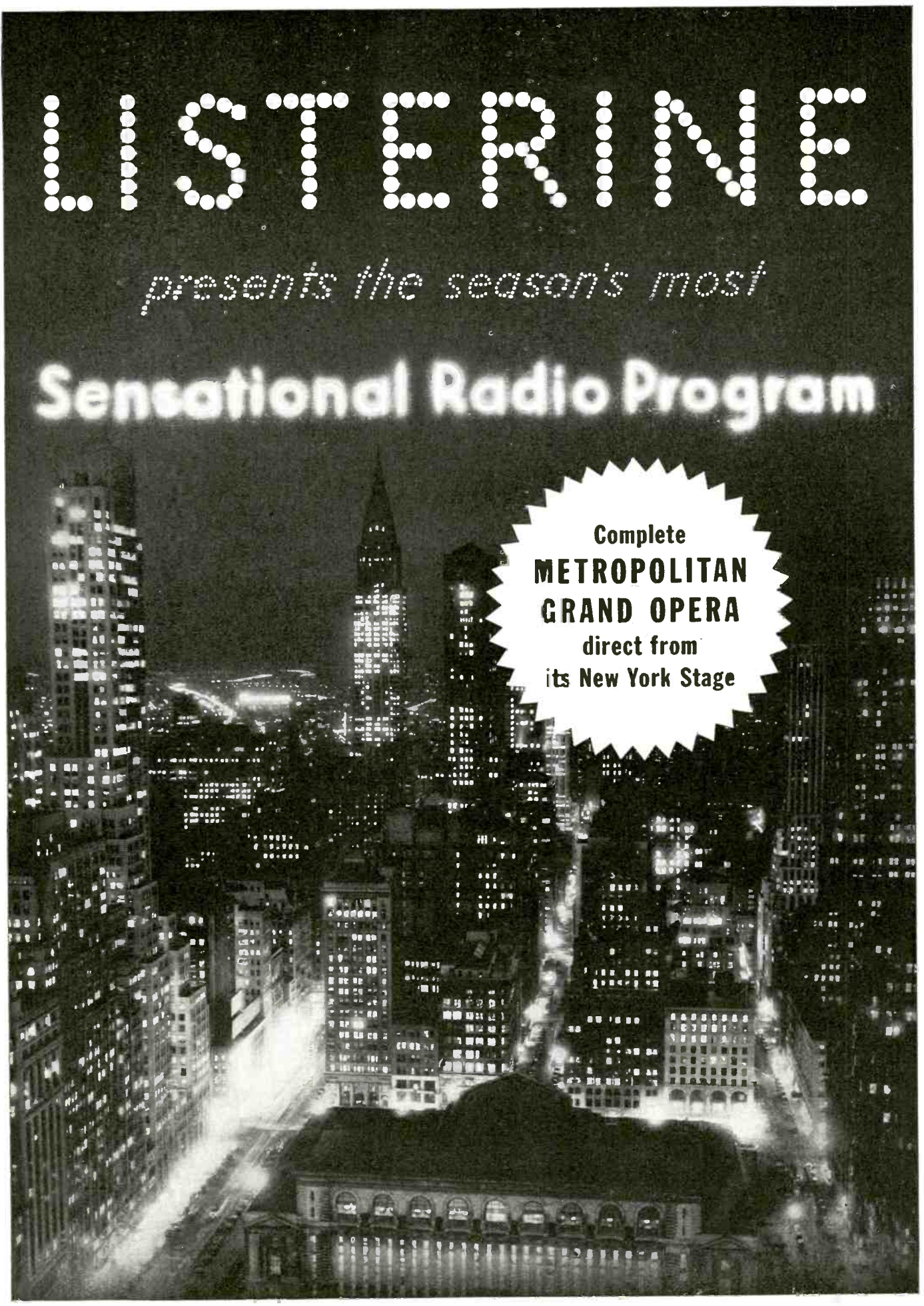


# LISTERINE

*presents the season's most*

## Sensational Radio Program

Complete  
**METROPOLITAN  
GRAND OPERA**  
direct from  
its New York Stage



# Alias Mr. Mike

**D**O YOU laugh at Joseph Pinta's microphone antics? Is Edward Iskowitz one of your favorite radio comedians? Or do you prefer the broadcast hilarity of Edwin Leopold? Who are these men, anyway? Why, of course you know them! But you refer to them, in the order named, as Joe Penner, Eddie Cantor and Ed Wynn.

And there are scores of other radio stars whose microphone monickers are far removed from the nomenclature of their birth certificates.

The significance of numerology caused Martha Mears to drop the older name of Meers and Irene Wicker to add the third "e" to the first half of her designation. Vincent Lopez, an ardent student of the occult sciences and a leading authority on numerology, was known as Joe Lopez during his boyhood.

In the ranks of the comics we find that Jack Pearl was Jack Perlman before he leaped to stage fame via a German dialect and to radio stardom with his Baron Munchausen



Edward Iskowitz  
*But he's Eddie Cantor to you*

character. Al Jolson was Asa Yoelson when his family migrated to this country. Fred Allen's birth certificate reads John Florence Sullivan.

George Burns, of Burns and Allen, was Nat Birnbaum to his family while Joe Cook used to receive mail addressed to Joseph Lopez (strangely enough the same appellation as the bandsman). Milton Berle was Milton Berlinger in the old days and Bert Lahr used to turn around when anyone called Isadore Lahrheim.

The baton-wavers' group contains many men you wouldn't recollect if called by their right names. You probably know that Rudy Vallee was Hubert Pryor Vallee before he obtained the nickname of Rudy. But you may have never heard that Ben Bernie was



Peggy Snyder  
*She's Harriet Hilliard on the air*

known as Ancel before he skyrocketed to fame as the Old Maestro.

Pancho was Adolfo Rosquellas in his native Buenos Aires and Ted Lewis' old friends knew him as Leopold Friedman before he became the high-hatted tragedian of song. Ted Weems began life as Wilfred Theodore Weymes. Charles Previn used to spell it Priwin. Jack Denny's real first name is Ralph, and Abe Lyman, to his old associates, was Abe Simon. Glen Gray may still answer to the name of Knoblauch. Will Osborne is really William Oliphant and Freddy Berrens is nee Fritz Bernstein. George Hall's real name is George Flag Basselli.

Scores of the crooners and torch-singers use labels other than those on their school diplomas. Harry Richman once spelled it Rechman and Bing Crosby answered to Harry Lillis Crosby. The Street Singer's real name is not Arthur Tracy—it's Harry Rosenberg.

In the ranks of the female songsters we find that the Lane Sisters of Fred Waring's air troupe were Priscilla and Rosemary Mulligan to their neighbors in Indianola, Iowa. Leah Ray's last name is Hubbard while Alice Joy was Frances Holcombe. Ethel Merman dropped the "Zim" from Zimmerman. Back in the days of their first air break in London, the Three X Sisters were billed as Jessie, Pearl and Violet Hamilton.

Virginia Rea is really Virginia Murphy and, to make it more complicated, was once billed as Olive Palmer. Ramona's last name, never used on the Whiteman programs, is Davies. Vaughn de Leath used to spell it Von de Leath and Harriet Hilliard, away from the mike, is Peggy Snyder. Shirley Howard's last name was Gins and Jean Sargent's was Scull. Vera Van was known as Vera Webster before her radio warbling days and Gypsy Nina, to friends, is Helen Swan. Helen Morgan was Helen Regan, and Edith Murray was Miss Fernandez before entering the amusement field.

Among the music names we find that

George Gershwin was Gershvin at birth and Irving Berlin used to spell it Baline during his singing waiter days. Ann Leaf was known as Ann Lefkowitz and the piano team of Peggy Keenan and Sandra Phillips actually consists of Margaret Keenan and Joan Johnson.

David Ross, the diction-medal announcer, was David Rosenthal. Also, in the announcing clan, we find that Paul Douglas was Paul Fleischer and Kenneth Roberts answered to Paul Trochwon.

There are many persons on the air who don't desire to use assumed microphone names at all but whose real monickers are shelved in the background due to the prominence of their character microphone portrayals. For example, the names of Freeman Gosden and Charles Correll are not as well known as their creations of Amos 'n' Andy. The designation of Molly Goldberg is more popular than the name of its originator, Gertrude Berg. Seth Parker is of greater importance to the listener than a program listing of Phillips Lord. A small percentage of the air audience knows Myrt and Marge by the names of Myrtle Vail and Donna Dammerel. In



Edwin Leopold  
*But you call him Ed Wynn*

real life, Mary Lou, of Show Boat fame, is two persons. Muriel Wilson has the singing part of the character while the speaking lines are delivered by Rosaline Greene.

Colonel Stoopnagle and Budd are Frederick Chase Taylor and Wilbur Budd Hulick, respectively, but their character names are more widely known than their real monickers. Cheerio, the early morning good-cheer broadcaster is Charles Field, a close friend of former President Hoover, but he prefers to be anonymous in his philanthropic endeavors. For a long period, few listeners knew that M. Sayle Taylor was the real name of the Voice of Experience.

Sometimes, stars scale great heights under a cloak of mystery and anonymity. An outstanding example is the Silver-Masked Tenor, a sensation of broadcasting's younger days. He's still well-known under his real name of Joe White, but he is far from his old stellar status as a mystery singer.







Lanny Ross, whose glorious voice thrills millions every week. Below — the sweetheart of radio, Muriel Wilson, Show Boat's Mary Lou.

Molasses 'n' January serve a cup of Maxwell House's sister, Maria, Captain Henry's sister. Below is Conrad Thibault, popular romantic baritone of the Show Boat troupe singing "at the mike."

WE'VE BEEN "ON THE RIVER" GOIN' ON THREE YEARS NOW...

and we're mighty happy to say, folks, there's a lot more to come!

YES SIR, folks, it's going on three years, now, since our show boat first set out on its mythical cruise... since we first started bringing you our full hour of music, entertainment and good cheer, every Thursday night, in the interests of a really good cup of coffee... Maxwell House.

Your letters have told us many times over how much you've enjoyed our show... and the way folks all over the country are buying Maxwell House is proof enough for us that you're enjoying our coffee, too.

That's why we're happy to tell you that we're going to keep right on bringing you the same fine entertainment every Thursday night.

What's more we're sure you're going to keep right on getting as much fun out of it as we are... And we'd just like to say, if there are any of you who haven't already tried Maxwell House Coffee... the coffee that's always mellow and full-flavored, the coffee that's always roaster fresh... you've a real treat in store for you. Why not get a can from your favorite grocer today? Maxwell House Coffee is a product of General Foods.

GOOD TO THE LAST DROP



Tiny Ruffner... Captain Henry's right-hand man.

The Show Boat Four, Tubby Weyant, Scrappy Lambert, Len Stokes and Bob Moody, the most popular quartet in radio, a regular feature on the Maxwell House Show Boat.



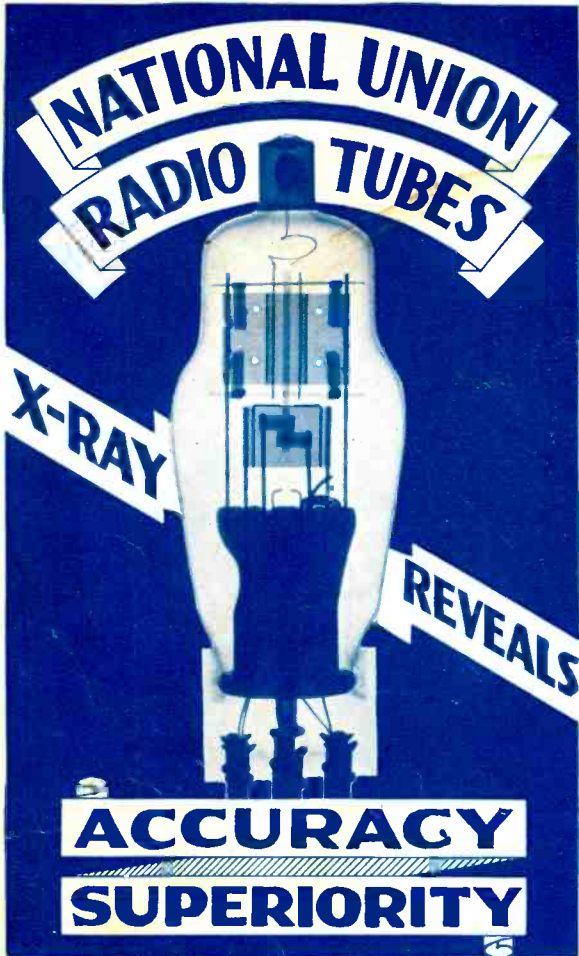


**USE NATIONAL UNION RADIO TUBES FOR  
OUTSTANDING RADIO PERFORMANCE**

**GUARANTEED  
NON-  
MICROPHONIC**

**CHOSEN BY  
PROFESSIONAL  
RADIO MEN**

**LONGER LIFE  
CLEARER TONE  
MORE  
SENSITIVITY  
FOR  
LONG WAVE  
SHORT WAVE  
AND  
HIGH FIDELITY  
SETS**



*Examine the  
Radio Tubes  
You Buy—*

*It's what's  
inside that  
Counts!*



### Precision in Modern Radio Tube Manufacture

Imagine the infinite care which must be taken in every step of modern radio tube manufacture.

These photos show the hands of operators in National Union factories performing some of the delicate processes which have made National Union tubes the choice of professional radio men for consistent accuracy. This accuracy means best performance in *your* set no matter what make or model.



*Note: In photo at right operator works magnifying glass to assure correct spacing of delicate tube parts.*