
Radio Guide
MIKEROSCOPE
ALBUM
&
LOG BOOK

1935

Price, Fifty Cents

COPYRIGHT 1935 BY RADIO GUIDE, INC.,
731 PLYMOUTH COURT, CHICAGO, ILLINOIS

FRED ALLEN

FRED ALLEN—although he has been accused variously of resembling New York's former mayor James J. Walker, Gene Tunney, and the late Frank E. Campbell, the undertaker—considers the charges merely part of the hazards of the profession. "As a matter of fact," he insists, "it is the same old face I've always used!"

Fred Allen's real name is Fred Sullivan. He was born in Cambridge, Massachusetts, forty years ago on May 31, 1895. He declares he was an after-thought to Memorial Day. People still can't forget him!

Stage debut was made at the age of ten in an amateur production of "The Three Wise Men," given by his church. His lines were: "Sorrow is sighing, breathing, dying—sealed in this cold, stone tomb." They are the only serious lines he's ever recited, and they almost ended his theatrical career. After finishing school, he found a job in a hardware store in Boston. Still he is trying to figure out whether there are more nuts in a hardware store or on the stage.

Professional stage career made when he substituted for a friend who had been booked into a local vaudeville house at five dollars per—week, not day! The friend got cold feet, so Fred went on in his place. He was billed as "Paul Huck'e—European Entertainer," and because he was a substitute, he received only three dollars. Fred liked the work so much that he quit his job in the hardware store to become "Fred St. James, World's Worst Juggler." To make matters worse, he wore a red wig while he juggled.

Allen owns more than one thousand volumes of books on comedy. His is one of the greatest collections in the world. And he makes excellent use of it because, as he says, "Good jokes never die. Their structure remains the same no matter how many changes take place as the years go by." He is the only gag-man who admits that he reads his jokes in books. Recently he has been so busy that he can't spare the time to dig up his lines in ancient tomes, so he has employed writers to help him prepare material for his radio broadcasts.

He is in bed by two o'clock every morning, and up by ten. Never does he smoke, but occasionally chews tobacco—drinks moderately—takes snuff to clear his head. Some one told him that Caruso used snuff for the same purpose. Fred believes, however, that snuff does not improve the voice. He's a nut about exercise, and visits a gymnasium every day. He believes handball and rowing machines improve one's health, and is a mark for all kinds of "Two Years Ago I Was Puny, But Look At Me Now" ads.

Fred is a shrewd business man. That's why he changed his name. On returning to America after three years' engagement in Australia—where he received \$85 a week—he knew that the Keith office probably would give him the same here. He changed his name so the booking office wouldn't know him, borrowing the last name of his agent, Edgar Allen. Edgar wasn't so sure about the wisdom of adding Fred to the Allen clan. But it has worked satisfactorily.

Fred's back teeth are all chipped. They became so from a trick he used to do while juggling. He's conscious of approaching baldness, and religiously takes scalp treatments.

He likes to be alone, but people usually crowd around him expecting free entertainment. That's one of the reasons he hates to eat in restaurants. He has too many friends.

Unlike most stage people, Fred isn't superstitious. Nor does he ever go to night clubs. Usually he can't spare the time; prefers to sit home and read. Shakespeare is one of his favorites, and Fred finds good material for gags in the works of the bard.

Fred loves the stage but prefers radio. He's kept stepping to obtain new material for each broadcast; this offers a mental hazard, and mental hazards are what he loves.

He met Portland Hoffa—that's a girl's name—when both were playing in the "Passing Show of 1922." But he's a slow worker. They were not married until 1926.



GRACIE ALLEN

GRACIE ALLEN, born in San Francisco, Calif., on July 26, but year unknown. "I'm as old as my little finger and a little older than my teeth," she says. Her Pa and three sisters, but not her brother, were in show business. It was a foregone conclusion therefore that she'd land in the business herself. She did. At three she made her stage debut singing and dancing.

Gracie attended public school and a convent in San Francisco. During Summer vacations she played outlying vaudeville houses in Los Angeles and Oakland, also in her native city. She did a single turn—dancing and singing. Her mother acted as her "dresser," and also peeked out from behind the curtain to see why the house didn't applaud Gracie more energetically.

A month after she was graduated from school Gracie met Larry Reilly, who was doing an Irish musical sketch in the home town. She joined the act, playing the "love interest," and came to New York with it. The biggest thrill she ever had was seeing New York for the first time. She's still thrilled by New York whenever she returns. The act was billed as "Larry Reilly and Co." One day the "Co." was left off the billing. So Gracie quit.

After that she waited for managers to come to her. They didn't, so she laid off for a year. In the meantime Gracie took a stenographic course; never completed it. Next Gracie went to Union Hill, N. J., to visit some friends playing at the local vaudeville house. On the bill was a team, Burns and Lorraine, who were to split up in a few weeks. Gracie saw the act and liked Burns better than Lorraine. She arranged to be introduced.

That historic meeting between George Burns and Gracie Allen was satisfactory to both. They signed as partners. After rehearsing for two weeks they went to work in the Hill st. theater, Newark, at the magnificent, breath-taking salary of \$15.00 for three days for the team. The next week they played one day in Bonton, N. J., for \$10. That was thirteen years ago. After they had been playing together for three years, Gracie took to going out with another man. George discovered that he was jealous. His proposal was in these words: "Either we get married within ten days or bust up the act." Gracie began to cry. She figured that if George could bring tears to her eyes she must love him. So she married him. They've been happy ever since.

Next to George Burns, Gracie likes steak (medium), stewed tomatoes and cottage fried potatoes. She does a lot of talking about food but in reality is a very small eater. She eats hardly enough to keep a fly alive. She doesn't smoke; takes an occasional cocktail, but never straight drinks. Goes in for cocktails according to their colors. Prefers green and pink drinks.

She just dotes on movies, but her eyes won't stand much; entertains herself by playing solitaire; knows every solitaire game in existence, more than a hundred. She says she also plays bridge, but George Burns denies this.

Her ambition is to be a lady of leisure—to forget the clock, curtain calls and early morning filmings. She loves clothes, expensive ones, and any kind of furs, but she doesn't go in much for jewelry. "Thank heaven," comments George Burns.

She is nuts about perfumes. Has no particular preference for scents just so long as the bottles are pretty. Also likes flowers.

Gracie is a sound sleeper. She must have eight hours' sleep every night; can do very well on fourteen. She sleeps with a pillow over her face. George and she use twin beds. She wears trailing night gowns—a la Lynn Fontanne. She has a passion for negligee and lounging pajamas. And for their recently adopted baby girl, Sandra. Her pet name for George is "Natty." George says this is not because his middle name is Nat, but because he's such a swell dresser. "She spells 'Nat' with an-initial 'G,'" he adds.

His pet name for her is "Googie." The name is embroidered on all her undies.



PEGGY ALLENBY

THE wit and the stamina of the Irish, tempered by the langour and romance of old Spain—that's the combination which makes Peggy Allenby one of the stage's and radio's most dependable actresses (and one of their most lovable).

Not that Peggy, who has been starred in the "Red Davis" serial and the "March of Time" cast, originated in either of these romantic countries. As a matter of fact she was born in New York City 28 years ago, the ultimate in valentines for her delighted Dad and Mother on that memorable February 14 in the year 1907.

The same unfathomed influence which has sent so many of our successful actresses to the convents for education got to work early on Peggy. She matriculated at the Villa Maria Convent in Montreal, Canada.

By successive steps she attended the Convent of the Sacred Heart, Manhattanville, N. Y., and St. Mary's of Notre Dame, South Bend, Indiana.

By this time she knew just about all that the nuns had to impart to her, and this, added to her natural flair for acting, prepared her for a debut on the stage. So—this little Peggy went to market.

Here theatrical tradition also overtook Miss Allenby, as she disregarded several opportunities of sorts to make her bow in one of those stout, old-time training grounds, a stock company.

It was at the Orpheum Theater in Memphis, Tenn. And still the sequence persisted.

Her next, and natural, venture was toward Broadway, where she made her way without the struggle which has been required of many who crash Manhattan. Of course, by the time Peggy was through that elaborate schooling and had wound up in the theatrical finishing schools radio had made great strides, and anyone with acting ability and a projectable personality found chances multiplied by two. Nor did she overlook that possibility.

Her first New York engagement was in "The Little Spitfire," and she proved to be all that the name implied as she dashed from studio to studio attempting to sell her talents. Persistence won, and when all else failed she found her knowledge of the Spanish and Italian tongues an invaluable asset.

She was hired to do dialect parts over the air. Her linguistic accomplishments led to additional roles on both sustaining and commercial programs. Between the stock experience in Dixie and the day of her Broadway debut she had toured for a year with Leo Dietrichstein, and it was on his advice that she polished up her knowledge and use of foreign languages.

The movies have known her also. Two of her most successful appearances in the films were with Frank Morgan and Spencer Tracy. Following her brief introduction to radio, she deserted the air temporarily to play a season in stock as leading lady for William Faversham and to tour, for a season, with Rod LaRoque and Vilma Banky.

This year Peggy has been kept busy doing the ingenue speaking roles in the Beauty Box Theater.

Peggy is five feet, six inches tall, of the type which experts declare makes the most perfect fashion models. She weighs 125 pounds, has dark brown hair, a fair complexion and laughing dark eyes.

John McGovern is her hubby; furniture and rare perfumes her hobby.

Away from the rigors of the studio and the stage she goes in lustily with expert skill, for swimming, golfing and flying.



BETTY BARTHELL

IF BETTY BARTHELL couldn't sing a note, she still would be the eighth wonder of radio. She probably is the only feminine warbler in America who literally had to be shanghaied from her home, at which she arrived on April 16, 1909, to take a microphone test.

While girls without a semblance of a voice were storming audition boards, Betty lurked behind a portiere, fearful lest the talent scouts trail her to her hiding place. They did—and listeners still owe them a vote of thanks.

The sudden whirl to radio acclaim and to residence in New York was the direct result of an old Southern custom. Because of her charm, Betty was the core around which the youthful Nashville society life wound itself. After her graduation from Ward-Belmont school in her home town, Nashville, Tenn., the Barthell home became a Sunday rendezvous for a large group of eligible lads with very definite fixations about Miss Betty.

The typical Dixie hospitality, augmented by Betty's vocal talent and skill at the piano, did the business. On one of these traditional Sunday evenings Bob Carson, staff pianist at WLAC, was among the visitors who popped in. Impressed by Betty's artistry, he arranged for an audition the following afternoon.

The audition was lifted out of the ordinary class and scheduled as an event because of Bob Carson's elaborate descriptions of Betty. Which was all very well except that the principal, overcome by shyness, failed to appear. Carson was rightfully embarrassed. Rather than stand the gibes of the studio executives, he determined to produce the reluctant lass.

He drove out to the Barthell home, seized the missing ingredient by the arm, and hustled back to the station, to present his find as promised. Half an hour after the audition the bewildered Betty was a member of the WLAC staff. Her trip to New York was almost a repetition of the original scene. A CBS executive, on a tour of Southern stations, heard Betty and adjudged her excellent sustaining material, as well as potential bait for some exacting sponsor. He guessed right on both counts.

Betty's background in music goes back to her father's love for Nevin's *The Rosary*. He was so enamored of the melody that he wanted someone around the house to be able to render it for him whenever he felt the urge. So when his only daughter became twelve (that was in 1921) he arranged for piano instructions for her. His only demands on her tutor were that while the remainder of her lessons were to be orthodox, she was to be taught his song of songs early in the procedure.

Betty couldn't estimate how many times she played and sang *The Rosary* in her father's presence, or how many times she waited for him to turn his back so that she might break into the current hits of the day. *They* are her true metier.

So rapid has been her trip to fame that Betty hasn't had time to give to serious affairs of the heart. She has done a little shadow boxing with them and sparred a round or two with Cupid, but is still unattached so far as the public knows.

Perhaps because she is tall herself, lofty buildings stultify her, so to escape the inhibition she takes long rides on a bus or in the subway. As a spectator she adores hockey, and as participant goes in lustily for aquatics.

She is counted a keen bridge player but has an unfair advantage over her opponents. They gaze at her wavy, dark bobbed hair and drink in the light from her blue eyes—and aces get trumped and overbids are made with utter abandon. When Betty is in the game the other players all are automatically vulnerable.



JACK BENNY

It never was the intention of Jack Benny to be the insouciant comedian whose subtle style has brought him national radio fame. By nature and experience he is a rapid-fire, or "patter," comedian. But ennui, brought on by constant futile auditioning for prospective sponsors, fostered the languorous type of presentation which has made him outstanding among the leading jesters of the day. He conceived the technique one day out of sheer boredom. It won him a contract, whereas his natural style had left him hors-de-combat. He wouldn't desert it now for any consideration.

Nor would he desert Mary Livingstone, his charming wife and stooge, who has been the icing on the Benny cake ever since Jack won his first commercial radio account.

Jack wasn't born "Benny." It's a trade name adopted when Jack decided that the stage was his metier. He decided that the family tag, Kubelsky, wouldn't drag the customers into a theater. He wanted them to come *in* and laugh—not stand out under the marquee and chuckle.

Vaudeville engagements, none too lucrative, followed his service hitch, but in a few years brighter engagements ensued. Then the movie magnates determined that Benny was just what the films needed. But it was in radio that Jack Benny found his natural outlet, and from an ordinary salary in pictures he has risen to an elevation where even the most extravagant sponsors have called strategy conferences in order to meet his terms.

Jack has none of the appearance of a comedian. In fact he has all the savoir-faire of a successful broker. At that he is a comedian only 30 minutes each week. The remaining 6690 waking moments find him a somber, businesslike sleuth, keen on the scent of any situation which he can turn into a gag, with the able help of his material prop and moral supporter, Harry Conn.

He plays a violin as would a beloved maestro. (Yeah?) Love in Bloom is his favorite selection.

Jack is five feet, ten and one-half inches tall and weighs around one hundred and eighty pounds. His clothes are meticulously selected; he wears them with a natural grace. He could give an Englishman cords and tweeds and beat him at his own game. His once dark hair has grayed almost completely, adding to his air of aristocracy and offering unimpeachable evidence of his torturous search for the elusive jest. The Bennys have an adopted girl baby, Joan.

Jack was born on the shores of Lake Michigan in the year 1894 on a date later made auspicious in Chicago by one of the most dramatic crime stories in history, February 14th, the celebrated Valentine's Day gang massacre.



BEN BERNIE

BECAUSE he was too frail for the job, Ben Bernie couldn't follow his father's trade, blacksmithing. Yet, starting on an entirely opposite career, he has hammered away at it far more diligently than he ever would have had to at shaping iron footwear for horses. And of all the people in the theatrical world it safely can be said of the Old Maestro that the anvils never have resounded to the mention of his name.

Lucky fellow—many say. Lovely fellow is the real reason. Sweet is a dangerous word with which to toy in the description of any man, but it can be ascribed to Ben without so much as chance for misunderstanding. Theatrical audiences note it; radio listeners sense it and those who meet him, even casually, come away completely swayed by that particular phase of his personality. More accurately, it's a pleasing graciousness of manner.

It is obvious that Ben never in his life made a single motion calculated to win someone's approval or friendship, yet in every stratum of life through which he has passed he has left for posterity lasting imprints of his blazing magnetism.

Perhaps it is a merging of a ringing sincerity and a stout honesty, but most certainly something exists which draws a world to his circle; makes sycophants of those who are themselves accustomed to adulation and the fawning of the mob. There is a ring of inspiration in the voice of every guest star who appears on his programs, and it is doubtful if any one ever asked so to perform, has rejected the privilege for reasons within human control.

All of these characteristics lend to his enduring popularity in every field in which he is active. But they are not the basic elements. Back of the Bernie fund of humor and good-fellowship is a wealth of human understanding, the realization that even the most brilliant of the stars loses its luster if too persistently exposed. So Ben wisely does not hog the limelight. Like Rudy Vallee and Jack Benny, whose fame has lost any tinge of impermanency, he is thoroughly unselfish, averse to aggrandizing himself.

Anybody who works with Ben gets more than an even break. He is no extrovert, but he has the confidence in himself to which years of success have entitled him—and he fears not to share his plaudits with those with whom he surrounds himself professionally. A comparison to several artists who have reached the heights in radio only to drop to semi-obscure, will reveal that while Ben was dividing the spoils, those ego-intoxicated luminaries were centering the spotlight exclusively on themselves.

That all-encompassing understanding of Ben's is the fruit of the struggle for achievement. The financially secure orchestra director of today presents no picture of the sordid beginning which was Ben's lot. There was grim irony for the Ancelevitz (Ben's surname) family of Bayonne, New Jersey, in the whimsical charm with which Longfellow invested the smith and his forge.

To Ben's father, with his wife and eleven children, it was a grim and battering trade devoid of anything save back-breaking and almost fruitless toil. As his son Benjamin reached the age where his future became an issue, it is not surprising that the labor-worn father found a ready alibi for shunting him off into another field of endeavor. Music seemed to be of his fiber, so sufficient funds were eked from the limited income to give Ben his start. The story of his eventful rise to a violinist of sufficient merit to earn him a place in the theater, has been repeated until it is frayed. But the story of his ever-ready helping hand, his quiet munificence and his endless subjugation of self in behalf of others, takes on new stature with every telling.

He is married, has one son, Jason, to whom he is almost childishly devoted. Ben was forty-one years old Decoration Day, 1935.



CONNIE BOSWELL

CONNIE BOSWELL as a child was crippled from the waist down by infantile paralysis. Yet she managed to overcome a handicap which to most would prove insurmountable. And to top it off, she's one of the happiest persons alive. In her work she has found peace and solace from bodily ills.

Although her manager carries her around like a baby, she's not the least bit sorry for herself. On the contrary, she's usually gay. She has a good business head and is full of energy. She is the leader of the team composed of herself and two sisters, not only because she is the most appealing and has the best voice—but because she's a natural born leader. She might have made a fortune in any other field of endeavor.

Connie has a lovely figure. She is five feet four inches tall, weighs 100 pounds and is the thinnest of the three Boswell sisters. Vet, whose real name is Helvitia, weighs 114 pounds for her five feet four, while Martha, who is five three, weighs 117.

The sisters were born in New Orleans. It is not necessary to write that fact, however, because their accents immediately give them away. It is difficult to tell which is prettiest.

Although Connie now is 25 years old (birthday, December 3), she is still partial to dolls and teddy bears. Her rooms are full of them, and she takes as much care of her toys as she would a child. She has one other hobby. That is the radio.

The Boswell kids inherited their musical ability from their parents, both of whom are musical. The three children early played instruments. The original Boswell trio, almost twenty years ago, consisted of Connie and her miniature cello. Vet and her violin, and Martha at the piano. The only audience was the family. They learned their way of singing from the colored folks.

This is how the Boswell Sisters became professionals: At the close of the war an amateur contest was held in a local theater. First prize was to be fifty dollars in cash and a week's work at the New Orleans Palace. The three kids faltered out to the center of the stage. They were very nervous. The act preceding them had departed under a barrage of overripe vegetables. But when the Boswell sisters played and sang, there were no tomatoes. Instead, the house rocked with applause, and the kids were fifty dollars richer.

There followed a vaudeville engagement which took them as far away as Mobile, Alabama. The kids were going to school. They evaded the stern hand of the truant officer by taking a week off, then going back to classes for a week, studying twice as hard, and then repeating the routine. But the grind was tough and the kids didn't like it.

The Boswell sisters make their own song arrangements. They never write anything down. All three have amazing memories, but Connie's is the best. She knows more than 400 tunes. They are hard workers, often rehearsing in the privacy of their apartment until 4 a. m. Neighbors used to complain, but now they realize they are hearing art in the making, so they don't say anything. That's a relief to Connie, who hates to annoy people.

Like most stage people, the sisters are extremely superstitious. They never tell anyone their business before a deal is complete. They're sure that this is the easiest way to jinx oneself. They cross their fingers before they start to sing a new tune. They've found that their new songs always go over o.k. that way, but should one forget the finger-cross, then everything is sure to be ruined. Despite their long radio experience, they're still nervous whenever they appear before a mike.

They all sit on a bench when they broadcast. Martha, of course, plays the piano. Connie and Vet sit on either side with their three pretty heads touching. Casual observers have difficulty in deciding which is lovelier, their voices or their faces.



EDDIE CANTOR

THERE is a disposition among skeptics to twit Eddie Cantor about his frequent references to Ida, his wife and their five daughters. Perhaps if the public understood the beautiful love story between Mrs. Cantor and her comedian-husband, there would be less of criticism and more of recognition of Eddie's tributes to his loyal life partner.

His frequent reference to his family, particularly Ida, is not an effort to aggrandize her or them. It is Eddie's only way of acknowledging publicly—as all of these sagas of wifely loyalty should be—the tremendous debt which he owes her for her moral support, not alone since they began married life but in the hard and exacting days of their courtship.

It is natural to view the pop-eyed jester as a millionaire whose life is made sweet by public acclaim and the possession of all the required comforts of life. But that's just a late phase of the Cantor career; its prominence is apt to bedim the struggles by which he acquired his present status.

And those were the days when he was busy piling up a moral obligation to Ida that no amount of public or private adulation could dissipate. So, when Eddie lauds her or refers to her on his programs, it isn't pride talking—it's gratitude.

Eddie's success of recent years only reflects the vicissitudes he had to endure to attain it. But over his entire life shines the glow of Mrs. Cantor's endless encouragement and abiding faith in the eventual conquest of the world by "her man."

Eddie once determined to turn his back on the theater in order that he might win the girl whom he idolized. It was a sacrifice hard to understand by anyone not aware of Cantor's natural inclination for the stage. His clowning is inherent.

To him the theater wasn't a mere expedient because it offered an outlet for a bubbling humor. It was his medium and he knew it. None other would do. Yet he unhesitatingly said no to his impulses when he learned that if he persisted in his determination to go on the stage, Ida's parents would forever ban the union which the two youngsters from the Ghetto, he and Ida, planned and yearned for.

Yet it was Ida herself who altered the tide of his career. When she realized that he was a misfit in the commercial world, it was she who demanded that he abandon it and follow the pursuit for which he was equipped so wholesomely. It would mean the death of romance, Eddie argued, as he refused.

It would be the birth of happiness, Ida retorted. And she planned to marry him in spite of the firmly knit devotion to her parents which is the heritage of Jewish children. Domestic dictates were one thing, but the happiness of two people was even more to be considered.

Fortunately any threatened rift was averted when Ida followed the dictates of her heart, married her girlhood sweetheart and made him accept a tendered European theatrical contract. But though that rift followed, she still would have made the choice.

So many wives whose guidance has led husbands to the heights, have been relegated to the background or abandoned entirely, that Eddie Cantor defies precedent by not only clinging to his faithful mate but by trying to reflect upon her at least a share of the glory in which he basks.

It is the sort of gratitude which some express in memorial halls, endowments or showy monuments. But Eddie just happens to subscribe to the theory that the time to express appreciation is while the recipient of it still can enjoy the manifestation.

Eddie was born January 31, 1892. He has passed forty, but for Eddie life did not begin there. Eddie and Ida have enjoyed life and romance for many years.



BOAKE CARTER

BOAKE CARTER, the CBS news commentator, was born September 28, 1899, in Baku, Russia—and christened Boake in honor of his natal city. Ever since he has been able to contemplate the consequences, he has been grateful for the fact that his birth didn't occur in Nishnii Novgorod, a bit farther north in the Soviet Republic. Parents, so inspired, could have conjured up a lot of awesome name combinations out of that.

But in spite of the circumstances of his birth and the fact that he has risen to radio fame steppe by steppe, there is naught of the Muscovite about Carter. That Oxonian accent is rightfully his own as he not only is a product of Christ College, Cambridge, but by lineage is an admixture of British (including Erin). His Russian advent is accounted for by the fact that his father was in the British consular service located in Baku when his son was born.

It would not be difficult to guess that back of Carter's learned, if sometimes contentious, editorializing is a wealth of experience in which adventure and enterprise are equally divided. As a newspaper man and foreign correspondent for press associations, Carter not only saw much of the world but learned to study the political and economic situations in whatever country chance placed him. He has a most retentive and analytical mind, and as a result he made it his business everywhere to seek out famous personalities upon whom to polish up his readily formed opinions.

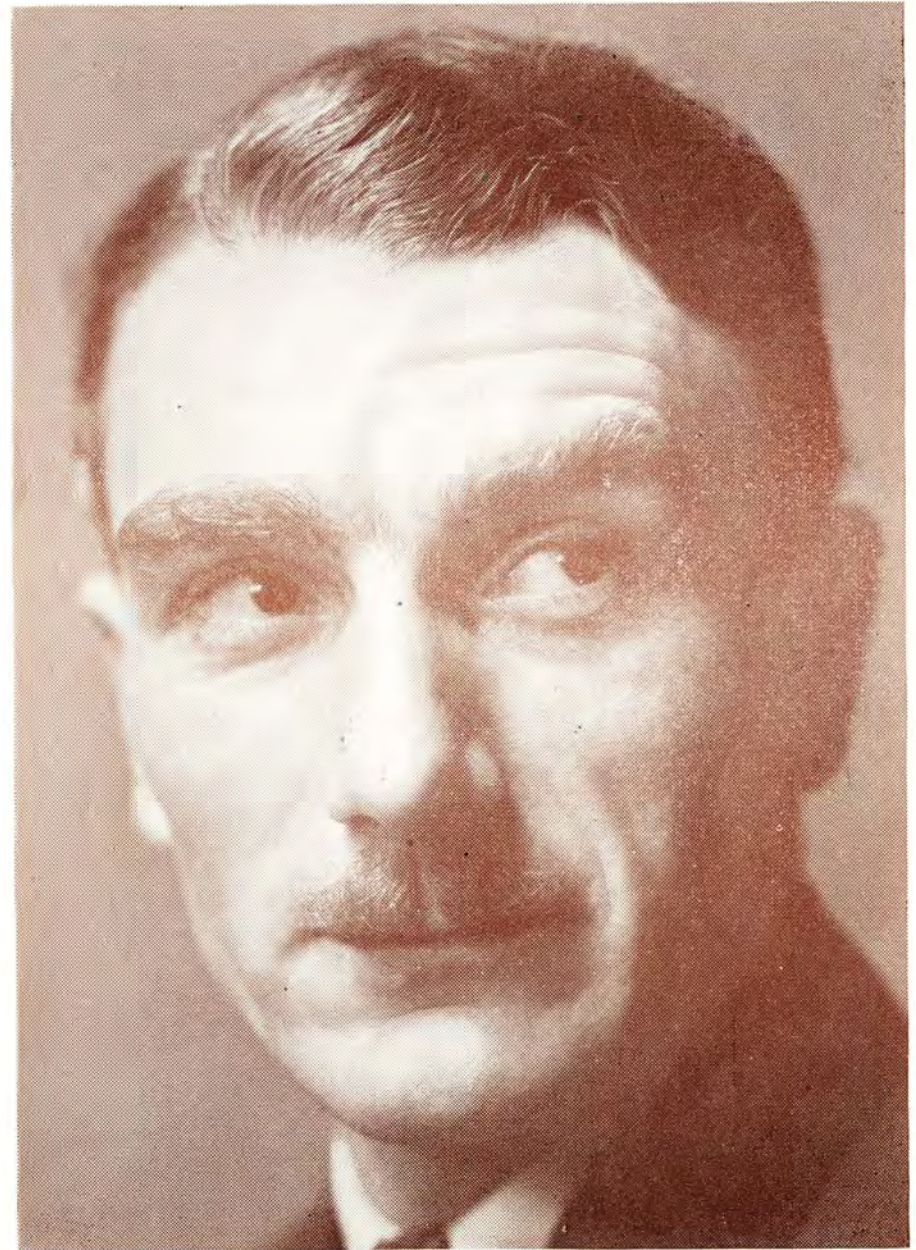
Aside from the Lindbergh kidnaping, through which he became nationally known for his narrative skill, Carter probably has found the crash of 1929 one of the most fertile of editorial topics. Strangely enough, however, three crashes of his own, sustained while he was in the British air force during the World War, have provided him very little material for his radio talks.

That's because he's normally reticent about his personal achievements—because there were many splendid deeds interlarded with the spills, examples of the sort of heroism for which English flyers were noted.

Another Carter secret, a special sort of light hidden under a bushel of commentative locution, is the fact that Boake is one of this country's better portrait painters. And he's no mere dilettante, no dabbler in the arts. He is an honor student of an English and an American academy and his paintings, including more than a hundred portraits, have received special notice in Eastern exhibits. And (don't look now)—but Boake Carter is a demon with a skillet. He can concoct more culinary masterpieces than you could eat in a week.

Mrs. Carter doesn't mind his pattering around the kitchen. When he's playing at being chef she and their two children at least know where he is. Which is something, in light of the things a lot of husbands and fathers cook up away from home.

Some people's success is ascribed to following the sun. Boake Carter's can be traced to his tendency to follow his father. When the elder Carter was dispatched to Mexico, his talented son was not long pursuing him. Thus he entered the United States by the back door; but once here, he determined to adopt the nation. He started his American career as a Philadelphia newspaperman, and because of the soundness of his conclusions was eventually called upon to discourse on world events over the air. He first was sponsored by a retail chain-store company with only a local Quaker City outlet, but the world heard his voice and he was made a nation-wide feature by his present sponsor three years ago. His news broadcasts have become something of an institution that has taken the edge off the sale of late editions of the newspapers which he served so faithfully earlier in his career.



BING CROSBY

BING CROSBY sings as he does because he has a little growth between his vocal chords. That little growth is worth thousands and thousands of dollars to him, for it gives his voice that husky, unusual quality which sets feminine spines aquivering in sympathetic rhythm. When doctors told him they could remove the precious little abnormality safely and easily, Bing dared them to try it!

Harry Lillis Crosby, Junior, crooned his first note just 31 years ago—on May 2, 1904—in Tacoma, Washington. His folks are hardy Americans from away back, and Bing, for all his crooning, is very much of a he-man. He was a life-guard at twelve, and a sort of junior lumberjack just a year or so later! He comes by this vigor honestly; away back in '49 his great-grandfather sailed a boat from Maine to Frisco. In those days that meant a long hazardous sail around the entire South American continent, passing through the terrible Straits of Magellan, whose waters have smothered the bubbling groan of many a seaman. Of such stuff is this radio crooner made.

Even while pursuing truth at Gonzaga school—a high school and college combined—Bing worked at odd jobs. During these days he gathered scars on both legs while brush-clearing in a lumber camp. His little woodman's axe slipped in his inexperienced hands.

While drumming in the high school band, Junior Crosby saved enough money—earned by after-school work in the post office—to buy himself a set of traps out of a mail-order catalog. With a piano-playing pal named Al Rinker, he then organized a five-piece band which played at school and club dances.

After studying law for three years at Gonzaga school Bing got a job, along with Rinker, singing in a local theater. This gave them big ideas; so on money borrowed from Bing's mother they bought a tired old flivver and went to Los Angeles—walking after the flivver died under them. There Rinker's sister, widely known as Mildred Bailey, put them up at her home and got them a job at the Tent Cafe with Mike Lyman, brother of the famous Abe.

Crosby and Rinker were discovered by Paul Whiteman at the Metropolitan Theater in Los Angeles. He put them with Harry Barris, to form the Three Rhythm Boys.

Bing is married to Dixie Lee, screen actress and singer. She wouldn't marry him at first—said he was too wild. So he became a changed man and won the gal. They have three children, all boys. Two of them are twins.

Bing's nickname, his father relates, was given him because, when a tiny boy, he used to be very fond of a newspaper comic strip called "The Bingville Bugle." He occasionally would wave in people's faces a copy of the newspaper containing it, and shout "Bing! Bing!" Cute? Today, not comic strips but golf is his pet crave.

Crosby is five feet nine inches tall, weighs around 175 and already has begun to worry about his waistline. At lunch he never eats more than a sandwich. His hair is brown, eyes blue. He is probably the world's laziest man, and admits it cheerfully; says he prefers radio to pictures because radio is less work, and interferes less with his golf. Crosby never sings before a mike without a hat on; never rehearses for a broadcast more than once with his band. He chews gum—and doesn't bother to remove it when he sings; just parks it in one cheek till he's through!

Bing's favorite singers are Morton Downey and Ethel Waters; his favorite comedians, Burns and Allen, and his favorite band, Paul Whiteman's.

He's quite satisfied with his voice just as it is. "I'm going to keep on singing till I die," he says. "If nobody else will listen to me, I'll do it just for my own amusement."



JESSICA DRAGONETTE

JESSICA DRAGONETTE is a girl of a million personalities. She decided not so long ago that each individual who hears a radio singer's voice from his loud-speaker, pictures the artist in his mind's eye differently. Thus to one listener a singer is blonde, to another brunette, to a third fat and voluptuous, to a fourth thin, anemic and cold. To satisfy all these various viewpoints, Jessica is trying to be all things to all people.

But to this observer Miss Dragonette, as seen through the MIKEroscope, resembles the girl back home, the dainty miss who is escorted proudly to the season's first big football game.

Jessica Dragonette's first New York job came when she was chosen by Max Reinhardt for the only solo part in the original American production of "The Miracle." Later she played Kathie, the leading feminine role in "The Student Prince" and was the ingenue in the 1926 edition of "The Grand Street Follies."

In "The Miracle" Jessica first learned what it's like to sing to an invisible audience. She sang the part of an angel, suspended far above "the clouds." "I suppose it's the nearest I'll ever get to Heaven," she remarked. Her song was without accompaniment, most difficult to keep on pitch. Feodor Chaliapin heard her, remarked on the beauty of the unseen angel's voice.

Jessica describes her eyes as "plaid." She's fair and blonde, five feet two inches tall, and weighs less than a hundred pounds.

She likes all kinds of art—music, painting, sculpture, poetry. She does a great deal of reading, preferring the acknowledged masters. When she isn't in such a highbrow mood, she bowls.

She has a hidden vice. When no one is looking she sneaks off and writes verse. She even had some of her poems published.

Her favorite colors are beige and red. She doesn't go in much for jewelry, but does like pearls. She adores furs.

Fan mail is one of the joys of her life. She receives from 750 to 1,000 letters every week. Many of these she answers in her own hand. So many of her letters are proposals of marriage that she has come to the conclusion that people are very romantic. Each letter is sacred to her.

Her full name is Jessica Valentina Dragonette, but she never uses her middle name professionally; it was given her because she was born on St. Valentine's Day.

Jessica was born in Calcutta, India, of American parents, and traveled with them until she was six. Then she was sent to the Lakewood, New Jersey, convent. She remembers nothing of the Orient, of course, but the Orient has left its unmistakable impress on her person in her deep, shining, liquid eyes which seem to contain all the mysteries of the unfathomable East.



RUTH ETTING

RUTH ETTING was born 33 years ago in a little rented house on a forlorn farm near David City, Nebraska. Her girlhood memories were so pleasant that when she grew up and became rich she bought the old homestead for her parents in order to be able to go back "home" every Summer for a visit.

Although she has lots of money and is one of the richest women in show business, Ruth still lives in the utmost simplicity. She is the Hettie Green of the theater, except that she's more charitable. Long before she ever owned an auto she was a famous Ziegfeld star, and then it was a Buick which she thought the height of ultra-magnificence.

Ruth Etting is a tireless worker. She's always doing two or three things at once. Making records, appearing in shows, screening shorts, singing on the radio.

She is very artistic. A great deal of her spare time she spends drawing pictures—but seldom does she draw checks; every cent she gets goes into U. S. bonds. Ruth designs all her own clothes. In every show she appears she creates her costumes—several sets, in fact.

For more than a dozen years Ruth has been married to a famous Chicagoan, Colonel Snyder. The Colonel has devoted all his time and all his undoubted business genius to her. He is her manager, indefatigable and very exacting.

Ruth was a chorus girl in a basement cabaret in Chicago when she met the Colonel. The place was "The States." She danced as one of eight chorus girls. The name of another member of that octet was Helen Morgan.

Although the members of the Colonel's family all are orthodox Jews and Ruth is a Christian by birth and choice, her husband's old-folks are devoted to her. Everybody else who has come into contact with her, likes her.

Ruth eats and lives with almost indescribable simplicity. Never does she live in swanky hotels. She's constantly in and out of New York, but usually she'll be found registered at the Hotel Picadilly, off Broadway. She eats in side street restaurants, eschewing the more famous places where other celebrities of equal rank gather. Her kind of food, quoting the Colonel, "isn't fancy, but it's filling."

The subject of this mikroscope scouting is a petite little thing about five feet two inches tall. She weighs about 108 pounds. She's a terrific eater but never gains weight. Never does she have to diet. Absence of the necessity is something in her constitution.

Ruth goes in for extremely plain clothes—no sables, no ermines, no minks. For color she prefers blue. The hats she wears are those that do not shout. Her clothes are so modest and self-effacing that she is passed on the street without anyone ever realizing that she is a noted star, and a woman worth more than a million post-depression dollars as well.

The high peak of Ruth's life is being engaged by the late Flo Ziegfeld for his Follies. True, she later broke with him because of terms, because the Colonel is a most exacting manager. But her high point had been achieved. The greatest disappointment of her life was when Samuel Goldwyn cut her song down almost to nothing in the motion picture "Roman Scandals."

The young lady has a natural voice. It was never trained, but just grew up—something like Topsy. Now that she's rich and successful she's taking vocal lessons. But she does not want to be an opera singer. She's satisfied with her own type of song. According to her fan mail her radio listeners certainly are.

Ruth's eyes are brownish, her hair natural blonde, her features small. Her hands are beautiful. Never does she use make-up, except for the screen.



JANE FROMAN

BLAZING beauty and a satin-smooth contralto voice are Jane Froman's external claims to fame. But her real forte is fortitude, both spiritual and material. The brief saga of her career would be "They said it couldn't be done, but she did it!"

Nature, as though to offset its lavishness with personal charm, put in her way one of the severest obstacles that ever confronted a person otherwise equipped to sing or speak in public. It made her a stutterer—not just the common or garden variety, but an explosive stammerer.

In her early school days it inhibited her tremendously; so much so that she determined on a career as a newspaper woman, figuring that she could do productive work in a silence that would minimize the opportunities for cruel embarrassment.

She permitted nothing to swerve her from the notion. Throughout her school days in St. Louis, where she was born, November 10, 1907, she nursed the newspaper idea, taking it with her when she matriculated at the University of Missouri.

It was a secret tragedy. Here was a girl of striking appearance with a voice of rare quality, marked by Fate to make song a mere avocation. Determination was the background with which she worked.

As she pursued her curricular work she caroled endlessly—at study, on the campus and under her breath in the classrooms. Although she did not know it then, the pot of Fame was beginning to bubble.

Fellow students, loving her for her gracious manner and her beauty, were struck with the quality of her voice. She was urged to take part in a campus musical show.

Music moved her—shyness held her back. But she reluctantly accepted the role, and to her surprise was a complete success. She had begun to lick the bugaboo that bedeviled her, at least so far as singing was concerned. She learned that rhythm controlled the defect almost to a point of eradication. That's why she frequently swings one foot as she sings.

It was her first experience with grit as an ally, and it stirred her to follow through. When St. Louis failed to reveal an opportunity for a budding sob-sister, Jane was advised to go to Cincinnati.

Was it her fault that at a party at his home to which a mutual friend invited her, Powell Crosley, Jr., radio manufacturer and station executive, heard her sing? Maybe it was; but whatever brought it about, Crosley recognized her talent and urged her to try out over the WLW microphones.

Paul Whiteman was destiny's secondary tool. While on a concert tour he heard her at WLW and was similarly struck with the rich, warm contralto quality of her voice. He proposed that she journey to Chicago. It didn't take a great deal of inducement as Don Ross, for whom she later was to say "I do," had swum into her ken. And he too was Chicago bound.

Finally even Chicago became too cramped for her expanding talents, so she accepted a network program in New York. In the thrill and ample return from her conquest of the air, she had quite lost sight of the shadow that dogged her. That is—until she was offered a part last year in Ziegfeld's Follies.

For the second time in her life she was called upon to lay a troublesome ghost, and this time she left it hors-de-combat on the field of battle.

She conquered visible audiences as completely as she did radio listeners, and went through her role leaving her admirers entirely unaware of the thing which so had menaced her career.



WENDELL HALL

WHEN the Questions and Answers vogue was epidemic, a Chicago Artists Bureau fathered a set of 34 queries to test the knowledge of radio listeners. It ran the gamut from who made the first radio tour in history, through who has written over one thousand songs with both words and music of his own composition, up to who has been in the music business fifteen years, and whose fans have purchased over 21,000,000 music products bearing his name.

The answer to all of the 34 questions was Wendell Hall.

Those questions revealed one of the most amazing histories in the story of American entertainment. It is doubtful if any other artist has so many accomplishments deserving superlatives as has this red-headed master of the ukulele.

To many who spend their Summers close to nature, the name of Wendell Hall is anathema. That's because he happened to author It Ain't Gonna Rain No More, which became the song, not for just a day, not for just a week, not for just a year, but always. Every lake shore picnic grounds and campfire echoed its strains the year Hall first etched it upon public consciousness.

His technique with the ukulele brought the Tom Thumb guitars out of Polynesian obscurity and made them the physical symbol of adolescence. No handy reference guide exists, but the record of young people slain by nerve-wracked parents must have exceeded all existing marks during the post-Wendell ukulele era.

Today, under Hall's influence, the instrument has attained adult dignity, but there are still those who mutter darkly and get a hunted look when a ukulele is plunked in the dark or in a passing car. One of the breed, sponsored by the singer, sells for \$25, and that automatically entitles it to as much respect as Florida lots.

A popular fallacy is that Hall is a Southerner. On the contrary, he was born August 3, 1896, in St. George, Kansas, not sufficiently remote from the border to prevent the typical Missouri drawl from drifting over and getting all tangled up in the natives' speech. Wendell's slurred syllables are the result of this migratory idiom.

Hall started his professional career as The Singing Xylophonist in vaudeville at 21. He was overcome with the martial spirit shortly after his debut, and served throughout the war on French soil with the Fifth Anti-Aircraft Machine Gun corps. This cured him of his taste for percussion instruments, so upon his return to this country he began toying with the stringed ones.

In 1921 he began to scent the potentialities of radio, and made his bow that year over KYW, Chicago. Right then and there the ukulele and chatter song flood began to creep up on the spillgates. It wasn't, however, until a few years later that the inundation set in.

By 1924 Hall had migrated to WEA in New York where he added to his mounting list of firsts by being one of the principals in the grand-daddy of all the radio weddings. With four stations attuned to the rites, he wed Marion Martin, of Chicago. They have two sons, Wendell, Junior, and Lowell.

Wendell is tall, lank and a trifle stooped. His genial smile represents a key to his endless popularity on the stage and over the air. He has a weakness for villainous-looking black cigars, of which he smokes about a dozen a day. He is a prolific writer of music and is the perennial god-father. More than 100 boys have been named for him by admiring parents—which somewhat squares up the age of mayhem which he precipitated by "It Ain't Gonna Rain No More."



ANNETTE HANSHAW

ANNETTE HANSHAW is a giggly youngster. She gives the impression of being much younger even than her 24 years. But she is only 24. She admits being born October 18, 1910, birthplace, New York City—and proud of it.

Annette asked this reporter to say that she's nice. And being a gentleman, he promised he would. But he would anyway. She is nice, despite the fact that her family discovered she could sing when she was sixteen months old. You can picture her—a squawking youngster seated atop a piano, singing popular tunes. Early in her teens she knew the choruses of 25 songs.

The subject of this MIKERScope never took a single lesson. She wanted to be an artist and studied at the National Academy of Design. But in a class of 100 incipient portrait painters there were 99 who could paint better than she. So at the tender age of 16 years Annette started singing professionally by appearing at parties given in the homes of such social lions as the Vanderbilts, the Cushings, the Untermyers. She played her own accompaniment those days.

Papa Hanshaw owned an inn at Mt. Kisco, N. Y., at the time. Annette opened a music shop in the same town. It was great fun. She demonstrated, swept out, and occasionally made a sale. But one day the shop was visited by an official of a phonograph company. He heard the girl's voice. He advised her to make a phonograph test. Annette did, and clicked immediately. She was given a job. Since then more than four million of her records have been made under four different names—"Gay Ellis," "Dot Dare," "Patsy Young" and her own.

Her entry into radio came about in this manner: in 1930 she was invited to appear as a guest artist on the Cliquot Club Eskimo program. The next day a manager phoned her with an offer of a commercial. She accepted. Since then she has been on the air intermittently.

Annette is five feet two inches tall (she hopes). She weighs 103 pounds. She has blonde hair, not too light, and her eyes variously are gray, green or blue, depending upon the clothes she's wearing. She wears a size eleven junior dress and size three and one-half shoes. She used to wear size two and one-half, but her feet have grown a whole size during the past year. She goes in for soft colors, pastel shades of blue, gray and brown; but she loathes green, orange and tan. She usually dresses in sports clothes in the daytime and evening clothes at night. She appears very cute.

Her favorite foods are banana splits, chocolate pudding, caviar and fried chicken. She's nuts about sweets, but she can't eat them on the day she sings because they affect her throat. It just about kills her to go through a sweetless day. She never drinks alcoholic liquor or smokes.

Annette never keeps regular hours. Her main passion in life is to sleep late. She is a sound sleeper. She sleeps in nighties—blues, whites, and flesh color preferred; undies are the same colors. She wears step-ins, hand made ones.

The young singer never has been on the stage. She turned a deaf ear even to the coaxings of the great Ziegfeld. "I'm a-scared," she confided. Annette is an extremely nervous individual. Despite all her experience, she's always frightened before a mike.

She dictates personal answers to all her fan mail, and signs all letters herself. It gives her writers' cramp, but she loves it. Her most enthusiastic admirer is the Prince of Wales, who has a standing order for all her phonograph records.

Her first affair of the heart came when she was in high school. It was puppy love. She fell in and out of love rapidly those days. But now it's different. She's happily married to her manager.



LITTLE JACKIE HELLER

LITTLE JACKIE HELLER, world's champion fly-weight baritone, rode into American consciousness on the ukulele wave. Fortunately he outlived the destructive inundation. He is not a foreigner, as many assume. Perhaps the misapprehension arises from the fact that his life story is Algerian (Horatio). He was a little street Arab—on the sidewalks of Pittsburgh, born May 1, 1908.

Son of the Cantor of Beth Jacob Temple in the steel capital, Jacob Heller, who looked more like a watch-charm than a newsie, peddled his *Worlds* and *Tellies* on the hills that front the William Penn Hotel and the venerable Nixon Theater. With his \$2 uke in one hand and his papers in the other, he did more business as troubadour than salesman. Shrewd beyond his years, young Jacob, one day to be rechristened Jackie, knew that in his voice he had a pay lode if mined properly.

Neighborhood socials, outlying theaters and amateur contests were his media in the formative years. He detested newspaper selling and knew that the only way to throw off the shackles was to bring in the shekels. As he approached adolescence and found that if he wanted a lucrative corner he had to fight the bigger boys for it, he realized that along with his voice his biceps were expanding. So he tried boxing with the leading Pennsylvania fly-weights and licked them, much to his delight.

The turn in his affairs came when Eddie Cantor visited Pittsburgh in a show. A customer of Jackie who knew the comedian, induced Eddie to listen to the tiny news hawk. Jackie took one look at Cantor and shrugged his shoulders.

"Nu," he said, "he's no bigger than I am. What can he do that I can't?" Which must have reflected Eddie's own opinion, as the wide-orbed jester provided Jackie with funds for travel and ordered him to go to New York.

There he was to look up Jack Kriendell, then Cantor's manager. He did, and in his first long-pants suit, the only article except a toothbrush and a clean shirt that had been in the shabby bag he carried to the metropolis, Jackie found himself on the second night of his arrival singing in Tex Guinan's club.

There, as the world's first marathon stool-sitter, he endured for two months. Not wanting to be anchored, he moved about from club to club.

Chicago lured him in 1927, and he went West to sing choruses for Benny Krueger's orchestra at the Uptown and Tivoli theaters. This went on for seven months, during which time Jackie became chummy with a pretty fair young fiddler in the Krueger organization. You may have heard him. Stop me if you have. His name is Victor Young. He's good, too.

Heimweh attacked him then, and he trekked back East where a few squares of Mamma's cocoanut cake did wonders for his nostalgia. Back to Gotham he went for another round of night club and theatrical appearances, which went on until 1932. Then fate, in the form of Jackie's all-time idol, Ben Bernie, stepped in to alter the current of his life. Ben, the old postman, then playing at the Steel Pier, wandered to the 500 Club on his night off and became enamored of Jackie's style and personality.

He made a firm bid for the Heller services, brought his protege to Chicago, and there he has remained.

Jackie weighs 114 pounds and is five feet and an inch tall. He was born May 1, 1908, and his father, mother, three brothers and three sisters comprise his proud family. He is the essence of liberality, but smart about personal management. He lived for many years in the Squirrel Hill district of Pittsburgh—but if you think that was infectious, just try a fast one on him some time.



EDWIN C. HILL

EDWIN C. HILL, whom even newspapermen call "New York's greatest reporter," has become a regular radio feature since his memorable Literary Digest broadcast a few years ago. In all popularity polls, including those conducted by RADIO GUIDE, listeners vote him away up front with crooners, jazz orchestra leaders and blackface comedians. In fact he seems to be the only newspaperman with radio sex appeal.

Hill, famous all over America for his newspaper and radio work, continues to be true to his first love. He has withstood all offers, some running up into the six figures, to give up reportorial work permanently for what others call "bigger jobs." Ed, like many another newspaperman, believes there is *no* bigger job than "reporter."

Once it seemed that he was weakening. He accepted a desk and comfortable swivel chair out in Hollywood as story editor for Fox Films. But only for a short time. He missed the excitement of a hot story, the daily struggle with the battered typewriter in the newsroom, the smell of ink, the roar of the presses at edition time, the satisfaction of seeing big news appear under his name. Hollywood held him for less than a year. Then he returned to newspaper work.

He now divides his time between writing a syndicated column for the Hearst organization, broadcasting and newsreel reporting. He considers radio commentating just another form of reportorial activity.

No radio commentator attained popularity as quickly as Ed Hill. Impartial surveys indicate that his broadcasts on the "Human Side of the News" are one of the most popular of radio features and that when he speaks from 2,000,000 to 5,000,000 people listen. He literally has taken the nation by its ears.

Hill is a Hoosier. He was born in Aurora, Indiana, April 23, 1885. He looks several years younger than he is. As a good Indianian his favorite song is "By the Banks of the Wabash"; as an educated Indianian—Hill attended Indiana University and Butler College—it was foreordained that he would grow up to be a writer.

Young Ed left college to go to work on the Indianapolis Journal.

But New York called him. Like so many other small-town newspapermen he directed his steps to the big city. And it was to the New York Sun that he went in search of a job.

Hill has covered nearly every important big story in twenty years. He is a friend or acquaintance of most of the world's great. If the Sultan of Sulu, or Emma Goldman, or General Coxe, or Dr. Cook or the Prince of Wales are in the news, Hill can write two columns of facts about them out of his store of experiences. He shares this remarkable talent and background with only one other living reporter, Jack Lait.

Among Ed Hill's books, two especially are noteworthy. They are "The American Scene," an inside story of what happened behind the news scenes of 1932, and "The Iron Horse," a novel based on the conquest of the West by the railroad builders.

His favorite actress is June Gail, the former screen star. She is Mrs. Hill. His favorite statesman is Franklin D. Roosevelt. Hill "discovered" the President long before he was Governor of New York.

Ed keeps fairly regular hours and has as steady habits as is possible for a newspaperman. He is nuts about New York City. He no longer gets nervous before a mike. When he talks to you face to face, he speaks rapidly—the thoughts seem to tumble from his mind—but he has learned to adopt a slower and more measured pace when talking over the air.

Mrs. Hill calls him "Bill"—why, no one knows—and has to remember things for him. But he never forgets a fact or a story!



RICHARD HIMBER

EQUALLY at home making melody or making magic, Richard Himber, youngest of the important orchestra leaders, has what is termed Radiodom's most valuable fingers. That's rather a broad statement, but it's true.

Disregarding the fact that Himber directs the twenty men on his Studebaker Champions broadcasts with his fingers, that he coaxes solo and ensemble passages from his instrumentalists by the deftness and dexterity of them, Dick is a violin soloist who ranks with the best; an expert rifle shot; a marvel at sleight-of-hand; a crack billiards performer; and a master of the piano and celeste.

Himber hails from Newark, N. J., where he studied violin, harmony in all its branches, and piano; this before he had been graduated from public school! It's just as well that he did get his theoretical musical education early, because Dick left home before he was fifteen, and joined Sophie Tucker's vaudeville act. In the eleven years that have followed, Himber has at some time or other (1) directed a dance band, (2) performed as a vaudeville violinist, (3) waved the baton at the head of a small symphony group and (4) played in the pits of hundreds of different theaters.

About five years after he had joined Miss Tucker's act, Dick applied at the New York Paramount Theater for a job as pit violinist. The Paramount then was the best-paying job in the business. Everyone laughed when Dick came to New York cold, and informed his few friends that he was going to get a job there.

Himber carted his violin down to the Paramount, played, sang and danced for Paul Ash—and got the job! He held it for a year. Then a young, curly-headed lad with a flair for singing, by name Vallee, was booked into the Paramount, and brought his own band with him. When Rudy Vallee came, Himber went.

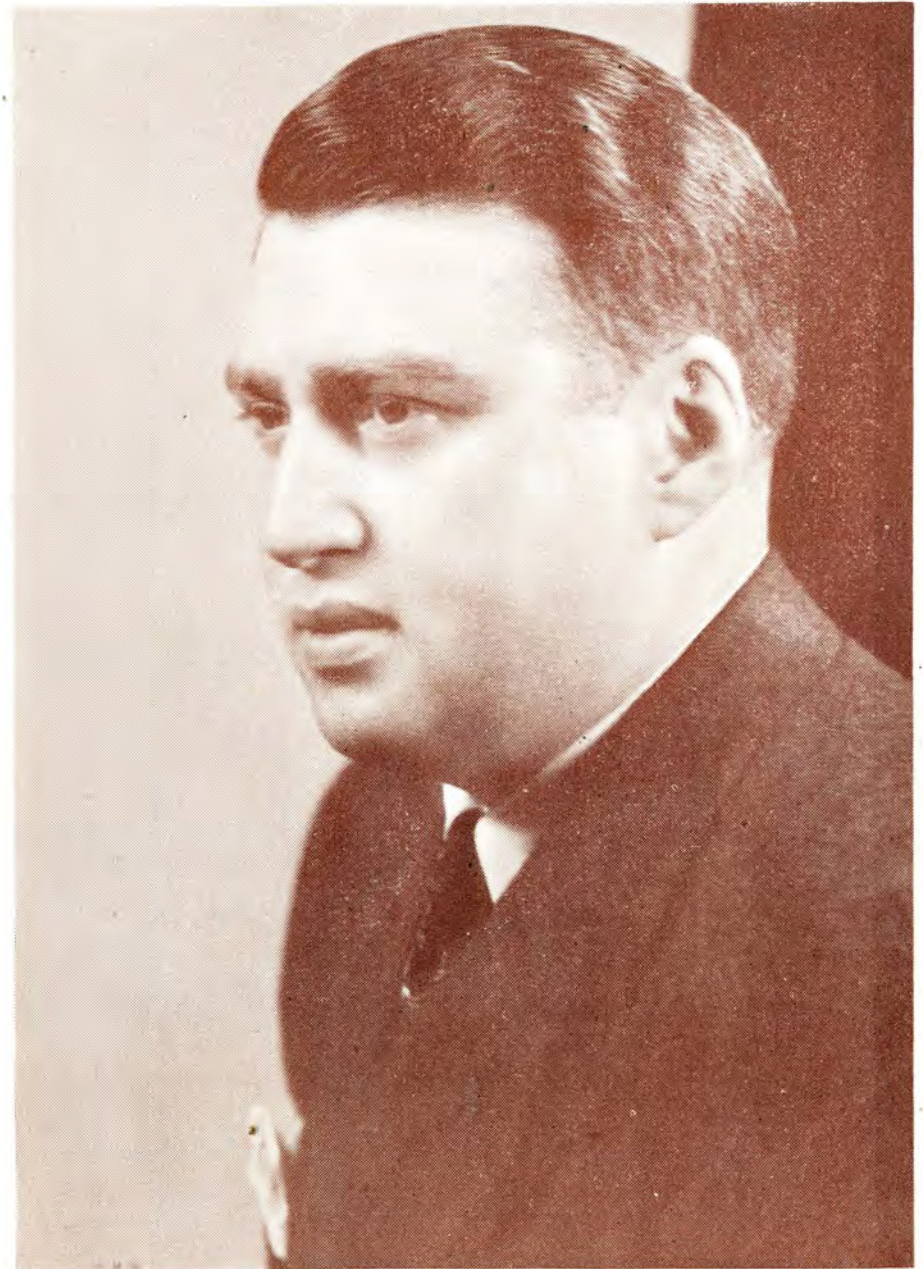
That is Himber went . . . right up to Vallee and asked for a job in his orchestra. That was impossible, Rudy explained to the pleasant-faced, red-headed kid. But if Dick wanted to stick around, Vallee was sure he could use him on several private dance jobs. Himber stuck.

When Vallee was at the peak of his fame, Himber was his orchestra manager, booking all of the various Vallee orchestras and running Rudy's office force in addition. The yen to become a maestro on his own, always latent in Himber, was fired by the success of Rudy, and after a four-year association with Vallee, Himber left in June of last year to organize his own orchestra.

Himber knew he had to have something different in his band if it was to amount to anything at all. In searching for a novelty identification, he hit upon using the harp between dance numbers, so that a smooth flow of melody always would be heard from the orchestra. He started the idea from New York's Essex House, with NBC carrying the music across the country. The idea caught on, and Himber later moved into the swanky Ritz-Carleton Hotel with his band.

So far everything went well, except that the big money was still very much in the offing. But when Dick got the Sparton radio hour, that started him. Later augmenting Sparton with the Pure Oil program (aided by Rudy Vallee's recommendation) he came close. And when Studebaker finally selected Himber's from all of radio's best-known bands, Dick was made.

The young maestro's hobbies are card tricks, and he is unusually proficient in them. He doesn't drink or smoke, but engages periodically in ice-cream soda imbibing, which worries him considerably. He's on a diet most of the time, for he doesn't want to go beyond his 175 pounds. He has an ambition to be a movie director. And he was born February 20, 1906.



HARRY HORLICK

ABOUT eleven years ago a young Russian of worried mien presented himself to the program board of WEAJ, then owned by the American Telephone and Telegraph Company in New York.

"My name is Horlick," he announced in his funeral fashion.

"No malted milk today," countered a facetious executive.

"I am an orchestra leader" Horlick persisted. "I want to conduct a band on your chain."

"Nets to you," said the program chiefs, and Harry has been on a network ever since. In addition to corralling a multitude of listeners, he has set up a record for sustained appearances.

He is not a Gypsy—at least not by tribal affiliation. But in his search for the unique in the music of two continents, he has led a Nomad life, thus doubling his experience in Nomad's land. His first official essay at wandering came when he went Romanoff to eschew the Volga and seek the refined.

By training Horlick is a violinist, and so proficient a one that he literally fiddled his way out of Siberia to a place, by command, in the Moscow Symphony Orchestra. That was when, as a member of the White Army, he was imprisoned by the revolutionists and slated for the salt mines. A skeptical judge, unimpressed by Harry's claims that he was a musician, ordered him to play in court. Natural talent plus the solemnity of the occasion gave his solo such verve that he was ordered to Moscow.

To the casual listener Horlick is just the conductor of the grocery firm's Gypsies. But to those in the know, he is one of the ablest musicians in the country. He has a bewitching touch with music and possesses the added gift of being able to impart his vast knowledge to his men. It's nothing to see the entire orchestra playing number after number without so much as a lead-sheet in front of the members.

The first person ever to be impressed by Harry's playing was his older brother. He broke down and wept when he heard the six-year-old youngster play a number on the violin he had made for himself. He had to construct his own instrument because his father couldn't conceive of music as a means of support.

But the sympathetic brother, himself a concert master of the Tiflis, Russia, Symphony orchestra, sensed the talent in the child's self-taught performance and interceded successfully. Young Harry was sent from Chernigow, the family home, to the Tiflis Conservatory, where he made a name for himself. He has become distinctive in America by being one of the few musicians not to have come from Minsk, Kiev, or Vilna.

The five years spent in the famous Russ conservatory were brought to an abrupt end by the outbreak of the war. Along with all of the other able-bodied males under the Czar's regime, he was hustled into uniform to battle Turks until the day that Communism resketched the Muscovite scene. Followed the episode in court when he was assigned to the symphony orchestra, of which he later became concert master.

Red Russia failed utterly to intrigue him, however, and he made the break which landed him in New York, facing a new world and able to speak only in his native tongue. But his precise fiddle spoke a universal language, and its appeal managed to furnish him with sustenance.

Harry denies he wrote a number generally accredited to him, "Two Guitars." He merely reconstructed the piece, he says, from a Russian Gypsy folk air. His months of sea travel from Europe to Ellis Island left its virus in his blood. Next to being a musician, he says, he would prefer to be a sailor.

He is single, five feet, seven inches tall, and weighs around one hundred and fifty pounds. And July 20, 1896, is his birth date.



SHIRLEY HOWARD

THE mailing room of the National Broadcasting Company in New York provides two receptacles for Shirley Howard's mail. This is not solely because of its volume. One reason is that as much mail comes to her as "The Voice with a Tear and a Smile" as comes under her name. That's how widespread has become the rather ponderous title bestowed upon this youthful contralto.

Shirley Howard's success breeds one of those paradoxes which seem never to reach a solution. The problem is, did Rudy Vallee aid in her achievements, or has her artistry helped to build up the Vallee prestige? Whatever the answer, it was Rudy who called the attention of network officials to her brilliant voice. He heard her over a local Philadelphia station, and her notes scarcely had died when Vallee had his agents on the phone to learn something about her.

Through his intervention she was requested to appear in New York, and a week later had signed a contract for two sustaining programs a week. But Vallee was not the only one intrigued by her lush notes. Three weeks later the executive of a brewing company chanced to tune her in, and he didn't even stop to dally with agents. He appeared in person at NBC studios. The next week Shirley had made her professional bow.

And that's just about the backbone of Shirley's rise to the top. It has been so progressively rapid that she hasn't had time to count the steps, but she must be of uncommon fiber because it hasn't left her the least bit dizzy.

At twenty-three she still has the naive sweetness of a sixteen-year-old, an adolescent quality not particularly compatible with her frustration numbers, songs which she does in a style that implies a series of bitter experiences.

Perhaps her poise is the outcome of her frank acknowledgment that luck has been a dependable element in her success. While she has worked hard, always pointing toward a radio career, she is the first to confess that only the blend of her talents with an extra jigger of good fortune can account for her accomplishments in so short a time.

"All that I am I owe to my teacher," is one platitude which never will flow off Shirley's tongue. She hasn't had a singing lesson in her life. In Brooklyn, New York, her native heath, she was just a singing kid going back and forth from school. As she reached high school age the quavering quality of childhood left her voice and in its stead there remained a throaty, rich tone made to order for the current ballad trend.

Added to all of this she is a veritable little vocal heretic. She absolutely has no ambition ever to appear in concert or opera, and would rather sing a blues song than own the Kohinoor diamond. She's been flirting with a threatened nervous breakdown for a year or more now, has harbored plans many times for a vacation to find surcease from the turmoil of continuous labors—is, in fact, as sound as a young colt and would die of ennui about the third day of a rest cure.

On one of the occasions on which she was about to depart for Bermuda, she met Vincent Lopez, who inducted her into the mysteries of his hobby, numerology, and convinced her she was destined for endless good health. But she finally got that Bermuda trip in during the Winter of 1934.

Radio is her hobby. Next to being on a good program, she prefers to listen to one. Her weakness is a hot dance band. She is adept at bridge, and has an odd penchant for thinking up and concocting new culinary mixtures. She tries them on her guests—but, after all, for the privilege of a few moments with Shirley Howard, what harm in a couple of pains in the tummy?

Send her a birthday card on July 23.



WAYNE KING

IF A SPONSOR or a booker came along on Friday, the 13th, with one of those near-million-dollar contracts to which he is so accustomed, Wayne King's highly developed commercial instinct probably would impel him to sign up without reckoning the possibility of a baleful influence.

But he thoroughly disapproves of having his band photographed, on the assumption that it might be unlucky. That's an inexpensive superstition which he can indulge as a sop to his tepid belief in occult or other external influences. King hardly could have spent so much of his time around theatrical folks without absorbing some of their characteristics—but it is almost a certainty that secretly he disdains fetishes in favor of a solid faith in the efficacy of hard work and complete thoroughness.

His elevation to wealth and fame has been the direct result of that very formula. Surely Wayne hardly could be charged with having enjoyed a luxury-fitted trip to achievement. He typically is self-made, and the finished product is a tribute to his flair for perfection.

Some persons require a lifetime to round out a job of this sort. King has accomplished it within the span of his 34 years. Unquestionably he is the busiest orchestra director in the country today—save possibly Rudy Vallee—and it is doubtful if Rudy has to spot the Chicagoan anything in the matter of annual earnings.

King, known to his intimates as Harold Wayne King, had a rather grubby sort of start in life. His mother died when he was a seven-year-old boy in his home town of Savannah, Illinois, and as his father, a railroad man, was compelled to be away a great deal, the youngster was robbed of the ideal home setting which normally is essential as a background in the success pattern.

Fortunately, there were a grandfather and a grandmother and the usual host of aunts and uncles to foster the four motherless boys, but at best home was a transitory affair dictated so by the economic status of each particular group. Wayne's dad, sensing the unbalancing effect of this migratory style of living, rounded up his brood and made a home for them in Missouri.

At an early age Wayne demonstrated an excellent musical sense, but was robbed of the opportunity to develop it by the necessity for contributing his part in the upkeep of the family. He earned 75 cents weekly as a physician's office boy. The call of the rails brought a fresh series of upheavals to the boys as their father moved frequently, but something of permanency was in their trek to Iowa. There Wayne worked first as garage mechanic and later as bank clerk, all the while developing his skill on the clarinet which was a 15th-birthday gift from his Dad, and which later he was to discard for the saxophone that has brought him so much fame.

But that clarinet contributed much to the King story of success. With it he managed to earn his way through Valparaiso University, and to lay away sufficient excess to finance his early days in Chicago. While King was harbored in a neighborhood Y.M.C.A. he decided the saxophone was the coming instrument for the toot ensemble. Because of neighborly protests, he was compelled to practice into a pillow but that failed to cramp his style.

He practiced assiduously at nights and worked in the daytime, but the musical path to fame already had been carved out for him. Eventually he found his feet upon it by way of a band job. His selection to lead a new orchestra in process of organization by his employer, was recognition of his artistry—and it opened for him the door to all that is his today.



RALPH KIRBERY

DON'T stop me if you've heard this one—there are lots of people who haven't. It's the one about "Dream Singer" Ralph Kirbery being awakened during a hotel fire and bursting into song, thinking he was once again at the microphone doing his pre-dawn stint. Ray Perkins vouches for it—and the Perkinses don't lie, suh!

The curse of that Witching Hour warbling will pursue Kirbery as long as folks of anecdotal tendencies follow their tale-weaving. His was the lilting baritone voice which used to break forth upon the stilly night with dance bands to the right of him, dance bands to the left of him, his but to do or die for dear old NBC.

The songster was born August 24, 1900, in Paterson, N. J., where he lived and attended school until he was eighteen. He is a little reticent about admitting that it took a world upheaval to get him out of high school, but he's proud of the fact that he deserted his classes to join the army in 1917. For reasons unexplained, he appealed to recruiting chieftains as ideal material for the tank corps; so that's where he landed and where he remained until the end of hostilities. Between spells of conveying his cast-iron sedan over shell pits, he entertained his fellow warriors with snatches of song.

Those mates-in-arms were enjoying gratis what was destined one day to cost sponsors and networks plenty of money; more money per day in fact than Ralph was earning a month as chauffeur of a 1917-model juggernaut.

The return to civil life had its general post-war effect on Kirbery. He was miscast in several commercial roles before he landed on his feet in front of a microphone. As an oil magnate in Ranger, Texas, he was considerably like the wells in which he was interested—anything but flush.

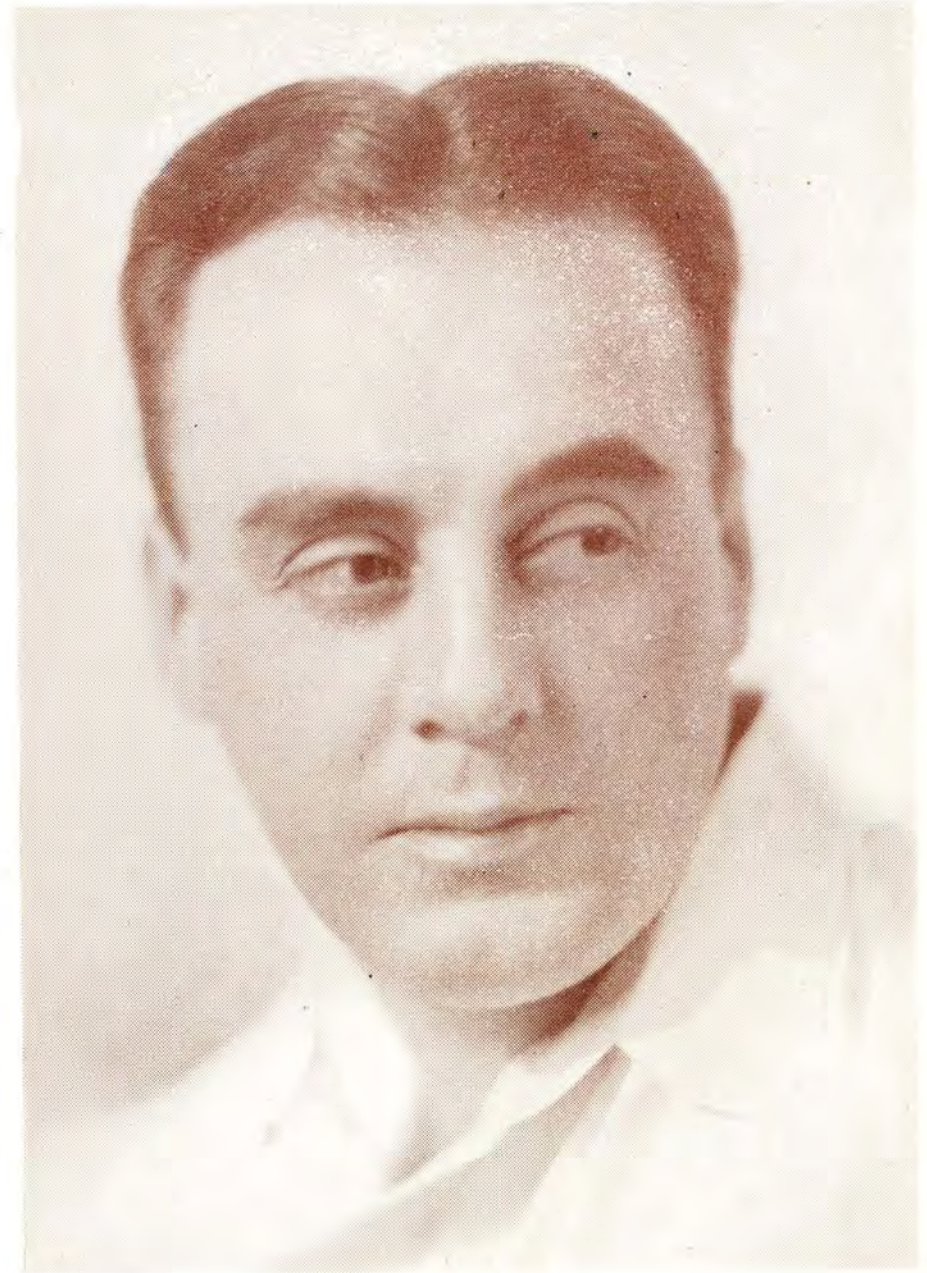
Harking back to his experience with the snorting chariots of war, he decided to try automobile selling; but the talent which he already was harboring found no outlet in his discourses on horse-power and free wheeling. At the behest of a friend he became a flour broker, but was never able to get into the big dough. He abandoned the field broker, but wiser.

Back at home he whiled away the tedium by singing again for his Legion buddies of the Paterson Post. The professional butterfly was beginning to stir in the drab business cocoon, and it emerged shortly in full brilliance. Local stations, sensing the appeal for the impressionable sex in Ralph's voice, urged him to sing before the microphone.

From then on it was only a step to a New York sustaining program, and commercials inevitably followed. Even astute network officials capitulated, and NBC tendered Kirbery the contract which led to the midnight broadcasts and the appealing tag, "Dream Singer."

The name is purely titular, because Ralph is not of the stuff that Dreams are made of. He is a robust, compact lad weighing 185 pounds, thoroughly masculine, and reaching an altitude of six feet. He is brown haired, with eyes to match; and doesn't particularly relish his lure for the ladies, save as it contributes to the exchequer.

Many a dilatory husband, lagging homeward in fear of a shrewish greeting at 1 a. m., has been surprised by the affability of his wife's welcome, not knowing that the mood was the soothing effect of Kirbery's ballads. When recognition is being parceled out, it might not be an unsound idea for the Married Men's Benevolent Protective Association to run up some sort of suitable tribute to Ralph Kirbery.



ROSEMARY LANE

ROSEMARY LANE was brought up in a college town, it's true, but the prominent feature of her knowledge is her glamour school education. She was a cum laude student in that branch of learning, and will go on through life reflecting credit on her alma mater.

She is just a quarter of the most unusual feminine team that ever originated in one family, but by any standards she is the All-American quarter. Born Mullican out in Indianola, Iowa, she adopted the name Lane which her sisters long since had aggrandized by their own brilliant achievements. But Rosemary never was destined to shine in reflected glory.

Nature, evidently feeling that it was just about running out the Mullican string, decided to give Rosemary all that the other girls had, plus a lot of embellishments overlooked, in part, in the fashioning of her sisters.

That name Mullican was almost prophetic. The four girls (there is a fifth, but less-known sister) have had an entire nation in a stew ever since their graduated public appearances. If Rosemary couldn't sing a note she wouldn't have to worry about tomorrow's groceries. Artists in search of perfection in their models, also fashionable dressmakers, keep the Lanes' Manhattan telephone busy asking the boon of a few moments' modeling by the shimmering, alluring Rosemary.

To many who have read glowing descriptions of both Rosemary and her seventeen-year-old sister Priscilla, it always has seemed strange that the girls have not been featured in motion pictures. Well—it's no fault of the film executives that they haven't.

Both the girls have been solicited for the talkies—tempted with financial bait that would wither the souls of film stars of the silent days. But Rosemary has held out for an extension of her present activities, radio and the stage, until she has wearied of them. After all she still is young; she was born out there in the shadow of the tall corn and under the restricting influence of Simpson College, on April 4, 1916.

So she calculates that when she has worn down her appeal for her present audiences she can take up the motion-picture field as an entirely new career—and she is a career woman with an ingrained capacity for arriving at her predetermined goal. She was not much more than six years old when she began to pursue music with a definite aim in mind. Long before her voice had matured sufficiently for its quality to be appraised, she was becoming proficient at the piano.

Something of her spirit of application and determination is revealed by the fact that even at so early an age she thought nothing of practicing six to eight hours a day. That really comes under the head of doggedness, and was more clearly displayed during her early teens when she was adjudged frail and in need of outdoor exercise.

On a swinging bar in her own back yard she took up the intricacies of the flying trapeze, taught her sister the rudiments of tumbling and together with the younger lass formed an athletic team that won prizes in stiff competition in several fields of sport. So that she not only flies through the air with the much publicized ease, but she can maintain the same pace in the water—and on the cinder path.

What price mere beauty to a girl like that? She really has what it takes vocally, spiritually, mentally and physically. Yes, nature was in a prodigal mood that memorable Spring out in Indianola, Iowa.



JEANIE LANG

JEANIE LANG is the last of a vanishing race. She doesn't smoke or drink, having taken the pledge several years ago at the instigation of her grandma who is a state superintendent of the W.C.T.U. When she's in New York she lives in an apartment hotel run in conjunction with a church, and on Sundays she attends that church, the Calvary Baptist, made famous by the late Reverend Doctor John Roach Stratton.

Jeanie was born in a St. Louis suburb, Maplewood, on December 17, 1911. Her youth was quite like that of any other small town girl. She always was crazy about singing, and in high school she managed to get in every play. The stage became an obsession with her, frightening her mother and father, not to mention grandma, the state superintendent. They were afraid she'd go on the stage.

Then Papa Lang had a brilliant idea. Said he to Mamma Lang, "Let's take Jeanie to Hollywood and show her what a terrible time actors have of it."

So they went to Hollywood.

Visiting the studio where Paul Whiteman was making "The King of Jazz," Jeanie was introduced to the great maestro. He said to her, "Do you sing?" Jeanie answered "Yes," while her folks interrupted with shocked noes. Paul was looking for a young girl, however, and insisted that Jeanie take a mike test. He taught her "Ragamuffin Romeo." He liked the playback so much that he engaged her immediately. Jeanie reacted in a typical feminine fashion. She fainted.

That was three years ago. She wasn't 20 then. After "The King of Jazz" she made 35 shorts for Warner Brothers. Her radio debut was made on Earl Anthony's Los Angeles station. While broadcasting late one night she was heard in New York by Jack Denny who had just come to the Waldorf. Denny wired her: "Come East at once." Again Jeanie fainted. She usually faints when anything good happens.

She arrived in New York July 11, 1932. Her arrival was accompanied by chills and fevers.

Jeanie is five feet one in her heels—very high heels. She refuses to commit herself as to her exact height in stocking feet. She tips the scales, unadorned, at 100 exactly. Her hair is black in Winter and dark brown in Summer when the sun gets at it. Her eyes are extremely dark, practically black.

Jeanie likes white clothes. She usually goes in for tailored stuff. Her evening gowns, however, must be fluffy.

Her parents visit her every three months. She's still Mama and Papa Lang's girl, except—she's married to Arthur Lang, her second try at matrimonial happiness.

Art will tell you she's panicky about movies, almost every picture sending thrills of pleasure up her spine. If Clark Gable is in the picture the thrills not only go up her spine, but down, zigzag and crisscross. In addition to Gable, Jeanie also likes perfume, mostly Shalimar. When she was on the Coast she used to get \$25 bottles in from Agua Caliente for \$11. So her bureau drawers are just full of Shalimar. Jeanie has four brothers, but no sisters. Two of the boys are older. Her folks now live in Phoenix, Arizona, where the four boys glue their ears to the radio whenever their sister is on the air. Papa's in the lumber business.

Don't bother writing your proposals, as she gets 300 a week now. She sleeps in pajamas, pink ones, finding that nighties interfere with her slumber.

She wears panties in the Summer and snuggies during the Winter—color pink. In reply to the question eliciting aforementioned facts, Jeanie also stated that her cheeks were pink. In other words, she was practically embarrassed!



FRANCES LANGFORD

THERE are a lot of persons who credit Frances Langford with suffering from a hermit complex; others simply swear that an inferiority complex is her difficulty. But the fact probably is that she has a good old-fashioned case of nostalgia.

After all, Frances still is only 22 years old and she's been away from her home at Lakeland, Florida, for more than three years. Not all of the lyrics about the lure of Dixie are predicated on a maudlin theme. There must have been something that prompted the sentiment in the first place, so it's natural to assume that Frances really longs for the sunny South.

A rapid glimpse around her apartment, to which she would far rather retire to read than run around on parties, will help to crystallize the assumption. Here and there in the apartment are tropical plants potted and blooming, and in a specially constructed aquarium near a window is an alligator.

Now, Frances doesn't go in for Saurian pets. Flowers, after all, do grow in hot-houses—but an alligator is a definite link with her native state—and so that 'gator is installed in regal splendor. He's home folks.

Frances has come a long way since the memorable day when Rudy Vallee first heard her singing in her full contralto tones over a Florida station. But part of the way was the direct result of that chance hearing. Rudy was so certain that she was destined for bigger things that he practically commanded her to go to New York. He made her debut significant by arranging it as a feature of one of his Thursday night Variety hours.

That kind of sponsorship didn't do anything to hinder the young singer's career, but it was by no means the sole key to her success. Back of it all she has a stirring voice and an unusual style of vocal expression, plus a personality of striking charm.

Her shyness already has been explained in part, but it is a heritage, also, from the days when she was a popular singer at Southern College. She was asked to do a solo on so many occasions that she became afraid the other girls would think she had set out to exploit herself. Doubtless her fellow students were prouder than she of her talent—but at that they must have been surprised when the soprano they knew blossomed forth in the limelight as a contralto.

That goes back to a surgeon's scalpel, or whatever instrument it is that they use to detach ailing tonsils. As a youngster Frances always had been troubled with enlarged tonsils, and once it was determined that music should be her career, it became imperative that the offending organs be removed. "Nothing to it," they said. "It's no more than having a cold."

But there was more to it—much more. For three weeks 16-year-old Frances nursed a sore throat. Then came the urge to sing again. Selecting one of her favorite numbers, she ventured a few notes. To her they sounded positively subterranean. An entire nation knows the quality of those tones today, so while they may have amazed Miss Langford for a while, they were good enough for Rudy Vallee. And he ought to know his way around the scales.

At 22 Frances still is single, and despite her Southern origin she is decidedly not lazy. She is an energetic worker. While featured in a stellar role in a musical comedy she carried three commercial radio programs a week.

Unlike many of her sisters-at-large, she simply yearns to put on weight. But pounds somehow elude her, and despite her hearty appetite she cannot exceed 100. She is five feet three and one-half inches tall, dusky, has black hair; was born April 4, 1913.



ANN LEAF

THEY named her "Mitey" Ann Leaf because she's only four feet eleven inches tall—or would you call it short? Ann was born in Omaha in the year A. D. 1906 of a June 28th, and when only five years old she began to show an interest in music that was more than mere childish curiosity. She would listen to her older sister practicing the piano and then afterwards, when everyone left the room, she would climb up onto the bench and entirely by ear pick out with one small—and usually stick and grimy—finger the pieces she had just heard.

This went on for several months until finally the cracker crumbs on the bench and the keys sticky with jam incriminated her. Instead of spanking her, Ann's father took her to a children's recital at the studio of one of the leading piano instructors in Omaha. A prize was to be awarded to the one who played a chosen selection best. After listening to them all, Ann asked to play. Who do you think won? Well, you're wrong. Ann didn't win, but her performance showed such a fine musical talent that soon afterward she began studying in earnest.

The next few years were occupied with academic and musical studies at home and in New York. It was not until after her graduation from school that she started studying the organ. She mastered it in one Summer.

When it came time to look for a position Ann discovered that her tiny size was against her. Even in her big sister's clothes she still looked like a kid. She did, however, land a job at last in a Los Angeles movie house, accompanying the then silent films. Her career shot forward quickly, and she soon was organist for the largest picture palace in town.

Then, unfortunately for her musical career, love came into her life. Ann got married and traded the organ for domesticity. When she found that it took all her day to prepare a simple meal, she decided to go back to music. She and her husband could eat in restaurants, after all.

Among her outside accomplishments she boasts a good game of golf and bad games of tennis and bridge. She can't swim but does love to duck in the ocean. More often she gets ducked. Her hobbies are buying lounging pajamas—any color as long as they're loud—and writing poetry about roaches and people. She feels there is some kind of philosophic connection between the two.

Ann keeps fairly regular hours and is a sound sleeper. She gets settled for the night and sleeps right through without turning or snoring.

She is formed like a little Venus. She has raven black hair, dark, penetrating eyes, and a sweet smile. She makes friends easily and likes people. And most people like her.

New York is her favorite city. She still gets a tremendous kick out of it. She likes everything connected with the city, its noise, rush, hustle and bustle.

But she has two grievances against broadcasting. One is her absorption in her work, which dulls the pleasure of her other occupations and pastimes. The other is the indigestion she gets from the pop-corn and maple sugar one of her admirers sends her by mail, and which "Mitey" simply cannot refrain from eating.



LITTLE JACK LITTLE

LISTENERS who become devotees of Little Jack Little—and most of them do—seem automatically to adopt the slogan, Little or Nothing. That's because they have learned to expect so much of him—and all he gives them is Little. Who could ask for anything more?

It's all very paradoxical and only arises from a youth's ambition to find a job at a time when his own name was just so much poison to the persons from whom he was seeking the job. They were the officials of the Keith vaudeville circuit, who at that time were warring with the Shubert theatrical faction over rival attractions in and around New York City.

John James Leonard, late of Waterloo, Iowa, and a native of London, England, had just finished a swing around the Keith's Manhattan circuit as a singer and pianist. For the immediate future he was all washed up, so far as Keith time was concerned. Variety acts were so plentiful in those days that return engagements could be far between.

So John James of London and Waterloo decided to brave the Shubert offices. "Stay away," he was warned by the more experienced, "Or, better yet, change your name and tell them you've never played in New York before."

"Who'll I tell 'em I am—Paderewski?" asked the pianist.

"Naw," said his literal-minded adviser. "Don't try to be a big shot. Take some little name they never heard of." Little name! There was the answer in pellet form, so John James Leonard became, for the sake of cakes and Tea—although Tea doesn't come into the picture until later—Little Jack Little.

The Tea matter might just as well be disposed of right here. That's the given name of the young lady to whom Jack was married around eight years ago. And Tea Little has been his constant inspiration ever since. Oddly enough, he never for a moment has had a cloud to disturb the complete peace of marital adventure—yet the most popular song he ever composed (and he writes many hits) was Jealous.

Funny how some guys can make capital out of the other fellow's troubles! But that situation reverses itself, too. Much trouble has been made out of the other fellow's capital, which is what occurred when Jack unwittingly launched on the public his ditty, A Shanty in Old Shanty Town. The piece became the standard trial for every radio auditioner for about two years.

The tunes Ting-a-ling, Because They All Love You, and others from his facile pen all rationalized themselves and served merely to increase his increment and establish his versatility.

Probably so long as radio endures it never will produce a stranger story than the very unusual case of Little Jack Little. Almost since ether entertainment became national in scope, Jack has been on the air. But in spite of a tremendous popularity, Always a Sustainer, Never a Prize, seemed to be the cross he was destined to bear. Listeners and radio executives loved his highly individual style—but nary a sponsor would walk up to the wicket and lay down his cash. It was all very discouraging, so after summarizing his situation, Little decided that what he needed was a band as a background. So he organized one, went into a New York hotel with it—and awaited a commercial Santa Claus.

Things didn't change a bit until one day not so long ago—when who should come riding out of the East like young Lochinvar but an advertiser bent on seizing Jack as an attraction! The band? Oh, no—not by a jugfull. He wanted nothing but Little Jack Little with his whispering baritone and that magic piano! So Jack did a solo for the sponsor, after all those years of waiting.



MARY LIVINGSTONE

MARY LIVINGSTONE had accepted Jack Benny "for better or for worse." One day when he needed a stooge for his vaudeville act, and elected her because she was his wife and the first person at hand, she consented. She figured that nothing could be worse than stooging. That was six years ago. She's been stooging professionally for Jack Benny ever since. But in private life he's her stooge.

Mary was born in Seattle, Washington. She has one brother and one sister. Her sister is married to a theatrical man. Mary blames her sister's husband for launching her on a stage career. She went to school in Vancouver, and was graduated from high at the age of fifteen. Then her folks moved to Los Angeles, where she went to business college. She used to be able to type a hundred words a minute, but now she says it takes her five minutes to pick out one word.

When she was seventeen Mary took a job as a hosiery and lingerie buyer. She liked that. She has a passion for lingerie, tailored stuff; has drawers and drawers full of filmy things now—pinks and blues especially.

After a year Mary quit her job and became a home girl. She was always a popular kid, invited to a different party every night; liked to dance, and still does on every occasion. She never tries to lead her partner, but gives him a dirty look if he steps on her feet. Jack is a divine dancer.

Jack first crossed her path when he was appearing in the Orpheum Theater in Los Angeles. Mary's brother-in-law introduced them. Jack took her out a few times, but the conversation was not particularly serious. Mary didn't think so much of her future husband the first time she saw him. But she adores him now.

Her radio debut came about in this manner: A couple of years ago, shortly after Jack first went on the air with George Olsen and Ethel Shutta, the script was short one night. Jack decided to fill in with their vaudeville act. He and Mary did. After that Mary remained off the air for a few weeks, but when people wrote in to ask who the girl was, she got her part back.

In Winter Mary goes in for somber colors, but lets herself run away with pastels in Summer. There are 40 pairs of shoes and 30 hats always in her closet. She doesn't get a chance to wear half of them. Mary dresses according to her own individual taste. "The style can be hanged," she says, and wears whatever looks good on her. She gets into a 12 dress, 5 shoes and 21 1-2 hat.

Mary is especially fond of furs—minks and ermines attract her and look well on her; she loves jewelry, mostly diamonds. That's why Jack thinks she's a little extravagant. Her first piece of jewelry was a ring her father gave her for graduation. It had a tiny diamond, but she thought it was the biggest thing in the world. Now she has a lot of diamonds. She loathes night clubs, but spends most of her time at the movies. Joan Crawford is her favorite actress. As for men, Herbert Marshall makes her heart thump the loudest.

Mary is an inveterate card player, not so good at contract, but she can play Russian bank all day and night. She's a terrific gambler, especially when it comes to roulette. Travel is one of her hobbies. She loves London and Honolulu, but thinks no place in the world compares with New York.

Mary goes in for plain food. Her favorite meat is broiled steak, rare; not much on desserts, prefers fruit. She likes candy but doesn't eat much, in order to keep weight down. Weighs 118, and is five feet and a half inch tall. Outside of forsaking candy, she doesn't have to do anything to control weight. Her closest friends are Mrs. Jack Pearl and Gracie Allen.

Gracie lives immediately above her, and if they had a dumb waiter they could carry on dumb-waiter conversations. This way they have to use the house phone.

Attractive dark brown hair, large brown eyes and dark complected—that's Mary. Send her a birthday card on November 27.



VINCENT LOPEZ

VINCENT LOPEZ is a fan for numerology. He's been studying the occult science for years, until by now he knows as much about numbers as anyone alive. Numerology has done him loads of good, he finds. One lucky break was that he didn't have to change his own name. The letters in it were auspicious, or whatever it's called, and so he succeeded in life without having to make any major alterations in his monicker.

Vincent is 36 years old. He was born December 30, 1898; he weighed ten pounds at birth. His father was Portugese, his mother Spanish, and a baroness at that. But he and his one sister, Marie, both are Americans. They were born in Brooklyn.

The quietude of his early surroundings has pursued him to the present. Although he earns his living by leading an orchestra and playing music in crowded night resorts, his favorite pastime is sitting at home, alone, listening to phonograph records. His favorite recording orchestra is Vincent Lopez'.

Perhaps his music is so good because he's ambidextrous. He can hold the baton in either hand, but usually it's the right. The orchestra watches his left, however, because the right is a sham. He really directs with his left.

Vince's first Broadway job was at the old Pekin Restaurant, where for \$35 a week he played the piano while the orchestra rested. Now his earnings are more than a hundred times that.

The orchestra leader is an exception among successes. He doesn't say to interviewers, "The way to reach the top is through hard work!" In fact Vincent doesn't believe in hard work. He rises at 10 a. m., spends a few hours in his office answering mail and holding auditions, then takes it easy for the rest of the day till it's time to play at his night spot.

Lopez introduced the rhumba to America. He prides himself on the achievement.

He is sentimental—in the same way as is a young girl just out of finishing school who saves old programs, trinkets, letters, and dance cards. Lopez also keep a diary.

Vincent has been married once. Also divorced. Girls go for him in a big way. He goes for girls in the same way. He prefers blondes. But he doesn't like girls who smoke.

If you want to get in good standing with Lopez, tell him he looks like a life-guard. You see, he has a naturally pallid complexion; tries to get sun-tanned—beach in Summer, alpine lamp in Winter. If a girl raves about his tan, he falls like that!

He is five feet six inches tall. Weighs about 160. Is conscious of his shortness, so he wears shoes with high heels. Wears dark clothes, even in Summer, and dislikes people who wear light clothes.

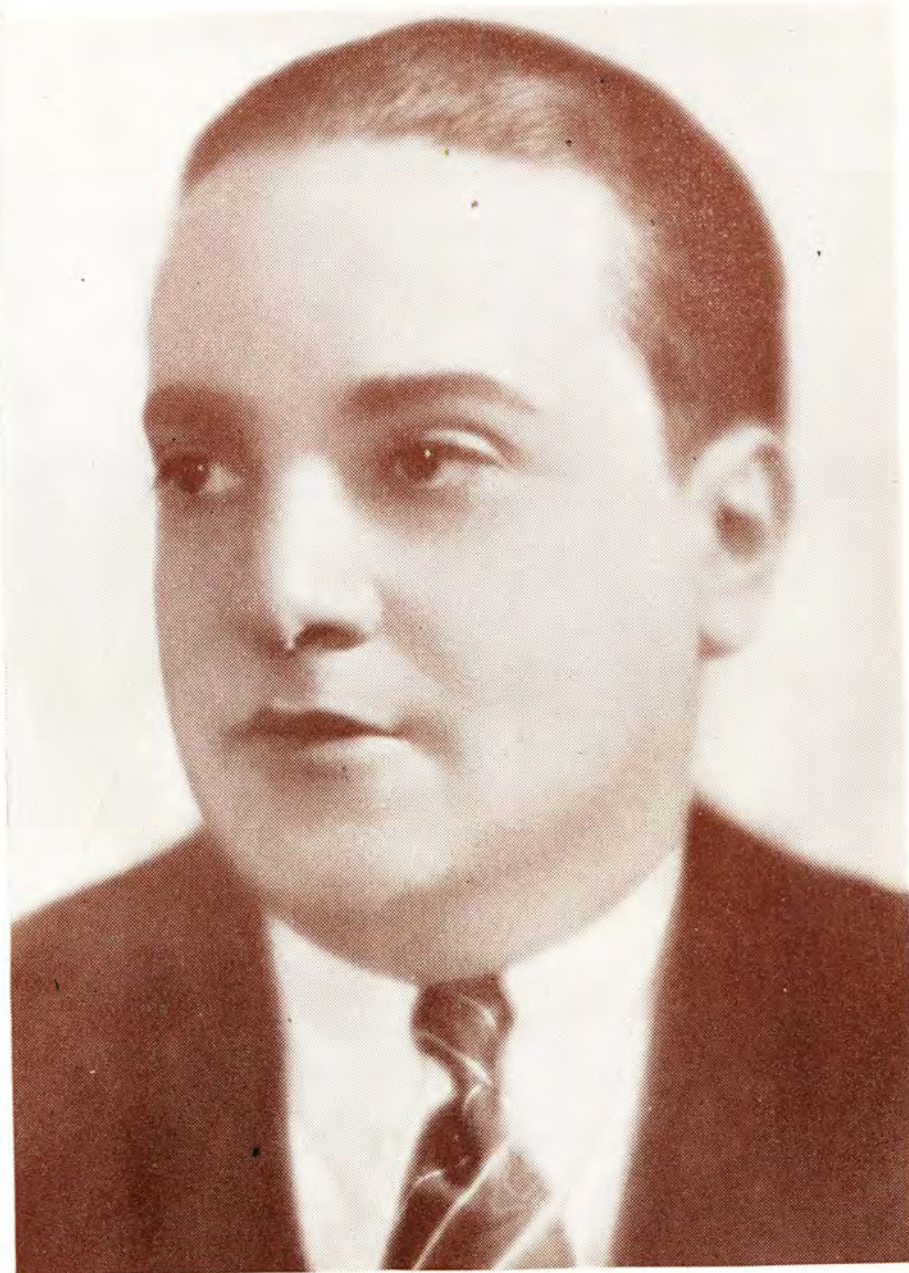
A canard about him is that he closes his eyes like a lovesick swan kissing his sweetheart while broadcasting. He really doesn't close his eyes; it's just that he has such long eyelashes that from a distance his eyes always look closed. He doesn't even close his eyes while kissing.

Lopez seldom laughs, but occasionally smiles. He wears glasses while reading. Myopia is his trouble. Can't recognize friends on the street because he's near-sighted.

He studied the guitar, mandolin and piano as a kid. At the age of 13 he went to St. Mary's School, Dunkirk, N. Y. Family wanted him to be a "man of the cloth." Studied there for three and a half years, after which he played piano in a Brooklyn cafe.

His favorite food is dessert. Often he starts a meal with sweets. He's crazy about honey, preferring it out of the comb.

His middle name is Joseph.



JAMES MELTON

JIMMY MELTON is a Southern gentleman, born January 22, 1904, in Moultrie, Georgia, where some of the townfolk still re-fight the battles of the Civil War over their mint-juleps.

He enrolled at the University of Florida, later attended the University of Georgia, and then was advised to study voice. This he did at Ward Belmont, in Nashville, a fashionable girls' school, but there he had the excellent coaching of Gaetano de Luca, the opera singer and celebrated teacher. He made pin money meantime playing the saxophone in college dance bands.

School days finally over, the youthful tenor-saxophone player decided that New York would afford his best opportunity. Someone had told him that he was just what they needed in New York, a tenor-saxophonist. Jimmy believed implicitly—until he arrived on Broadway.

It was harder to get an audition with Roxy, he found, than it was to break through a football line. He thought for a while of going back to the football line, professionally. But after a week of pounding at Roxy's door he wore down that great man's resistance and got his audition.

P. S.—He also got the job, and was added to Roxy's gang.

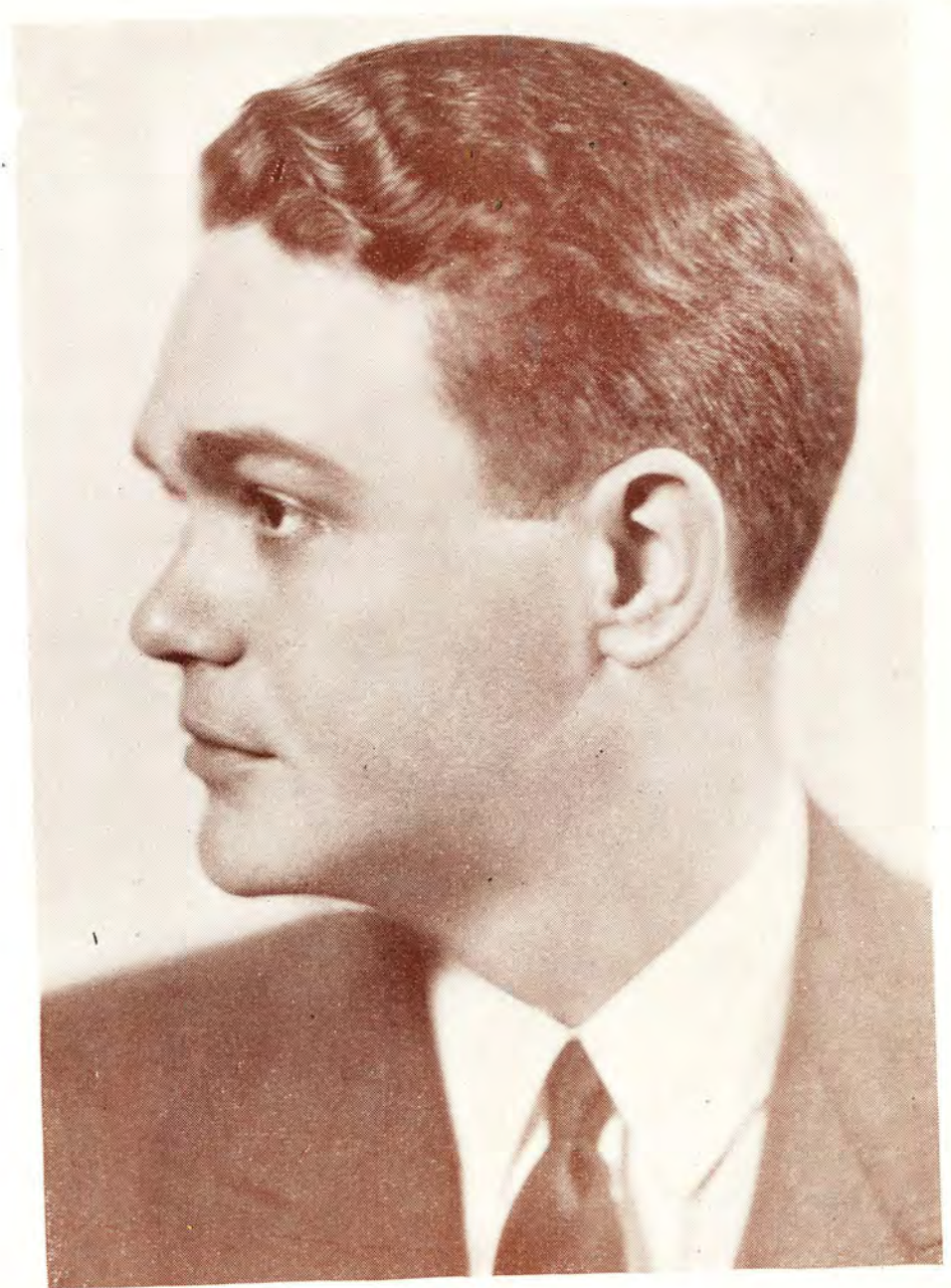
Jimmy Melton is tall and dark. But his favorite type of companion of the fair sex is several inches shorter than he; also she should have light hair. He is happily married to a wife who meets the above description. She is a writer.

Jimmy married Marjorie Louise McClure, of Akron, Ohio, in June, 1929, after meeting her at a concert in the home of Frank A. Seiberling, sponsor of the program of that name.

Jimmy's entry into show business was in 1927, the year he came to Manhattan. It was his voice that sang Erno Rapee's then popular compositions, "Seventh Heaven" and "Diane," the incidental music to the screen productions of "Seventh Heaven" and "What Price Glory" as presented by Roxy.

After joining the Revelers Quartet, of radio fame, Jimmy withdrew entirely from the stage. His reason was simple: he feared that the arduous grind of theatrical life, especially that experienced in a presentation house of the type presided over by Roxy where there were four or five performances a day, would ruin his voice.

He best likes to sing American ballads. That is one reason he is so tremendously popular over the air. Radio audiences, a survey has shown, prefer familiar American folk music, and Jimmy is enough of a psychologist to know that. Melton is a sound sleeper. He sleeps in pajamas.



FRANK MUNN

HERE is no dependable data on Frank Munn's first revelation of a magnetic tenor voice. Some biographer tends toward the belief that it all happened at the time Frank, while sledding, was run over by a beer truck. He is said to have murmured "O Sole Mio" so soulfully that the Italian truck-driver absent-mindedly took him to a New York conservatory of music instead of a hospital.

But there is no getting around the fact that he has a magnetic voice, regardless of the circumstances of its discovery. It is so appealing, in fact, that in the past ten years Munn has been on the air at least once a week without a single interruption. Most weeks he has broadcast many more times than once.

If he seems to display a preference for the tear-stained ditty, In the Baggage Coach Ahead, that should not prejudice the listener. One phase of his career was devoted to railroad engineering and Frank is charged with making all his hauls in reverse just so that he could intone the dirge as he fingered the throttle. That automatically put the baggage coach up ahead and justified the tune.

It should be apparent from his singing that Munn is Irish. He is a product of the Bronx, New York, where he was born on February 27, 1895. He is the son of a policeman. Because of the early death of his mother, he was raised by his father and grandmother. But theirs were merely the guiding hands, as Frank did most of his own rearing in the fashion peculiar to husky lads brought up in a busy and crowded metropolis.

Munn's first job had a tremendous influence for rhythm in his life. He was shuttle boy in an embroidery factory; he hummed in cadence with the precisely timed machinery as it turned out its quota of edgings and fichus. Humming led to singing, and the singing led to the realization that his voice was one of rare quality. As a boy Frank had done very little singing in the bathtub for the simple reason—well, he was just a boy growing up, and maybe his grandmother wasn't always on hand Saturday nights.

So word drifted back to his family that he was blessed with talent, and it was arranged for him to take vocal lessons. He studied under Dudley Buck. Before long he was a favorite artist in church minstrels and similar media of social entertainment.

When he was 25 years old, and radio hadn't grown beyond its embryonic stages, he was asked to perform before the microphone. Even the inefficient equipment of that day failed to distort his ringing tones. From that time on Munn was not concerned about remuneration or engagements. His records have been best sellers ever since.

Radio fame came to him when he was introduced as Paul Oliver on a soap program. The synthetic title was compounded to build up the name of the product. He later held out for his own name—and that's how he's known to millions today.

Frank's figure is as nicely rounded as his voice. Only five feet and seven inches in stature, he weighs 220 pounds; when he sings he puts every ounce of that poundage into his work. Maybe that's the reason football is his favorite sport, and several gridiron stars his particular heroes.

Truly of the city, Munn characteristically craves rural life and surroundings, and seeks them at every possible opportunity. Being single, he can indulge his bucolic yearnings at will. He meets at least half of Celtic specifications, as he has black hair but eyes that are brown instead of blue.



OZZIE NELSON

THAT NAME Ozzie, by which Bandleader Nelson is known so widely, proved a boomerang to his father and mother. On the Ides of March back in 1906 in Jersey City, the parents held a crib-side council over their newly-born son. "I want him to have a name that will forever bar his being nicknamed," declared his mother. "I agree with you on that," added Nelson, Senior. And they selected Oswald, because for the life of them they didn't see how anyone could nick that.

And on the first day that the youngster toddled off to school at the age of six, he was christened Ozzie by his classmates. That's the one thing the folks had overlooked completely—a veritable Achilles' heel in the naming over which they had wrestled so earnestly.

The maestro himself takes fierce pride in the nickname. He always has had a dread of being saluted as "O-h-h Oswald!" on the grounds that it is practically a term of derision and implies something which would make any regular fellow roll up his sleeves.

How, in his thirtieth year, he manages to have a leading orchestra, one made up of a group of artists who would do or die for dear old Ozzie, it is necessary to dig back into Nelson's formative years to learn.

From his prep-school days Ozzie was a natural-born executive, the sort of chap whose personality and understanding make of him an acknowledged superior. When eventually he matriculated at Rutgers he not only carried that sense of leadership with him but backed it up with notable courage and physical prowess.

He developed to a championship degree the athletic bent which, while he was fourteen years old, had helped him attain the status of youngest Eagle Scout in the country. That was the year his troupe was selected to attend the Olympic games in Belgium, a trip which reached its climax for Ozzie when he and his brother sang before the late King Albert.

At Rutgers Nelson became a four-letter man, starring in football and adding to the university's prestige by his victories in boxing, swimming and lacrosse. But academic progress paralleled athletic, and in his senior year Ozzie captured the school's oratorical crown. That declamatory skill was later to be the foundation for his legal aspirations. Like so many men who have made successes in other fields, Nelson launched his career as a barrister.

Other college activities found him captaining the senior debating team, acting as art editor of the famous Rutgers *Chanticleer*, associate editor of *The Scarlet Letter*, contributing articles to a national magazine and accepting the presidency of the Student Council. But try as he would, he could never make the Rutgers Glee Club.

Of course, the honors had been important perquisites to Ozzie, but there were some essentials which came first—specifically, eating and the matter of tuition about which, naturally, the university was somewhat solicitous. So to earn his bed and board and education Ozzie organized a student orchestra which played for dances. His earnings met all emergencies.

His present band is just an elaboration on that group of fellow students, with the result that it is a natural breeder of college spirit. That's why Nelson's band is in year-around demand for proms and other smart college affairs.

In New York theaters his youthful unit is a tremendous drawing card. Managers fight to book it.

Ozzie is perennially youthful, is single and has wavy blond hair. His hobbies include swimming, tennis, boxing, fast driving—and Harriet Hilliard. March 15 is the day he eats his birthday cake.



GERTRUDE NIESEN

HER name is Gertrude Niesen. Don't call her Gretchen, Greta or Gertie. Those are fighting words to her. She was born 23 years ago on a boat coming from England. Her folks had been summering in Europe and miscalculated the time. The ship was three days from shore. Gertrude yelled all the way to the dock. That must be how she developed her powerful voice. She began using it on July 8, 1912.

She lived in Brooklyn most of her life, went to school at the Brooklyn Heights Seminary; was a noisy kid and liked to be a rowdy at parties. Never did she think of being a professional entertainer—until 1931. Then, after hanging around the house with nothing to do and getting good and tired doing nothing, she finally thumbed through the classified phone directory, picked out a dozen likely booking agents, and went to visit them.

It was no go at the first eleven, but the office boy at Lou Irwin's took pity on her and gave her a card to the "300" Club. The genial host there, "Feet" Edson, gave her her first job.

She wasn't half bad as a warbler. She soon attracted a lot of attention. Broadway was in the doldrums, but Gertrude seemed to pull in some business.

Came her first radio engagement on Rudy Vallee's Fleischmann hour. Some time later she appeared on Columbia with a commercial. She's doing O. K., if fan mail is a criterion.

Gertrude is five feet, two inches tall and weighs 114 pounds, all of it animation and pep. She has dark brown hair and eyes that variously are green, grey or blue, depending on the weather.

She's crazy about evening clothes and extreme sports wear. She gets into size fourteen dress.

Her hobbies include tennis, riding and fishing. She fishes for flounder and occasionally makes a catch.

She dotes on mushrooms.

Gertrude is a sound sleeper—claims that she never snores—sleeps in blue pajamas. Her main article of lingerie consists of panties, usually peach or pink.

She admits having been in love, but hasn't had time for the tender passion since she's been in show business. She's very career-conscious at the present time. Eventually she'll get married, but she's not intrigued by the idea right now.

"Do you like to pet?" Miss Neisen was asked.

"Of course," she replied. "Who doesn't?"

Gertrude doesn't like cave-men. She prefers only nice people. She visits the movies frequently and goes for Charles Laughton in a big way. She likes his type.

When singing on the radio Gertrude often finds that she's mike nervous. In that case she looks at her announcer, Paul Douglas. He then makes funny faces at her, she begins to laugh, and after that everything is O. K.

Although she has been working in night clubs for four years, she still gets a big kick out of them. After her evening's work is completed Gertrude often can be found in the audience of some other club.

Gertrude smokes, finds that it doesn't interfere with her voice. She drinks slightly. As for swearing—she's apt to pop off at any moment and sear the sky with a rain of very hot and very colorful words. It's the way she gets rid of her pent-up energy. The singer stays up late. She loathes sleep, and only retires early when she expects to go fishing the next morning.

She is an extremely hard worker and takes her profession seriously. Rehearsals mean more than a job to her. They are a means of learning how to do the thing right. She is anxious to improve her voice and technique. She listens to every word of complaint and criticism, and tries to better her renditions when she feels they've been faulty. Gertrude is a showman, or rather woman, to her finger tips. She has a natural flair for putting a song over. She has personality. She also has freckles.



DOROTHY PAGE

WHEN a film beauty, by virtue of her personal charm and what sketchily passes for talent, moves upward into the realm of radio—it is just the natural order of things asserting itself. But when a radio artist has sufficient beauty and ability to crash the mystic circle in Hollywood—then there's really something to pen panegyrics about. Well—one of our girls made it—Dorothy Page, to be exact, or as they know her best around the old home town, Northampton, Pennsylvania, Dorothy Lillian Stofflett.

No one would blame a lass for shuffling off that name, particularly at a time when she wisely was beginning to gauge the alphabetical potentialities of a theater marquee electric sign. Dorothy really is young—but she thinks.

However, she could hardly say herself what she thought that day Neysa McMein, the illustrator, told her: "Dorothy, you're perfectly beautiful . . . Will you pose for me some time?" She knows she kept her balance long enough to nod assent but for a while after that, in fact until the artist's picture of her appeared on a national magazine, Dorothy mentally was swimming about in something resembling a haze.

Miss McMein's proposal followed Dot's natural winning of a beauty contest among the feminine employees of the Curtis Publishing Company in Philadelphia, where she was a secretary—a sort of frustrated artist whose musical training had gone to naught in the face of a financial condition which required her to help maintain the family.

Dorothy really had trained hard and diligently for a career in music. She attended Penn Hall School for Girls and there, in addition to routine training she polished up her work as a member of the glee club and with parts in college dramatics.

It was while she still attended finishing school that this sparkling girl, then only 16 years old, first directed toward herself the public eye. Utilizing the Red Cross life-saving tests which she had passed as part of the school curriculum, she rescued a drowning girl from the Lehigh River. It is most fitting that only a few years later she was selected as the model for a poster to aid in the solicitation for Red Cross funds.

And only six years after the life-saving episode this earnest miss was to receive wider acclaim as winner of Paul Whiteman's Detroit audition, the achievement that led to her eventful rise in radio and the contract by which she has become temporarily wedded to Hollywood and its lone art. The Whiteman triumph came in 1932, shortly after her twenty-second birthday on March 4. That's almost a symbolic date since it marked Dot's inaugural in affairs that count.

The robust starmaker thought so well of his audition winner that he signed her up for a succeeding week in Buffalo, New York. There Paul began to scent the spoor of talent scouts, so he hastily signed Dorothy up as a soloist with his band. That meant lots of travel and more work than the slender girl believed she would absorb, but she thrived on it and began to roll up popularity as well as experience that was to stand her in good stead.

As to physical particulars, she is the answer to every normal male's dreams. She is alluringly slender and graceful, of medium height; and she has shimmering blonde hair and blue-gray eyes. If she is at all conscious of her beauty she is a master at concealment.

She trains on sauerbraten and potato pancakes, but can be tempted with fried chicken. She offsets any possible effects of the Teutonic diet by rigorous exercising, which includes everything from swimming to roller-skating and bicycle riding.



VIRGINIA PAYNE

THE little Payne girl barely missed being too profound for her own good. As it is, she possesses a philosophy of life far beyond the usual limits of a twenty-four-year-old lass. And radio drama of the time-mellowed, homely type is her strongest weakness.

She first saw the light of day in Cincinnati, Ohio, June 19, 1910. Scientists run in the family. On her father's side they are all in some branch of it, from Doctor John Lewis Payne, the paternal parent himself, who is a well-known physician and holds the chair of pharmacology in Cincinnati Medical College, to Uncle Connelly T. Payne, noted chemist of London, England, and to the myriad cousins and a brother who are studying medicine or are already in the profession.

The mother's family has a reputation of long standing for talent in music and literature; several members are fine musicians. Virginia studied music with dramatic art, took the Artists' Certificate in Piano at the Cincinnati College of Music, and became the first member of the family ever to be interested in acting.

As a student in dramatic school she made her first appearance before a microphone. That was eight years ago, and the play in which Miss Payne was heard, as an Indian girl, was titled—of all things—Little Scarface. She says, "I never had an audition. Just came in and acted."

From that time on Virginia embraced every opportunity to appear behind the microphone. There was no pay, but whenever a radio play was mentioned at school she begged to be in it, offering to slam doors, read announcements or even to pay the station to allow her to perform.

Soon she was chosen to play the leading lady in the first radio mystery serial ever broadcast—The Step on the Stairs. It was written by Fred Smith, then manager of WLW, who later wrote the March of Time. It was broadcast over a score of stations from coast to coast.

Her first competitive audition brought Virginia her first commercial program, in which she played the speaking voice of Jane Froman. Both were supposed to be Southerners; but then, Miss Payne is the kind of person who receives greatest joy in playing parts that everyone thinks she can't play. She had many opportunities to indulge this pleasure during the three years she played most of the feminine leads of the WLW staff plays. Frequently Virginia was called upon to be Italian, German and Indian in one half-hour's broadcast of the story of the opera.

Many radio dramatizations of literary epics came from the pen of Virginia Payne when she was taking her A.B. and M.A. degrees at the University of Cincinnati. She speaks four languages, has appeared in several theatrical productions, and is president of Omega Upsilon, national dramatic sorority.

It was inevitable that one of the networks should claim her.

You seldom hear her natural voice on the air, for she is best known for elderly character parts.

Yes, Virginia Payne is in the big time where she belongs now. And her philosophy has grown with her. She is one actress who can make a dramatic role live naturally and humanly without seeming effort or artificiality. And she is one performer, with her soft brown hair, fair complexion and neat figure, who is as easy to see as she is to hear. In spite of so much achievement crammed into such a few brief years, Virginia loves everyday things and will never become a victim of the monster, Conceit.



JOE PENNER

THE most famous duck salesman in the world—who has sold only one duck—but whose salesmanship raised his pay from \$8 a week to many thousands—that is Joe Penner!

He cried himself into the light of day November 11, 1904, without ever a thought that his birthday would, a few years later, mark the official end of the world's greatest war. His birthplace was Nagybeck, Hungary, but you don't have to sit up all night trying to say so. Joe can't pronounce it himself. Joe's grandfather was rector of a Reformed Church.

From his fifth year until his ninth, young Penner, whose real name is something in Hungarian that sounds like pinta, was originally a frog salesman. He caught frogs and sold them to villagers who didn't like wading the swamps to catch their own frogs—or colds. Before he was ten years old, Joe was shipped to the United States, to Detroit, where his parents already had adopted the name of Penner. They never got around to saying "Pinta" as it should be said in English.

Joe, ever cognizant of his selling ways, took up the sale of newspapers, but it wasn't so profitable as duck-selling later turned out to be. Joe figured he would become a singer, which proved disastrous, for shortly after he had joined St. Mary's Cathedral choir his voice changed prematurely.

Joe, undaunted, visited regularly a burlesque house of the worst variety every week, on amateur nights, mindful and hopeful of the \$25 prize which awaited the winner.

Once Joe found himself stranded with a carnival show in Illinois. All he had was a fiddle and an appetite. By chance he found a duck which had escaped from a concessionaire's cage. And Joe sold it back to the owner—and ate. He had asked so many people "do you wanna buy a duck?" before the owner said "yes" that the line stuck in his memory.

Through many ups and downs Joe continued, until he was discovered as an eccentric comic by Mike Porter of the RADIO GUIDE staff, in the Gayety Theater, Baltimore. Joe was given his first write-up, which sent him into another company and got him a raise from \$8 to \$50 a week . . . By a singular coincidence, this same writer gave Penner his first radio write-up July 13, 1933, when Penner made his air debut with Rudy Vallee. He met with instantaneous success.

Joe really lips, and more acutely when excited. He smokes cigars continuously. Married a gal he met in the Greenwich Follies. She was Elinor Mae Vogt, and very easy to gaze upon. His wife handles his fan mail, and his ducks. She makes him wear long underwear in damp weather.

Joe helps write his own songs, which are protected from public use. He is the world's first and only song-de-plugger; that is, the only owner of songs who doesn't want them published or popularized. He plays a fiddle, but not by reading music. He putters around the house with a tool chest and builds all sorts of ridiculous and useless things. Joe longs, secretly, to write dramas. If he ever writes one, it ought to be kept a secret. He never clowns at home, never uses a tag line while off stage; wears conventional hats, but won't relinquish the stooge hat he wears on stage, in pictures and in front of the mike.

Success has not changed him, except to relieve his worries about where the next buck, or duck, is coming from. He's an earnest, serious conversationalist; doesn't go for golf or other outdoor relaxation, but loves fast driving; lives in apartments now, but as a matter of fact is really more at home in a hotel; likes being waited upon. Still has a lot of trouble with higher English; doesn't like to hear people repeating his lines, but gets a laugh when professional mimics try it. He seems to know that no other human can quite ape his peculiar inflections.

Joe is short, heavily built, with dark eyes and smooth face. He is awkward on the stage, an advantage when he assumes his favorite role of half-witted hick.



MICHAEL RAFFETTO

ADOLPH HITLER today is characterized as the firebrand of Europe; the astute Mussolini is viewed as a potential factor in the peace of the continent, and the statesmen and diplomats of the other major European powers practically control those unsettled peoples abroad.

But apparently more sinister than all of these is Elwyn Creighton (Mike) Raffetto, producer and star of *One Man's Family*. No one seems to doubt that if Mike suddenly were to abandon his role and his part in the presentation of this amazing serial, there would be a rebellion around the United States that would dwarf the most sanguinary uprisings of the entire Eastern hemisphere.

However, Mike is more sinister than sinning. And the chances of his abdication are pretty slender. He is welded to the role not alone by national demand but by a deep-rooted love for his association with the popular drama of the hearthside. So much a part of it is he that many persons credit him with writing the scripts. As a matter of fact the author is Carleton Morse, but the wily Morse so has sensed Raffetto's grip on the listeners that he has made *Paul Barbour*, the character enacted by Mike, the core about which the delightful story is wound.

The only danger so far as Raffetto is concerned is that his personal identity may have become entirely absorbed by that of *Paul*. So thoroughly does he live the role, so natural is his assumption of the character of the *Barbour* family's mentor, that he has become a true entity to the millions who crowd the loudspeakers during the weekly presentation of *One Man's Family*.

And while all of this is highly flattering and the source of untold gratification to Mike, it in no way follows the pattern which he designed for his career. He spent endless time and effort on the business of building up an impressive personality for himself—and now he is completely subservient to a make-believe character. It is almost as though he had created a modern Frankenstein.

In his youth this descendant of a highly respected and widely known California pioneer family faced a problem which most boys fortunately are spared. His every instinct called upon him to follow the stage—but strong family ties directed his footsteps into commerce. The British-Italian forebears from whom he had sprung were instrumental in the progress of the Golden State, and members of Mike's immediate family urged him to carry on the tradition.

So he compromised by centering on a legal career, going so far as to take his degree and eventually open an office. But he had temporized with the drama during his days at the University of California, and eventually he found a barrister's cubicle little more than a rendezvous for the ghosts of the theater. So was a brilliant young lawyer lured from the bar—and the stage and the air consequently enriched by a personality prolific in magnetism.

Raffetto doesn't assume an attitude of resignation to his part in *One Man's Family*. Spurred by its unexpected success, he is vividly concerned about it, working with endless fervor with both the author and the studio executives to sharpen its perfection.

He has a right to be counted an authority on family life, as he is married and has two daughters of his own. At eight and five years of age they are beginning to assume the proportions of a domestic problem—but with them Mike is just an on-looker. Their cases are firmly handled by Mrs. Raffetto, the former Pauline Traylor whom Mike met on the campus of his alma mater.



LEAH RAY

LEAH RAY is, next to Baby Rose Marie, one of radio's youngest stars. She was born twenty years ago (February 16, 1915) in Norfolk, Virginia, and has a cute Southern accent to substantiate the fact.

Ambition as a kid led her to want to be a literary critic. She was most enthused about Dickens and Thackeray. But now she's glad she didn't pursue the pen, because she makes as much on one radio broadcast as most literary critics make in a year.

When seventeen years old she was taken by her mother to Los Angeles, where she was to finish school. She was all prepared to enroll in the Hollywood High School on a Monday, when on the previous Friday her uncle, who is in the music business, introduced her to Phil Harris. This was when Harris played at the Coconut Grove. Phil needed a girl singer. Leah used to sing at parties so she asked for an audition. After hearing her voice Phil hired her. Her first salary was \$50 a week. So it transpired that the world lost a literary critic.

Greatest thrill in her life came when Harris brought her to New York. Frequently she had visited the big town as a kid; always had dreamed of the day when she'd live there.

Leah likes to knit. Sweaters and mufflers are her passion. She also reads, and adores music, but her hours in the night clubs or theaters where she's appearing, prevent her from visiting opera or concert hall.

Tremendous appetite makes her eat everything she can get. Mother tries to keep her in check because overeating affects her weight. She's just right now for her five feet, six inches in height, weighing 120 pounds, but if she ever lets go she might blow up like a mountain. Candy, nuts and pop-corn are her special weakness.

Leah is a happy child; has absolutely no dislikes. She goes in for extreme styles in clothes and hats, but wears only black and white. Once in a while her accessories are in pastel shades. Her hobby is collecting hair-ribbons in all colors and patterns. She usually wears hair-ribbons in public. It makes her look cute. She likes all fussy things.

Her only real love affair came when she was in high school. It's all over now. Leah prefers tall men, but has no set ideas about their complexions. Blonds, brunets—they're all the same to her, despite the fact that her own hair is black. She doesn't care how old the men are, either, just so long as they are companionable and do not jar her. But she's never going to marry. She'd rather work.

Leah has regular habits, and keeps a strict routine. Never does she smoke or drink; she gets to bed immediately after the show. "I'm just a hillbilly at heart," she insists. She prefers dancing almost to anything in the world; gets a dreamy look in her lovely dark eyes when she dances.

Leah is a sound sleeper; never snores; sleeps in pajamas, pink ones. Her undies are simple, usually plain white. She likes costume jewelry and diamonds.

Ambition drives her continually. She'd like to work in pictures; appeared in "Bedtime Story" with Chevalier, and has made a few shorts. She got a kick when she saw "Bob Hope and Leah Ray in 'Going Spanish'" advertised in lights on Broadway; laughed for a full day after seeing the sign. "Can you imagine me in lights!" she said to herself again and again.

Her favorite movie actress is Joan Crawford, but she has no favorite actor. She loves them all. Hardly ever does she listen to the radio. She's crazy about animals, but living in a big New York hotel allows her to have no pets. She compromises with a big, stuffed dog which she keeps in her room.

Leah is sweet, unassuming and childlike. When she lived at home two years ago she was a popular kid; had invitations to parties every night. Now many of her friends are in New York going to college. She sees them whenever she can, both boys and girls. About one thing is she set; She doesn't want to settle down. She is heartfree at the present time, and likes it. She doesn't pet. "That's kid stuff," she says.



EDWARD REESE

A SPLENDID bedside manner must have been lost to the medical profession when Edward Reese decided not to become a doctor. That was twenty-odd years ago, when young Edward decided that it would be more fun to work as a mummer than a medico. So in place of sawing old bones, he boned up on old saws, and tried to become a comedian.

He got a job—not as a comic at first—with a stock company in Cleveland, and there was nothing funny about the \$10-a-week salary he received for displaying his youthful handsomeness on the stage, and running errands for the stage managers.

But it was better, he thought, than running errands for sick stomachs.

This veteran actor was born in Baltimore in 1891. His family is of the sort of Maryland stock which could not concede that the stage affords an ideal profession for a gentleman. Edward's adolescent yearnings for the—to them—wrong side of the footlights, were put down to the flightiness of youth. "He'll get over it," they said, while the young man was finishing at Dutchman's Preparatory School. "He'll be a fine doctor. The boy is developing an excellent presence."

The excellent presence became a stage presence when Edward ducked out of a slated entrance to Johns Hopkins, and got himself that ten-a-week job. Today, radio listeners sense much of that stage presence they cannot see, when Reese's flexible voice brings them the part of Spencer Dean. For Reese is a splendid example of a radio truth; namely, that thoroughly-trained actors of the legitimate stage seem able to give to dramatic radio parts a depth and richness not within the scope of the average radio performer.

Doubtless that is why the Reese voice has been heard over the NBC networks on several programs.

Of the 20 years during which this thespian stalked the boards nine were spent in stock companies. A list of the celebrities of the American stage with whom Reese has played, would be practically a Who's Who of the American theater.

Perhaps the second step in Edward Reese's career explains why he has been consistently successful, throughout all the changes and vicissitudes of show business during the past two decades. For, unsatisfied with his small job with the stock company, he obtained a couple of letters, and started out to conquer New York.

Many are called by this siren-lure, but few are chosen by Broadway's fickle crowds to an attainment of the glamour and the financial security of which they have dreamed. Of the thousands of stage-struck youngsters who annually strike the theatrical Main Stem, the majority fails to get even a single engagement.

Reese went over this first hurdle. He hung on long enough to land a job as leading man! That sounds impressive—until it is further revealed that his salary was \$20 per week!

But now comes the shock of the unusual. Stage people are notoriously improvident. Reese was not.

He actually saved money out of that most meager salary! An actor of talent who saves money is as much an anomaly as a rolling stone of high polish but sprouting moss. Edward Reese has succeeded.

Perhaps his ability to save was encouraged by the simplicity of his tastes.

He prefers heavy exercise to heavy eating, and is an expert tennis player. And he would sooner swim in the ocean than—figuratively—the punch bowl. In fact he once held the 220-yard South Atlantic swimming record.



IRENE RICH

WHATEVER else there is to be said about her, Irene Rich is, above all things, a woman.

Now 43 years old, she has been married three times—hasn't heard a word from any of the former spouses since she went on the air—and is simply dying with curiosity about whether any of them listen to her programs.

Aside from this typically feminine characteristic, the charming mother and actress has taken life in reverse, so to speak. Perhaps it's the result of having been born on Friday the thirteenth in October, 1891.

Instead of attaining success first and then using motherhood for publicity, she discreetly became the mother of two daughters in old-fashioned privacy—and then began her career. Likewise, in place of beginning on the stage and graduating to the screen and radio, she started with the films and succeeded to the remaining fields of entertainment. Nor does she think she is through with motion pictures. She firmly believes that her greatest success in films is still ahead of her. She even had her dress on backwards the day she made her final radio audition.

There is no history of a theatrical trend in either her mother's or her father's family. Because success is her hobby to the exclusion of everything else, she simply decided at sixteen that the stage offered the greatest opportunity, so she determined to become an actress. An episode in matrimony and a subsequent one in maternity stymied her for a while, but ambition flamed forth anew after the birth of her second daughter.

By that time she practically had disposed of matrimony and progeneration, but also she had veered a bit in her choice of goals. It was then 1918 and the motion picture field boasted the greenest grass of all the lush amusement pastures. So Irene migrated to Hollywood. Evidently the word had got around that films offered a future, because the ambitious mother found that the expected opportunities had been taken care of admirably.

Eating, not acting, was her immediate problem, so she went to work for a real-estate firm. The land boom destined to become an historic jest was just getting under way, so she profited sufficiently to permit hanging on for the golden chance. It came as a result of her persistence and charm.

Following the usual steps from the extra ranks through bit parts, she won her way to stardom and has appeared as featured player with most of the film luminaries. But she has withstood both success and Hollywood, and with canny sagacity has built up a bulwark of wealth against non-productive days.

She has attained every mother's secret ambition—the means with which to indulge her children's plans for a career, and to save them the privations of her own youth. Frances, her elder daughter, is now in Paris studying sculpture and it's all right with Irene. She'd let the girls be veterinaries if that were their bent.

Miss Rich can afford to boast of her age. She looks only about half of it, is stunningly attractive and weighs less than she did when, as sixteen-year-old Irene Sutter of isolated Stites, Idaho, she conceived her career. She was born in Buffalo, New York, and her father moved to the frontier town.

Miss Rich hasn't had to woo youth. It is hers by virtue of her style of living. You couldn't lure her into a night club, and bridge is her particular abomination. She is athletic and likes to participate as well as to watch. She rides and swims and simply dotes on movies and the stage.

An overwhelming passion for shoes is her only concession to vanity. White is her favorite shade, and crackers and milk at midnight her maddest dissipation.



HARRY RICHMAN

HARRY RICHMAN is known as "The Beau of Broadway." He gets that monicker for two reasons. First—his clothes are the most startling in town. Second—more than any man in New York, he finds his name romantically linked with members of the so-called frail sex.

Richman doesn't talk about his clothes. They speak for themselves. But as for affairs of the heart, he says he doesn't plan to marry again until he retires from the stage. And that won't be until he has paid up his million-dollar annuity. He was married once. Also divorced.

During the past three years Harry Richman has been engaged—according to the gossip columnists—to at least five hundred women. Among them was Clara Bow. Richman doesn't like it. But the ladies do. Most of them are proud to be mentioned with him. That's because he is very much of a ladies' man.

The Beau of Broadway was born 800 miles away from the Main Stem—in Cincinnati—on August 10, 1895. He didn't see Broadway until twenty years later.

Harry's stage career started in 1911. He made his debut then as a member of the team of Remington and Reichman, violin and piano. He was the Reichman. He played the piano. Remington and Reichman first appeared before the footlights at an amateur night in Chicago. Fewer over-ripe tomatoes were hurled at them than at the other tyros on the hill. So they obtained a contract.

New York first saw the young singer as a member of the Jewel City trio direct from the Panama-Pacific Exposition in Frisco in 1915. But he didn't hit the Palace Theater until six years later. That was in 1921 when he appeared with Mae West. He played the piano, sang and did bits. This was the same year he was headlined on the old Orpheum circuit.

Stardom came in 1926. He was in George White's Scandals when New York finally decided that he belonged in the top rank of theatrical luminaries. He has remained there ever since.

Harry Richman is one of the oldest radio entertainers in point of service in the country. He sang over WHN in New York in 1921 when he was appearing at the old "Wigwam." He has been on the air steadily ever since; for many years he broadcast from the Club Richman.

The singer seldom eats meat. His chief article of diet consists of fresh vegetables and fruit juices. He finds that a vegetable diet helps him keep his health and his voice.

His favorite color in wearing apparel is green, but he goes in for anything loud and flashy. You may see him in a light tan suit, size 38; dark blue shirt; cuffless trousers; and tan suede shoes, size 7 1/2.

He wears nothing in bed. This makes him sleep more soundly.

Harry is athletically inclined. He flies his own plane, and goes in for swimming and boating. Sports keep him looking young. He appears eight years younger than he really is. Not a trace of grey is in his black hair, which he keeps well greased, but not enough to take out the curls.

He smokes cigarets incessantly. They don't bother his throat. He is a very light drinker. When he drinks it's mostly beer. His greatest passion is swearing. He can swear all evening without repeating himself once. Finds that it gives him immense relief. He gets so tired being the suave fellow.

Harry will not play in any cabaret in New York City unless it bears his own name.

He weighs 175 pounds and is five feet, eleven and a half inches tall. At first glance you think he is several inches shorter.

Jewelry is a passion with him. He wears too much of it; but it's nothing to what he's going to wear when he gets the million-dollar annuity all paid up. Then he's really going to live.



ADELE RONSON

IN ADDITION to being one of the really great radio personalities, Adele Ronson serves a national utilitarian purpose. She disproves the myth that Yonkers, New York, is just a gag name devised to give comedians a locale for their rural jests.

It was in Yonkers that Adele made her theatrical debut with a stock company at the age of 17. Her bow was a brief one as she was ill when she launched her career; it lasted only a week, to be followed by three months in a hospital.

Her second venture had just as dismal a climax. After she had recuperated she began to take advantage of whatever opportunity came along to display her talents, and as a result won a scholarship in the American Laboratory Theater. She scarcely had had opportunity to begin her studies when the executives of this simon-pure amateur organization learned that she had decided to embrace the theater professionally. They promptly canceled the scholarship and Adele found herself back in the stormy sea of life with only her ability for a life-belt.

New York's reputed hospitality to struggling youth didn't baffle Adele. In fact she was born in Manhattan, but had been a resident of Tulsa, Oklahoma, where she attended school while her father dabbled in the oil business. It was when he died in 1925 (and she was still 16) that she realized she would have to use her budding acting ability for economic purposes. That was when she returned to New York (and Yonkers).

In the year before she joined the stock company she had earned her way through the dramatics department of Columbia University and City College as a model in a department store.

After her adventure with the dramatic purists she varied her occupations dancing in the Provincetown Players and acting roles in the *Legend of Leonora*, *The Road to Rome*, *Mrs. Bumpstead-Leigh*, *Skidding*, and *Gold Braid*.

The theatrical background provided a chance to take part in some of the movies then being made on Long Island, but she failed to photograph with any particular appeal. In fact she was so unimpressed with her film efforts that she made an arrangement with theaters showing her pictures, to make personal appearances concurrent with the running of the films so that she might offset any unfavorable impressions.

Suddenly, and unannounced, she made her way into radio on one of the first nationally broadcast programs. It was a Sunday night show sponsored by one of the leading five-cent weeklies, and it wasn't long before everyone was asking, "Who is the girl with the marvelous voice?" Almost any persistent radio listener now knows all about Adele and that rich, impressive voice, but first-timers still are impressed by her velvety tones and diction.

For the past two years she has been the seductive and daring *Wilma Deering* of the *Buck Rogers* radio series, and her fluid voice still holds listeners spellbound. Adele is just as gentle as her tones are appealing.

She maintains their robust quality by tempered indulgence in riding, swimming and golf, but goes for the sedentary sports a bit also. She knits avidly and collects first editions.

Not even the normal liking for publicity will prompt her to permit the usual stories about liking to cook. She abhors a kitchen and is pointedly non-domestic. Her plan is eventually to open and operate an exclusive layette shop. She figures that her friendship with Walter Winchell will help her to get advance tips and steal a march on her competitors.

Miss Ronson is five feet, five and one-half inches tall, weighs 116 pounds, has hair of a reddish-brown tinge, and birthdays every July 18.



ROXY

SO FAR no one has devised a dependable formula for lush living without toil—but around Manhattan there is a known way to court the luxuries of life. It is once to have worked diligently and loyally for Samuel L. Rothafel (Roxy)—to have pleased him by deed or gesture—and won his friendship.

Withal that Roxy spends little more on himself than is needed for decent existence, he is known far and wide as Broadway's most notable spendthrift.

His extravagances are lavished on his friends—not the panhandlers who haunt Gotham's streets and shadow the successful and the great—but those to whom he has become endeared by some display of loyalty or devotion. One of the beneficiaries of his impulse to return good in kind, was Yascha Bunchuk, cellist, who stood by the impresario's side during the launching of one of his great New York enterprises. When evil days fell upon the venture Bunchuk went over to the enemy, but any hint of desertion was dissipated in the brilliant light of recollection, and in the light of Roxy's offering on the altar of friendship. This was one of the most expensive and beautiful watches obtainable at a fashionable jeweler's. It is reputed to have cost \$1,500.

The quality exemplified is just one of the brilliant facets of a personality that has lifted the Stillwater, Minnesota, boy to a place in the theatrical sun. His brilliant showmanship is a development from his experiences in the entertainment world, but his *color* is something invested in him by nature, and particularly typical of the beloved maestro.

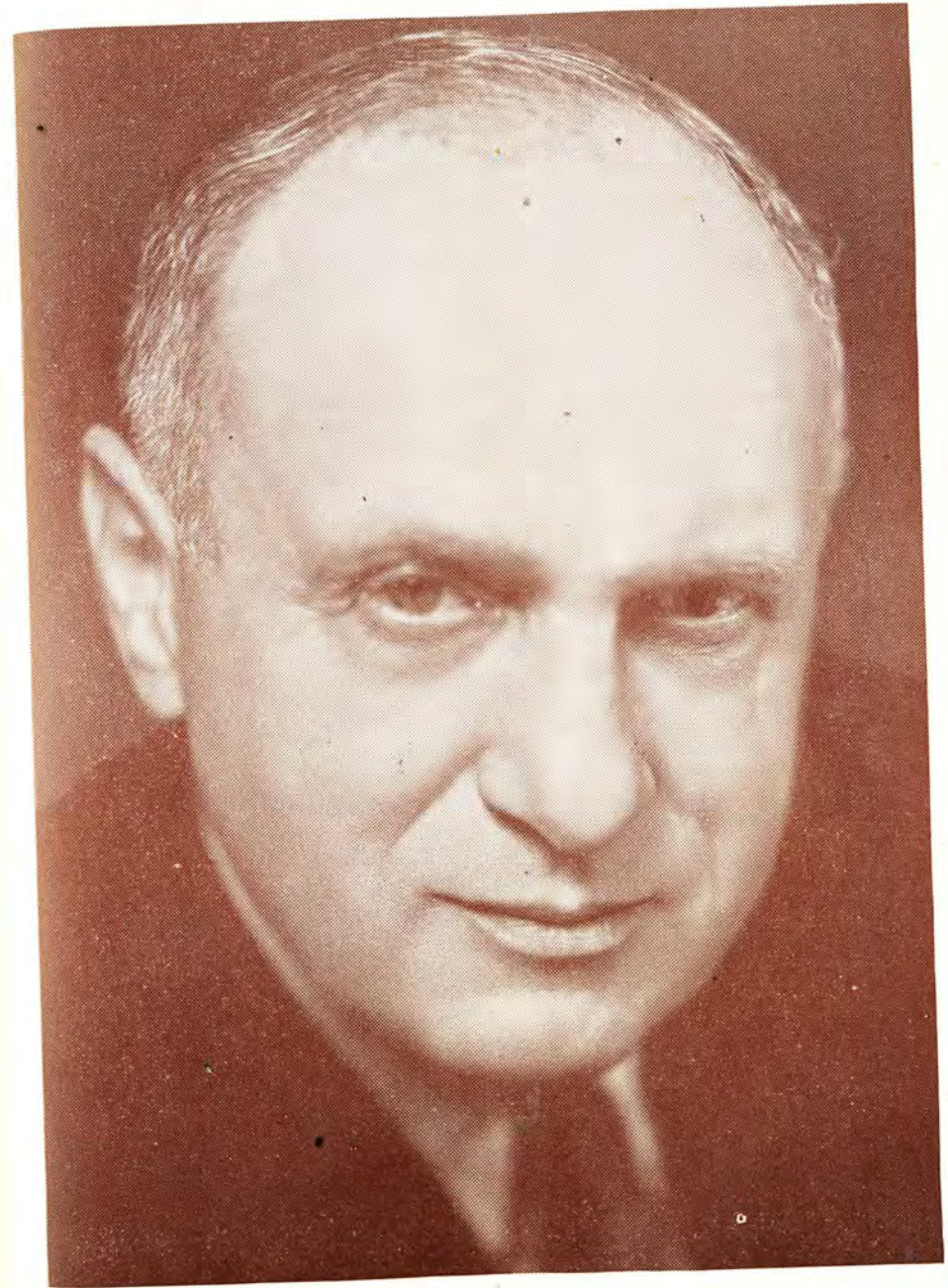
As is the case with most men who rise above the mediocre Roxy has a deep perception of human nature and a thorough understanding of the problems and the normal distractions of those with whom he works. In the throes of production he is a demon at application—a Simon Legree dominating the slaves of the theater—but once the task of the moment is over (and it isn't over until his idea of perfection has been attained) he is the first to sit down with his harassed minions and literally cry with them over their worn muscles, their weary hearts and their uncertain minds. He's that way—first the driving force, then the haven of comfort for those whom he has pressed almost beyond human endurance. And you could not help love a guy like that!

It is these phases of his winsome personality that he projects across the airwaves to reach into the hearts of the privileged as well as the oppressed; the adult, the adolescent and the tots who haven't yet learned to discriminate between right and wrong, but who know without hesitation what appeals to them.

In the shadow of the repellent gray penitentiary in his native town, Roxy might have followed in his father's trade as a shoe merchant. But back in those middle eighties, as a small boy, he thrilled to any touch of the dramatic, abandoning school and household chores to follow a brass band, and invariably turning up as the instigator of those one-cent admission shows which are an era in the life of every normal youth.

The family eventually migrated to Brooklyn, New York, and in 1900, when Samuel was 18 years old, he signed on for a hitch in the Marine Corps. Here his capacity for management won him continual promotions, and before he had concluded his seven-year enlistment he had risen from the dreary private's status to the rank of Lieutenant Colonel.

His later life has been marked by sudden changes from the heights to the depths, but no amount of calamity or disappointment ever has slowed down the dynamo of his faith, his boundless optimism or his irresistible personal magnetism.



ETHEL SHUTTA

ETHEL SHUTTA (pronounced that way) is one of those girls who will fight with a guy, marry him and then refuse to battle him again. She and Band-leader George Olsen have the reputation of having attained absolute marital serenity. But it took a quarrel to bring them together.

It was during Ethel's Follies days. She was doing a number, and George and his band were accompanists. "That guy must be going to the races," the blonde songstress complained to the imperturbable Flo: "Can't you slow him down to my tempo?" "Can't you?" countered Ziggy. "I don't even know him," she replied, but she didn't let that hamper her.

She waylaid him after the show and asked him how he got that way. "Your time is my time," retorted the Scandinavian batoneer. Nobody knows if or not Rudy Vallee had any scouts around to record the conciliatory reply. But the concession must have been mutual because neither now has time for anyone else save their two sons, Charles, 8, and George Jr., 5.

Perhaps previous misadventures with marriages had taught both George and Ethel that adjusted tempos make for unruffled marital symphonies. But more likely their happiness revolves about that sunny personality that has marked Ethel's climb to fame from a most humble beginning.

Her origin was not humble in the sense that it was obscure. In fact it was practically a public event. The child of old troupers, she made her advent on the stage at the ripe old age of three. She was a dancing veteran at six, and had scarcely passed the lisping age when she found song as her medium. It was the original happy medium. She has been singing and laughing her way through life ever since.

Or perhaps Ethel's variegated career fitted her for the life of a peaceable bride. Success with her was a matter of accomplishment. She didn't have it thrust upon her. In fact, all that was ever thrust on her was the need for making her way. It was, incidentally, a cold day upon which she was born—December 1.

Early struggles found her in Chicago hoofing it a bit, smiling a lot, and singing wherever an unsoiled dollar beckoned. With blonde hair that looks for all the world as though it might have been caressed by the bewitched hand of King Midas, she gathered in the shekels as she prepared herself for higher places.

Theaters and clubs knew her during the years she spent in the Middle West. And she was a pretty consistent winner at song contests fostered by music publishers; pretty, anyway. Finally she turned on that dazzling personality while a vaudeville booker was in the neighborhood. Came the dawn, and Ethel found herself back on Broadway, the Mecca of the performers; where they either Mecca girl or Brekka.

Someone on the prowl mentioned to Flo Ziegfeld that there was a singer at hand all ready for the glorification bath. Ethel and the producer both plunged, and she took it with a splash heard 'round the world. So successful was she that she overwhelmed even the satiated Ziggy and he, fearing her talents might be wasted, booked her into two of his productions at once. That brought about the Olsen incident.

Ethel is neither old nor young in years, but she is the quintessence of youth in manner and personality. She is svelte and lithe, and so far-as her perfection of line is concerned, has never heard of the lamb chop and the pingapple. Her eyes suggest evening in the Blue Grotto.

She is a smart dresser. While making concessions to her coloring by respecting the creamiest of the pastel shades, she isn't afraid to venture forth in something scarlet. And can she wear it? Don't be silly!



ROBERT SIMMONS

BOB launched his career under protest. His dad thought it would be a grand idea if the lad became a member of the church choir in Fairplay, Missouri, where he was born. Bob had other ideas—but they didn't count. He resorted to sour notes and other youthful subterfuges to escape the chore. None availed and he gradually found diversion in singing. So much so that he courageously enlisted as a worker in the Dakota wheat fields to earn sufficient money for his tuition at the Boston Conservatory of Music.

During his first term, teachers regarded him as the fair-haired boy among the pupils, and instilled in him the ambition to trek to Europe for concert and operatic training . . . By the performance of menial tasks of various kinds he finally earned sufficient money to take him to Berlin . . . The concert stage and opera intrigued the fancy of the youthful Simmons at this time, and artists and teachers assured him that it was in this particular field that he would find fame and fortune . . . Radio at that particular time was held in contempt by stars of the stage and opera.

Simmons encountered just one exception to the rule—Richard Crooks.

Crooks took a fancy to the ambitious Missourian, and confidentially suggested that radio was predestined to offer a lucrative future. Simmons was impressed and upon his return to America went direct to NBC where he made applications for an audition. He had been informed that it was futile to audition for anyone but the program director, and when he drew an assistant for an audience he gave a half-hearted performance.

Much to his surprise he was offered a contract and has been a featured artist on NBC ever since. He has been heard with many programs and is currently heard as top tenor of the Revelers and as soloist with Jessica Dragonette.

Simmons is unmarried. Claims that just when he thinks he has discovered the ideal woman, along comes another just a wee bit more so. He birthdays September 25.

He has two pronounced aversions . . . artists who sing their own praises, and loud clothes . . . Has never lost that streak of boyhood bashfulness, and thinks that people who tell him that he has a grand voice are either kidding or are about to sell him something . . . Owns a place in the country at Cornwall-On-The-Hudson, and plays polo with the mayor of the town . . . Goes in for horses and wire-haired fox terriers, and has the reputation of being one of the best tree choppers in Orange County.

Has a horror of being invited to social functions, and lets house guests at his estate write their own tickets on their preferences in diversions . . . Has never gambled in his life, yet looks forward to taking a whirl at all the games of chance at Monte Carlo some day . . . Although he's a bachelor, has a kitchen full of handy gadgets . . . Eats lightly, preferring salads to meats . . . Likes midnight snacks and will stay up as long as there is anyone to talk to . . . Has a closet full of riding habits . . . Works around his house in high-top boots and leather jackets . . . Excavated his own basement, planted and constructed his own terrace and calls out-of-door work a lot of fun . . . Won't talk about his career but enjoys hearing other people's problems . . . Drives his own car at breakneck speed but never has had an accident . . . Doesn't smoke and never visits night clubs . . . Hopes that he will be identified with radio in some capacity as long as he lives.



KATE SMITH

KATE SMITH, the songbird of the South, celebrated her 26th birthday (May, 1934), and in starting her second quarter-century she declared that she intends to go even further than heretofore in show business. Kate has been singing ever since she was a baby although she did not become a professional until nine years ago. She never practised, never had a lesson, but that enormous chest and lungs of hers provided from the start a voice of unusual power and sweetness.

Kate is five feet nine inches tall, and weighs well over 200 pounds. Just how much more, is a matter of conjecture, because the press and public *never* has been let in on that secret. Like most stoutish people, Kate is forever in a good humor.

She was christened Kathryn Elizabeth, and always called Kathryn until a show manager cut it down to Kate to save electric light bulbs on the marquee.

Her fair hair is permanently waved. She wears tortoise shell rest glasses away from the stage. Her eyes are small, her teeth lovely and white. She owns seven different kinds of tooth-brushes, one for each day of the week. They are kept in a sterilizer in her bathroom.

Kate's father was a doctor. The family expected her to be a nurse. She was in training for two years in a Washington Hospital.

When she sang for the patients at one of the hospital benefits, Eddie Dowling, the actor-producer, heard her. He went wildly enthusiastic about her voice and put her in his show, "Honeymoon Lane." She clicked.

Kate doesn't believe in early marriages. That's why she's single. Early marriages fill the divorce courts, she says. Her life's ambition is to own a house complete with a piano, electric ice-box, garden, husband and a few kids.

She keeps regular hours, getting into bed every night by two and sleeping eight hours—lying on her stomach. In Winter she wears satin nighties, but during the sultry Summers she leaves everything off. That's why she usually comes down with a Summer cold, she says.

Kate bites her finger-nails, adores frosted chocolates, and never eats green vegetables or fish. She's never tasted liquor nor smoked.

For relaxation she goes to ball games and prize fights. She plays tennis, despite her weight—and loves it. Backgammon also is an enthusiasm of hers; she finds the game more suitable to her. She drives her own car, and swims.

Kate developed the fan-mail business to a science. She was one of the first radio stars to encourage it by making public comments concerning the requests sent her. She gets thousands of letters, and reads them all. She is very sincere. Always she means every word she says over the mike.

All of Kate's clothes are ready-made, except her evening dresses. These are produced for her from special designs. She likes black and white.

Kate was active in NRA work, serving as chairman of the National NRA radio, stage and screen division.

She seldom gets angry, but it is true she rose in righteous indignation at the picture of her published in a New York daily, captioned "from left to right, Kate Smith."



LAWRENCE TIBBETT

THIRTY years ago a barefoot boy, all ears and legs, peddled newspapers and wanted to grow strong and husky to succeed his father as the Sheriff of Kern County, California. Today, Lawrence Tibbett—no longer barefoot or gangling—is the highest paid singer on or off the air. He alone is eminently successful in the four fields, opera, concert, radio and the movies.

And today his dream is to bring music to all Americans and sing it so that they can understand it. He wants people to hear music and enjoy it, so that they will not think of it as a "thing apart" or as something to be giggled about.

Years ago, when the doctor sent him to the country because of weak lungs, it never entered his head that some day girls would be threatening to faint at his recitals if he didn't answer their letters. Nor did he have any such ideas when he was just a plain "gob," scrubbing the decks of a navy ship.

Almost since his seventh year—and the murder of his father, the Sheriff, by cattle thieves—Larry Tibbett has shifted for himself. He got the idea of becoming an actor from watching cowboys put on their own entertainment. He began helping in amateur theatricals. When the war came, he turned down the job of Y.M.C.A. entertainer to join the Naval Reserve, and the Armistice found him at Vladivostock, Russia. He returned to do what jobs he could find—clerked in a newspaper advertising department, folded Sunday papers, and acted and sang occasionally for the fun of it. Borrowed money (for which he insured his life as collateral) and the advice of Rupert Hughes, brought young Larry to New York, leaving his wife and two-year-old twins in California.

Hiring a hall, he put on a recital—hoping a concert manager would hear him. All he gained was the second "t" on Tibbett—added through the mistake of a typesetter. All the concert-managers in New York made a mistake, too. They all missed hearing him.

His second attempt to crash the Metropolitan opera landed him a \$60-a-week contract—and his debut took place off-stage, in a duet as one of the monks in "Boris Godunoff"! Several seasons later the illness of the second baritone, whom he was understudying, brought him the chance to sing Ford to Antonio Scotti's "Falstaff."

Larry Tibbett sang desperately. He made a furious effort to force the audience to feel his presence on the stage. They did! They stopped the opera to recall him again and again to the stage. January 2, 1925, thus became Tibbett's red-letter day. But he didn't realize what had happened until an avalanche of reporters, photographers and newsreel men surrounded his room next morning, beating frantically at his door.

He was front-page news! And has been ever since. He is the only male singer except Caruso accorded the honor of opening a Met season; the creator of all the leading baritone personages in operas produced during the past ten years; the choice of officials to start off (along with Arcturus) the 1933 Century of Progress; first singer to win the American Academy's diction award; world-famous as the greatest American lyric artist!

Through all his success, he has remained humble before his art. Nor has he lost touch with his fellow men. He feels that his voice is meant to bring joy to others; believes all operas should be sung in English, made understandable and not ridiculous as many of them are. He wants smaller theaters, so that audiences can see what happens on the stage; thinks opera producers could learn from movies. Tibbett will spend the Summer in Hollywood singing in his next film.

Larry beats time with his left foot while singing. He loves to discuss the philosophy of art and enjoys informal debates on any subject. Often he sings to his baby, Michael, who looks like his daddy and has a good pair of lungs himself.



RUDY VALLEE

IN THE 34 years that have elapsed since Rudy Vallee's first croon, which was mistaken by kind neighbors for the anguished cry of a new-born babe, he constantly has been under microscopes. His career began on July 28, 1901.

Like every one, Rudy would do anything else sooner than what he's paid for doing. With Rudy it's \$10,000.00 a week, by the way. He'd rather swing on a flying trapeze than sing about it. Instead of being a ladies' man he'd prefer to be a tough egg.

His first sweetheart, when he was a kid in Maine, had the name of Mabel Croker. One day she kissed him in front of a bunch of kids. The kids laughed. Rudy had his first fight then. He polished off all of them scientifically.

Since then he has been jumping from stages to punch hecklers on the nose, and even has threatened to beat up a newspaperman for writing something he didn't like.

The crooner is only too conscious of the fact that most men regard him as something dainty. He wants to impress the world that that appraisal of him is wrong. Therefore he swears at every opportunity; mentions his many loves and conquests; tells what a tough guy he is. But really at heart he isn't tough. He's just the little Hubert Vallee who was babied by an over-indulgent mother.

Rudy's beautiful, wavy, sandy hair has been getting darker within the past few months. He has been applying too much grease in an effort to get the wave out. He hates the wave. He'd sooner have severe straight hair, even if it meant losing half of his feminine audience; for the first gasp emitted by excited shop girls when they see him is "Ooh, just look at that lovely, divine hair."

The crooner is a good subject for a MIKEroscope, because he likes to talk about himself, but he shies away from one thing. That is his unhappy marriage to Fay Webb. He is still in love with her. Or was.

Rudy lives in a six-room apartment. The walls of his bedroom are dark blue in order not to interfere with his sleep. There is a radio in every room, and phonographs in the living room and dining room. Most of his records are by Rudy Vallee, whom he greatly admires.

His main fad is motion pictures. He takes pictures wherever he goes. He also likes opera, but never gets a chance to go to it. He makes no pretense at being highbrow, and confines his reading to Western, mystery drama and crime stories.

Rudy takes his fan mail seriously and regards it as sacred, gets anonymous letters asking him to signal on the radio. Some persons write and ask for an old, worn-out saxophone. These correspondents do not know that saxophones cost \$500, and that Rudy Vallee was born in Vermont and raised in Maine; he has all the frugality that usually goes with the New Englander.

He takes life hard and does only those things which are good for him; eats only what food faddists say should be eaten, smokes only infrequently, and seldom drinks; conserves his voice before an important broadcast by refusing to talk. But always he will swear if he's rubbed the wrong way.

He tries to give the impression he prefers all kinds of lassies, but in truth he's only attracted to small, exotic looking brunets with big, black eyes. Alice Faye was the only exception.

He tries to get to bed by 3 a. m., but usually is up much later. At noon he arises and eats a hurried breakfast while Manuel, his butler, helps him dress. Always he takes an active interest in the management of his personal establishment; keeps the key for the liquor closet, in which there are a thousand choice bottles, in his own pocket. He's methodical and painstaking in his work. Has a real executive mind; he wants some day to be an executive.

Has occasional headaches because he is too vain to wear glasses. But he never complains. He's Spartan-like.

Rudy would like to settle down and raise a family.



CHARLES WINNINGER

CHARLES WINNINGER has been connected so long with show boats, either real or mythical, that automatically he is accepted as a Southerner. The very name, Show Boat, suggests the turbid Mississippi and, save to the many who abide near its shores, the Father of Waters doesn't seem to exist north of the Mason and Dixon line.

But it is a fact that Winner was born May 28, 1884, in Black Creek, Wisconsin. He had his first show boat experience when he joined the personnel of the *Cotton Blossom*, historic floating theater, at Keokuk, Iowa.

Charles' amazingly varied theatrical experiences date back to the overthrow of another tradition. He did not seek the stage in violation of parental mandates. Rather he was literally pushed into the theater by his father—ordered forth with his four brothers from the wings to do a good job—or else. Franz Winner, their dad, had that militaristic bent which is peculiarly Teutonic—so the boys did a good job. They knew too well the cost of failure.

Oddly enough, this Spartan sire was not directly of the theater himself. He was a musician and an orchestra leader, but he had been in and around the theater so much that he eventually absorbed its influence. Finally he became manager of an Ashland, Wisconsin, showhouse. It was there he launched his training system on his children.

He organized his five sons into a variety troupe and demanded of them that they be able to reproduce capably any act which played the theater, be it musical, gymnastic or dramatic. It was a big order, but it made for versatility in his children.

That accounts for one phase of Charles Winner's career when he was one of the most notable mimics on the stage—and found it difficult to obtain a role which did not call for imitations of reigning stars. His first really sensational success in this line came through his black-faced imitation of Leo Ditrichstein, in *The Great Lover*. That was in 1916, and followed Charles' desertion of the family theatrical ventures and his experiences as a rambler of the rivers.

From that year on it was just a series of successes in notable musical comedies—a career which culminated in his riotous achievements in the bright-starred production, *Show Boat*, the musical pageant built upon Edna Ferber's best seller of the same name. This production was his stepping-stone to the air, as Capt. Henry in the radio version of *Showboat*. And just by way of stressing his well rounded career it might be well to mention that back in the days when motion pictures were in their formative stage, Winner was earning \$500 a week with a film company which also featured Charles Meighan and Raymond Griffith.

From a standpoint of height Winner is small, as men go. He is five feet six inches tall but inclines toward girth. He weighs 175 pounds. Although he already has passed the half century mark, his ruddy face with its silver halo and gleaming blue eyes smacks of youth.

He is a natural enemy of all clay pigeons. Just the sight of one on the wing arouses his phobia. He seizes his favorite shotgun and in a moment the air is filled with flying bits of vitrified mud. On one of his orgies in connection with a N. Y. Athletic Club tournament he destroyed 1,890 out of a possible 2,000 of the whirling targets.

His second "great weakness" is motoring, a pleasure he plans to indulge freely when he has reached retirement stage. Then he will maintain a ranch in California and a city home in New York, driving between them as often as the impulse moves him.



TONY WONS

All men rate the same with me,
The Wise, the fool, the slave, the free;
For no man on this earth does know*
What made him thus, another so.

—TONY WONS

IN THAT little verse Tony Wons bares his soul. It's the only poem he ever wrote; he who reads 'em by the thousands! Each line tells a tale about the character of Tolerant Tony.

First, "all men rate the same" with this beardless philosopher, because Tony has been all men. Born into a poor-proud family in Menasha, Wisconsin, on December 25, 1891, he quit school at thirteen. When luckier kids are in high school, book-loving Tony wandered, worked and read. He made chairs, labored in factories, mills, foundries, grocery and butcher shops. He was a cowpuncher in Phoenix, Arizona. Nights he read, taught himself music, later played traps in an orchestra.

Scrimping through business school, he graduated to the white collar class—became an expert accountant, then a salesman—worked through college—turned actor! Then the war brought Tony glory—shrapnel wounds—months in the hospital. There he read endlessly, made his first scrapbook and learned to think. That shrapnel burst was a break—in more ways than one.

He thought of the men he had known; wise, fools, slaves, free souls. Gradually it dawned upon him that every man is a little bit of each—that he, himself, was "wise . . . fool . . . slave . . . free." No man to whom that truth has been revealed can thenceforward idolize or despise any man. That's the secret of Tony's philosophy.

Sustained by this discovery, Tony broke into radio—new then—and did about everything. He put on an entire Shakespearean play—singlehanded! He wrote continuities, plays—directed, acted, announced, read crop reports. Finally he coaxed Chicago's WLS to air his Scrapbook. Every Wons enthusiast knows the rest; an entertainment-seeking public loved it.

Strange and lovable is the man behind the microphone voice of Tony Wons. To his friends a good fellow and boon companion, he is constantly at war within himself—always questioning, seeking. Student and thinker, he loves to work with his hands—especially building boats. Utterly fearless, he faddishly drinks a pint and a half of orange juice daily, to fend off colds. He is physically frail, yet happily at home in a factory, and he likes the camaraderie that exists among men who can do a good job well around machines. He is a lover of humanity; his pet hobby is taking care of stray animals, carrying sick ones to veterinaries. Yet this love of animals didn't prevent him from being an excellent butcher, back in his Wisconsin days.

His skilled machinist's hands play excellent violin music, and once when he was a baker for a month, housewives raved over his lemon pies. He loves solitude—despite the fact that his chief study is mankind, and that he is married and father of a fourteen-year-old daughter. And he's a wow on a party.

Sometimes he pretends to be hard boiled. But that's only because he's terribly sensitive. This teacher of tolerance shrinks when highbrows gibe at his stuff as bunk. When they panned his ingratiating: "Are yuh listenin', huh?" poor Tony suffered in soul. If only he realized that the sophisticates who sneer at him are the very ones who most need his gospel of kindness, he'd feel better.

But Tony can't be cocksure about anything. You see, he has learned that "... no man on this earth does know what makes him thus, another so."



BROADCASTING STATIONS OF THE UNITED STATES

(Arranged Alphabetically by Call Letters)

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
KABC	San Antonio, Texas	100	1420	KGCU	Mandan, N. Dak.	250	1240
KABN	Aberdeen, S. Dak.	100	1420	KGCX	Wolf Point, Mont.	250	1310
KADA	Ada, Oklahoma	100	1200	KGDE	Fergus Falls, Minn.	250	1200
KALE	Portland, Oregon	500	1300	KGDM	Stockton, Calif.	250	1100
KARK	Little Rock, Ark.	500	890	KGDY	Huron, S. Dak.	250	1340
KASA	Elk City, Oklahoma	100	1210	KGEK	Sterling, Colo.	100	1200
KBTM	Jonesboro, Ark.	100	1200	KGER	Long Beach, Calif.	1,000	1360
KCMC	Texarkana, Ark.-Texas	100	1420	KGEZ	Kalispell, Mont.	100	1310
KCRC	Enid, Okla.	250	1370	KGFF	Shawnee, Okla.	100	1420
KCRJ	Jerome, Arizona	100	1310	KGFG	Oklahoma City, Okla.	100	1370
KDB	Santa Barbara, Calif.	100	1500	KGFI	Corpus Christi, Texas	250	1500
KDFN	Casper, Wyoming	500	1440	KGFJ	Los Angeles, Calif.	100	1200
KDKA	Pittsburgh, Pa.	50,000	980	KGFK	Moorhead, Minn.	100	1500
KDLR	Devils Lake, N. Dak.	100	1210	KGFW	Kearney, Nebr.	100	1310
KDYL	Salt Lake City, Utah	1,000	1290	KGGL	San Francisco, Calif.	100	1420
KECA	Los Angeles, Calif.	1,000	1430	KGGM	Coffeyville, Kans.	1,000	1010
KERN	Bakersfield, Calif.	100	1370	KGHN	Albuquerque, N. Mex.	500	1230
KEX	Portland, Oregon	5,000	1180	KGHW	Pueblo, Colo.	500	1320
KFAB	Lincoln, Nebraska	5,000	770	KGIL	Little Rock, Ark.	250	1200
KFAC	Los Angeles, Calif.	1,000	1300	KGIM	Billings, Mont.	2,500	780
KFB	Great Falls, Mont.	2,500	1280	KGIO	Butte, Mont.	5,000	1360
KFBI	Abilene, Kansas	5,000	1050	KGIV	Alamosa, Colo.	100	1420
KFBK	Sacramento, Calif.	100	1310	KGKB	Tyler, Texas	100	1500
KFDM	Beaumont, Texas	1,000	560	KGKL	San Angelo, Texas	100	1370
KFDY	Brookings, S. Dak.	1,000	780	KGKO	Wichita Falls, Texas	1,000	570
KFEL	Denver, Colorado	500	920	KGKY	Scottsbluff, Nebr.	100	1500
KFEQ	St. Joseph, Mo.	2,500	680	KGNF	North Platte, Nebr.	1,000	1430
KFGQ	Boone, Iowa	100	1310	KGNO	Dodge City, Kans.	250	1340
KFH	Wichita, Kansas	1,000	1300	KGO	San Francisco, Calif.	7,500	790
KFI	Los Angeles, Calif.	50,000	640	KGRS	Amarillo, Texas	2,500	1410
KFIO	Spokane, Washington	100	1120	KGVO	Missoula, Mont.	100	1200
KFIZ	Fond Du Lac, Wis.	100	1420	KGW	Portland, Oregon	1,000	620
KFJB	Marshalltown, Iowa	250	1200	KGX	Olympia, Washington	100	1210
KFJI	Klamath Falls, Oregon	100	1210	KHJ	Los Angeles, Calif.	1,000	900
KFJM	Grand Forks, N. Dak.	100	1370	KHQ	Spokane, Washington	2,000	590
KFJR	Portland, Oregon	500	1300	KICA	Clovis, N. Mex.	100	1370
KFJZ	Fort Worth, Texas	100	1370	KID	Idaho Falls, Idaho	500	1320
KFKA	Greeley, Colorado	1,000	880	KIDO	Boise, Idaho	2,500	1350
KFKU	Lawrence, Kansas	1,000	1220	KIEM	Eureka, Calif.	100	1210
KFNF	Shenandoah, Iowa	1,000	890	KIEV	Glendale, Calif.	100	850
KFOR	Lincoln, Nebraska	250	1210	KIT	Yakima, Wash.	250	1310
KFOX	Long Beach, Calif.	1,000	1250	KIUJ	Santa Fe, N. Mex.	100	1310
KFPL	Dublin, Texas	100	1310	KJBS	San Francisco, Calif.	500	1070
KFPW	Fort Smith, Ark.	100	1210	KJR	Seattle, Wash.	5,000	970
KFPY	Spokane, Wash.	1,000	1340	KLO	Ogden, Utah	500	1400
KFRC	San Francisco, Calif.	1,000	610	KLPM	Minot, N. Dak.	250	1240
KFRD	Longview, Texas	100	1370	KLRA	Little Rock, Ark.	2,500	1390
KFRU	Columbia, Mo.	1,000	630	KLS	Oakland, Calif.	250	1440
KFSU	San Diego, Calif.	1,000	600	KLX	Oakland, Calif.	1,000	880
KFSG	Los Angeles, Calif.	500	1120	KLZ	Denver, Colorado	1,000	560
KFUO	St. Louis, Mo.	1,000	550	KMA	Shenandoah, Iowa	2,500	930
KFVD	Los Angeles, Calif.	250	1000	KMAC	San Antonio, Texas	100	1370
KFVS	Cape Girardeau, Mo.	250	1210	KMBC	Kansas City, Mo.	2,500	950
KFWB	Los Angeles, Calif.	2,500	950	KMED	Medford, Oregon	250	1310
KFXD	Nampa, Idaho	100	1200	KMJ	Fresno, Calif.	1,000	580
KFXJ	Grand Junction, Colo.	250	1200	KMLB	Monroe, La.	100	1200
KFXM	San Bernardino, Calif.	100	1210	KMMJ	Clay Center, Nebr.	1,000	740
KFXR	Oklahoma City, Okla.	250	1310	KMO	Tacoma, Wash.	250	1330
KFYD	Lubbock, Texas	250	1310	KMOX	St. Louis, Mo.	50,000	1090
KFYR	Bismarck, N. Dak.	5,000	550	KMPC	Beverly Hills, Calif.	500	710
KGA	Spokane, Wash.	2,500	900	KMTR	Hollywood, Calif.	1,000	570
KGAR	Tucson, Arizona	250	1370	KNOW	Austin, Texas	100	1500
KGB	San Diego, Calif.	1,000	1330	KNX	Los Angeles, Calif.	50,000	1050
KGBX	Springfield, Mo.	100	1310	KOA	Denver, Colo.	50,000	830
KGBZ	York, Nebraska	2,500	930	KOAC	Corvallis, Oreg.	1,000	550

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
KOB	Albuquerque, N. Mex.	10,000	1180	KWTO	Springfield, Mo.	1,000	560
KOH	Reno, Nevada	500	1380	KWYO	Sheridan, Wyoming	100	1370
KOIL	Omaha, Neb.	2,500	1260	KXA	Seattle, Wash.	500	760
KOIN	Portland, Oregon	5,000	940	KXL	Portland, Oregon	100	1420
KOL	Seattle, Wash.	2,500	1270	KXO	El Centro, Calif.	100	1500
KOMA	Oklahoma City, Okla.	5,000	1480	KXRO	Aberdeen, Wash.	100	1310
KOMO	Seattle, Wash.	1,000	920	KXYZ	Houston, Texas	1,000	1440
KONO	San Antonio, Texas	100	1370	KYA	San Francisco, Calif.	1,000	1230
KOOS	Marshfield, Oregon	250	1200	KYW	Philadelphia, Pa.	10,000	1020
KORE	Eugene, Oregon	100	1420	WAAB	Boston, Mass.	500	1410
KOTN	Pine Bluff, Ark.	100	1500	WAAF	Chicago, Ill.	500	920
KOY	Phoenix, Ariz.	1,000	1390	WAAT	Jersey City, N. J.	500	940
KPCB	Seattle, Wash.	100	710	WAAW	Omaha, Nebr.	500	660
KPJM	Prescott, Ariz.	100	1500	WABC	New York, N. Y.	50,000	860
KPO	San Francisco, Calif.	50,000	680	WABI	Bangor, Me.	100	1200
KPOF	Denver, Colorado	500	880	WABY	Albany, N. Y.	100	1370
KPPC	Pasadena, Calif.	50	1210	WACO	Waco, Texas	100	1420
KPPQ	Wenatchee, Wash.	250	1500	WADC	Akron, Ohio	2,500	1320
KPRC	Houston, Texas	5,000	920	WAGF	Dothan, Ala.	100	1370
KQV	Pittsburgh, Pa.	500	1380	WAGM	Presque Isle, Me.	100	1420
KQW	San Jose, Calif.	1,000	1010	WAIU	Columbus, Ohio	500	640
KRE	Berkeley, Calif.	100	1370	WALA	Mobile, Ala.	1,000	1380
KREG	Santa Ana, Calif.	100	1500	WALR	Zanesville, Ohio	100	1210
KRGV	Weslaco, Texas	500	1260	WAML	Laurel, Miss.	100	1310
KRKO	Los Angeles, Calif.	1,000	1120	WAPI	Birmingham, Ala.	5,000	1140
KRKO	Everett, Wash.	50	1370	WARD	Brooklyn, N. Y.	500	1400
KRLC	Lewiston, Idaho	100	1420	WASH	Grand Rapids, Mich.	500	1270
KRLD	Dallas, Texas	10,000	1040	WATR	Waterbury, Conn.	100	1190
KRMD	Shreveport, La.	100	1310	WAVE	Louisville, Kentucky	1,000	940
KRNT	Des Moines, Iowa	1,000	1320	WAWZ	Zarephath, N. J.	1,000	1350
KROW	Oakland, Calif.	1,000	930	WAZL	Hazelton, Pa.	100	1420
KRSC	Seattle, Wash.	100	1130	WBAA	West Lafayette, Ind.	500	1400
KRSC	Manhattan, Kansas	1,000	580	WBAL	Baltimore, Md.	10,000	1060
KSCJ	Sioux City, Iowa	2,500	1330	(Also operates on 760 kc)			
KSD	St. Louis, Mo.	1,000	550	WBAP	Ft. Worth, Texas	50,000	800
KSEI	Pocatello, Idaho	500	890	WBAX	Wilkes-Barre, Pa.	100	1210
KSL	Salt Lake City, Utah	50,000	1130	WBBC	Brooklyn, N. Y.	500	1000
KSLM	Salem, Oregon	100	1370	WBBL	Richmond, Va.	100	1210
KSO	Des Moines, Iowa	500	1430	WBBM	Chicago, Ill.	50,000	770
KSOO	Sioux Falls, S. Dak.	2,500	1110	WBBR	Brooklyn, N. Y.	1,000	1300
KSTP	St. Paul, Minn.	25,000	1460	WBBZ	Poaca City, Okla.	100	1200
KSUN	Bisbee, Arizona	100	1200	WBDM	Bay City, Mich.	500	1410
KTAB	San Francisco, Calif.	1,000	560	WBEN	Buffalo, N. Y.	1,000	900
KTAR	Phoenix, Ariz.	1,000	620	WBEO	Marquette, Mich.	100	1310
KTAT	Ft. Worth, Texas	1,000	1240	WBIG	Greensboro, N. C.	1,000	1440
KTBS	Shreveport, La.	1,000	1450	WBNO	New Orleans, La.	100	1200
KTFF	Twin Falls, Idaho	1,000	1240	WBNS	Columbus, Ohio	1,000	1430
KTHS	Hot Springs, Ark.	10,000	1060	WBNX	New York, N. Y.	250	1350
KTM	Los Angeles, Calif.	1,000	780	WBOW	Terre Haute, Ind.	100	1310
KTRH	Houston, Texas	2,500	1330	WBRB	Red Bank, N. J.	100	1210
KTSA	San Antonio, Texas	5,000	550	WBRC	Birmingham, Ala.	1,000	930
KTSM	El Paso, Texas	100	1310	WBRE	Wilkes-Barre, Pa.	100	1310
KTUL	Tulsa, Okla.	500	1400	WBSO	Needham, Mass.	500	920
KTW	Seattle, Wash.	1,000	1220	WBT	Charlotte, N. C.	50,000	1080
KUJ	Walla Walla, Wash.	100	1370	WBTM	Danville, Va.	250	1370
KUMA	Yuma, Ariz.	100	1420	WBZ	Foston, Mass.	50,000	990
KUOA	Fayetteville, Ark.	1,000	1260	WBZA	Springfield, Mass.	1,000	990
KUJD	Vermillion, S. Dak.	500	890	WCAC	Storrs, Conn.	500	600
KVI	Tacoma, Wash.	1,000	570	WCAD	Canton, N. Y.	500	1220
KVL	Seattle, Wash.	100	1370	WCAE	Pittsburgh, Pa.	1,000	1220
KVOA	Tucson, Ariz.	500	1260	WCAL	Northfield, Minn.	2,500	1250
KVOD	Denver, Colo.	500	920	WCAM	Camden, N. J.	500	1280
KVOO	Tulsa, Oklahoma	25,000	1140	WCAO	Baltimore, Md.	1,000	600
KVOR	Colorado Springs, Colo.	1,000	1270	WCAP	Asbury Park, N. J.	500	1280
KVOS	Bellingham, Wash.	100	1200	WCAT	Rapid City, S. Dak.	100	1200
KWG	Stockton, Calif.	100	1200	WCAU	Philadelphia, Pa.	50,000	1170
KWJJ	Portland, Oregon	500	1040	WCAX	Burlington, Vt.	100	1200
KWK	St. Louis, Mo.	5,000	1350	WCAZ	Carthage, Ill.	100	1070
KWKC	Kansas City, Mo.	100	1370	WCBA	Allentown, Pa.	500	1440
KWKH	Shreveport, La.	10,000	1100	WCBD	Waukegan, Ill.	5,000	1080
KWSC	Pullman, Wash.	2,000	1220	WCBM	Baltimore, Md.	250	1370
KWTN	Watertown, S. Dak.	100	1210	WCBS	Springfield, Ill.	100	1420

Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles
WCCO	St. Paul, Minn.	50,000	810	WGST	Atlanta, Ga.	1,000	890	WKBI	Cicero, Ill.	100	1420	WOWO	Fort Wayne, Ind.	10,000	1160
WCFL	Chicago, Ill.	5,000	970	WGSY	Schenectady, N. Y.	50,000	790	WKBN	Youngstown, Ohio	500	570	WPAD	Paducah, Ky.	100	1420
WCHS	Charleston, W. Va.	1,000	580	WHA	Madison, Wis.	2,500	940	WKBO	Harrisburg, Pa.	100	1200	WPAX	Thomasville, Ga.	100	1210
WCKY	Covington, Ky.	5,000	1490	WHAM	Rochester, N. Y.	50,000	1150	WKBV	Richmond, Ind.	100	1500	WPEN	Philadelphia, Pa.	500	920
WCLD	Janesville, Wis.	100	1200	WHAS	Louisville, Ky.	50,000	820	WKBW	Buffalo, N. Y.	5,000	1480	WPFB	Hattiesburg, Miss.	100	1370
WCLS	Joliet, Ill.	100	1310	WHAT	Philadelphia, Pa.	100	1310	WKBZ	Muskegon, Mich.	250	1500	WPG	Atlantic City, N. J.	5,000	1100
WCNWB	Brooklyn, N. Y.	250	1500	WHAZ	Troy, N. Y.	500	1300	WKUE	Griffin, Ga.	100	1500	WPHR	Petersburg, Va.	500	880
WCOA	Pensacola, Fla.	500	1340	WHB	Kansas City, Mo.	1,000	860	WKJC	Lancaster, Pa.	250	1200	WPRO	Providence, R. I.	250	630
WCOC	Meridian, Miss.	1,000	880	WHBC	Canton, Ohio	100	1200	WKOK	Sunbury, Pa.	100	1210	WPTF	Raleigh, N. C.	5,000	680
WCOL	Columbus, Ohio	100	1210	WHBD	Mount Orab, Ohio	100	1370	WKRC	Cincinnati, Ohio	1,000	550	WQAM	Miami, Fla.	1,000	560
WCRW	Chicago, Ill.	100	1210	WHBF	Rock Island, Ill.	100	1210	WKY	Oklahoma City, Okla.	1,000	900	WQAN	Seranton, Pa.	250	880
WCSC	Charleston, S. C.	1,000	1360	WHBI	Newark, N. J.	2,500	1250	WKZD	Kalamazoo, Mich.	1,000	590	WQBC	Vicksburg, Miss.	1,000	1360
WCSH	Portland, Me.	2,500	940	WHBL	Sheboygan, Wis.	500	1410	WLAC	Nashville, Tenn.	5,000	1470	WQDM	St. Albans, Vt.	100	1370
WDAA	Tampa, Fla.	2,500	1220	WHBQ	Memphis, Tenn.	100	1370	WLAP	Lexington, Ky.	250	1420	WRAC	Williamsport, Pa.	100	1370
WDAG	Kansas City, Mo.	5,000	610	WHBU	Anderson, Ind.	100	1210	WLB	St. Paul, Minn.	1,000	1250	WRAW	Reading, Pa.	100	1310
WDAH	Amarillo, Texas	2,500	1410	WHBY	Green Bay, Wis.	250	1200	WLBC	Muncie, Ind.	50	1310	WRAX	Philadelphia, Pa.	500	920
WDAS	El Paso, Texas	100	1310	WHDF	Calumet, Mich.	250	1370	WLBF	Kansas City, Kansas	100	1420	WRBL	Columbus, Ga.	100	1200
WDAY	Philadelphia, Pa.	250	1370	WHDH	Boston, Mass.	1,000	830	WLBL	Stevens Point, Wis.	2,500	900	WRBX	Roanoke, Va.	500	1410
WDBJ	Fargo, N. Dak.	5,000	940	WHDL	Clean, N. Y.	100	1420	WLBZ	Bangor, Me.	1,000	620	WRC	Washington, D. C.	1,000	950
WDBO	Roanoke, Va.	1,000	930	WHEB	Portsmouth, N. H.	250	740	WLLH	Lowell, Mass.	250	1370	WRDO	Augusta, Me.	100	1370
WDEL	Orlando, Fla.	1,000	580	WHEC	Rochester, N. Y.	1,000	1430	WLNH	Laconia, N. H.	100	1310	WRDW	Augusta, Ga.	100	1500
WDEW	Wilmington, Del.	500	1120	WHFC	Cicero, Ill.	100	1420	WLS	Chicago, Ill.	50,000	870	WREC	Memphis, Tenn.	2,500	600
WDGY	Waterbury, Vt.	500	550	WHIO	Dayton, Ohio	1,000	1260	WLTH	Brooklyn, N. Y.	500	1400	WREN	Lawrence, Kans.	5,000	1220
WDNC	St. Paul, Minn.	2,500	1180	WHIS	Bluefield, W. Va.	250	1410	WLVA	Lynchburg, Va.	100	1370	WRGA	Rome, Ga.	100	1500
WDOD	Durham, N. C.	100	1500	WHJB	Greensburg, Pa.	250	620	WLW	Cincinnati, Ohio	500,000	700	WRJN	Racine, Wis.	100	1370
WDRC	Chattanooga, Tenn.	5,000	1280	WHK	Cleveland, Ohio	2,500	1390	WLWL	New York, N. Y.	5,000	1100	WROK	Rockford, Ill.	500	1410
WDSU	Hartford, Conn.	2,500	1330	WHN	New York, N. Y.	1,000	1010	WMAL	Washington, D. C.	500	630	WROL	Knoxville, Tenn.	100	1310
WDZ	New Orleans, La.	1,000	1250	WHO	Des Moines, Iowa	50,000	1000	WMAQ	Chicago, Ill.	5,000	670	WRR	Dallas, Texas	500	1280
WEAF	Tuscola, Ill.	100	1070	WHOM	Jersey City, N. J.	250	1450	WMAS	Springfield, Mass.	250	1420	WRUF	Gainesville, Fla.	5,000	830
WEAN	New York, N. Y.	50,000	660	WHP	Harrisburg, Pa.	1,000	1430	WMAZ	Macon, Ga.	1,000	1180	WRVA	Richmond, Va.	5,000	1110
WEBC	Providence, R. I.	500	780	WIBA	Madison, Wis.	1,000	1280	WMBC	Detroit, Mich.	250	1420	WSAI	Cincinnati, Ohio	2,500	1330
WEBC	Duluth, Minn.	2,500	1290	WIBG	Glenside, Pa.	100	970	WMBD	Peoria, Ill.	1,000	1440	WSAJ	Grove City, Pa.	100	1310
WEBQ	Harrisburg, Ill.	250	1210	WIBM	Jackson, Mich.	250	1370	WMBG	Richmond, Va.	250	1210	WSAN	Allentown, Pa.	500	1440
WEBR	Buffalo, N. Y.	250	1310	WIBU	Poynette, Wis.	100	1210	WMBH	Joplin, Mo.	250	1420	WSAR	Fall River, Mass.	250	1450
WEDC	Chicago, Ill.	100	1210	WIBW	Topeka, Kansas	5,000	580	WMBI	Chicago, Ill.	5,000	1080	WSAZ	Huntington, W. Va.	1,000	7190
WEED	Rocky Mount, N. C.	100	1420	WIBX	Utica, N. Y.	300	1200	WMBQ	Auburn, N. Y.	100	1310	WSB	Atlanta, Ga.	50,000	740
WEEI	Boston, Mass.	1,000	590	WICC	Bridgeport, Conn.	1,000	600	WMBQ	Brooklyn, N. Y.	100	1500	WSBC	Chicago, Ill.	100	1210
WEEU	Reading, Pa.	1,000	830	WIL	St. Louis, Mo.	250	1200	WMBR	Jacksonville, Fla.	100	1370	WSBT	South Bend, Ind.	500	1360
WEHC	Charlottesville, Va.	500	1350	WILL	Urbana, Ill.	1,000	890	WMC	Memphis, Tenn.	2,500	780	WSFA	Montgomery, Ala.	1,000	1410
WEHS	Cicero, Ill.	100	1420	WILM	Wilmington, Del.	100	1420	WMCA	New York, N. Y.	500	570	WSGN	Birmingham, Ala.	250	1310
WELL	Battle Creek, Mich.	50	1420	WIND	Gary, Ind.	2,500	560	WMEX	Boston, Mass.	250	1500	WSIX	Springfield, Tenn.	100	1210
WENR	Chicago, Ill.	50,000	870	WINS	New York, N. Y.	1,000	1180	WMFF	Plattsburg, N. Y.	100	1310	WSJS	Winston-Salem, N. C.	100	1310
WESG	Elmira, N. Y.	1,000	850	WIOP	Miami, Fla.	1,000	1300	WMMN	Fairmont, W. Va.	500	890	WSM	Nashville, Tenn.	50,000	650
WEVD	New York, N. Y.	1,000	1300	WIRE	Philadelphia, Pa.	1,000	610	WMT	Cedar Rapids, Iowa	2,500	600	WSMB	New Orleans, La.	500	1320
WEW	St. Louis, Mo.	1,000	760	WIS	Indianapolis, Ind.	1,000	1400	WNA	Boston, Mass.	2,500	1230	WSMK	Dayton, Ohio	200	1380
WFAA	Dallas, Texas	50,000	800	WISN	Columbia, S. C.	1,000	1010	WNAD	Norman, Okla.	1,000	1010	WSOC	Charlotte, N. C.	250	1210
WFAB	New York, N. Y.	1,000	1300	WJAG	Milwaukee, Wis.	1,000	1120	WNAX	Yankton, S. D.	2,500	570	WSPA	Spartanburg, S. C.	1,000	920
WFAM	South Bend, Ind.	100	1200	WJAC	Johnstown, Pa.	100	1310	WNB	Binghamton, N. Y.	250	1500	WSPD	Toledo, Ohio	1,000	1340
WFAS	White Plains, N. Y.	100	1210	WJAR	Norfolk, Nebr.	1,000	1060	WNBH	New Bedford, Mass.	250	1310	WSUI	Iowa City, Ia.	1,000	880
WFBC	Greenville, S. C.	1,000	1300	WJAX	Providence, R. I.	500	890	WNBO	Silverhaven, Pa.	100	1200	WSUN	St. Petersburg, Fla.	5,000	620
WFBE	Cincinnati, Ohio	250	1260	WJAY	Pittsburgh, Pa.	2,500	1270	WNBR	Memphis, Tenn.	1,000	1430	WSYB	Rutland, Vt.	100	1500
WFBG	Altoona, Pa.	100	1310	WJBC	Jacksonville, Fla.	1,000	900	WNBX	Springfield, Vt.	1,000	1260	WSYR	Syracuse, N. Y.	250	570
WFBK	Syracuse, N. Y.	5,000	1360	WJBT	Cleveland, Ohio	500	610	WNEW	Newark, N. J.	2,500	1250	WSYU	Syracuse, N. Y.	250	570
WFBM	Indianapolis, Ind.	1,000	1230	WJBK	Bloomington, Ill.	100	1200	WNOX	Knoxville, Tenn.	2,000	560	WTAD	Quincy, Ill.	500	900
WFBR	Baltimore, Md.	500	1270	WJBL	Detroit, Mich.	100	1500	WNRA	Muscle Shoals, Ala.	100	1420	WTAG	Worcester, Mass.	500	580
WFDF	Flint, Mich.	100	1310	WJBO	Decatur, Ill.	100	1200	WNYC	New York, N. Y.	500	810	WTAM	Cleveland, Ohio	50,000	1070
WFEA	Manchester, N. H.	1,000	1340	WJBW	Baton Rouge, La.	100	1420	WQAI	San Antonio, Texas	50,000	1190	WTAQ	Eau Claire, Wis.	1,000	1330
WFIL	Philadelphia, Pa.	1,000	560	WJBV	New Orleans, La.	100	1200	WOC	Davenport, Iowa	100	1370	WTAR	Norfolk, Va.	1,000	780
WFLA	Clearwater, Fla.	5,000	620	WJDX	Gadsden, Ala.	100	1210	WCL	Jamestown, N. Y.	50	1210	WTAW	College Station, Tex.	500	1120
WGAL	Lancaster, Pa.	250	1500	WJEJ	Jackson, Miss.	2,500	1270	WOI	Ames, Iowa	5,000	640	WTAX	Springfield, Ill.	100	1210
WGAR	Cleveland, Ohio	1,000	1450	WJFM	Hagerstown, Md.	100	1210	WOKO	Albany, N. Y.	1,000	1430	WTBO	Cumberland, Md.	250	800
WGBB	Freeport, N. Y.	100	1210	WJIM	Lansing, Mich.	250	1210	WOL	Washington, D. C.	100	1310	WTBN	St. Paul, Minn.	1,000	1250
WGBS	Evansville, Ind.	500	630	WJJD	Chicago, Ill.	20,000	1130	WOMT	Manitowoc, Wis.	100	1210	WTEL	Philadelphia, Pa.	100	1310
WGCI	Seranton, Pa.	500	880	WJMS	Ironwood, Mich.	100	1420	WOOD	Grand Rapids, Mich.	500	1270	WTFI	Athens, Ga.	500	1450
WGCM	Gulfport, Miss.	250	1210	WJR	Detroit, Mich.	10,000	750	WOPI	Bristol, Tenn.	100	1500	WTIC	Hartford, Conn.	50,000	1040
WGES	Chicago, Ill.	1,000	1360	WJSV	Washington, D. C.	10,000	1460	WOR	Newark, N. J.	50,000	710	WTJS	Jackson, Tenn.	250	1310
WGH	Newport News, Va.	100	1310	WJTL	Atlanta, Ga.	100	1370	WORC	Worcester, Mass.	500	1280	WTMJ	Milwaukee, Wis.	5,000	620
WGL	Fort Wayne, Ind.	100	1370	WJW	Akron, Ohio	250	1210	WORY	York, Pa.	1,000	1320	WTMJ	E. St. Louis, Ill.	100	1500
WGMS	St. Paul, Minn.	1,000	1250	WJZ	New York, N. Y.	50,000	760	WOS	Jefferson City, Mo.	500	630	WTNJ	Trenton, N. J.	500	1280
WGN	Chicago, Ill.	50,000	720	WKAR	East Lansing, Mich.	1,000	1040	WOSU	Columbus, Ohio	1,000	570	WTOC	Savannah, Ga.	1,000	1260
WGNV	Chester, N. Y.	100	1210	WKBB	Dubuque, Iowa	100	1500	WOW	New York, N. Y.	1,000	1130	WTRC	Elkhart, Ind.	100	1310
WGR	Buffalo, N. Y.	1,000	550	WKBH	La Crosse, Wis.	1,000	1380	WOW	Omaha, Nebr.	1,000	590	WVFW	Brooklyn, N. Y.	500	1400

Call Letters	Location	Watts	Kilo-cycles
WWAE	Hammond, Ind.	100	1200
WWJ	Detroit, Mich.	1,000	920
WWL	New Orleans, La.	10,000	850
WWNC	Ashville, N. C.	1,000	570
WWRL	Woodside, N. Y.	250	1500
WWSW	Pittsburgh, Pa.	250	1500
WWVA	Wheeling, W. Va.	5,000	1160
WXYZ	Detroit, Mich.	1,000	1240
W1XBS	Waterbury, Conn.	1,000	1530
W6XAI	Bakersfield, Calif.	1,000	1550
W9XBY	Kansas City, Mo.	1,000	1530

ALASKAN BROADCASTING STATIONS
(Listed alphabetically by call letters)

Call Letters	Location	Watts	K.C.
KFQD	Anchorage	250	600
KGBU	Ketchikan	500	900

(Listed alphabetically by location)

Location	Call Letters	Watts
Anchorage	KFQD	
Ketchikan	KGBU	

(Listed by frequency)

Kilo-cycles	Me-ters	Call Letters	Location	Watts
600	499.7	KFQD	Ketchikan	250
900	333.1	KGBU	Anchorage	500

U. S. BROADCASTERS ARRANGED BY FREQUENCY OR WAVE-LENGTH

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
550	545.1	KFUO	St. Louis, Mo.	1,000
550	545.1	KFYR	Bismarck, N. Dak.	5,000
550	545.1	KOAC	Corvallis, Ore.	1,000
550	545.1	KSD	St. Louis, Mo.	1,000
550	545.1	KTSA	San Antonio, Tex.	5,000
550	545.1	WDEV	Waterbury, Vt.	500
550	545.1	WGR	Buffalo, N. Y.	1,000
550	545.1	WKRC	Cincinnati, Ohio	1,000
550	545.1	WSVA	Stanton, Va.	500
DIAL SETTING.....				
560	535.4	KFDM	Beaumont, Texas	1,000
560	535.4	KLZ	Denver, Colorado	1,000
560	535.4	KTAB	San Francisco, Calif.	1,000
560	535.4	KWTO	Springfield, Mo.	1,000
560	535.4	WFIL	Philadelphia, Pa.	1,000
560	535.4	WIND	Gary, Ind.	2,500
560	534.4	WNOX	Knoxville, Tenn.	2,000
560	535.4	WQAM	Miami, Fla.	1,000
DIAL SETTING.....				
570	526.0	KGKO	Wichita Falls, Tex.	1,000
570	526.0	KMTR	Hollywood, Calif.	1,000
570	526.0	KVI	Tacoma, Wash.	1,000
570	526.0	WKBN	Youngstown, Ohio	500
570	526.0	WMCA	New York, N. Y.	500
570	526.0	WNAX	Yankton, S. Dak.	2,500
570	526.0	WOSU	Columbus, Ohio	1,000
570	526.0	WSYR	Syracuse, N. Y.	250
570	526.0	WSYU	Syracuse, N. Y.	250
570	526.0	WWNC	Asheville, N. C.	1,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
580	516.9	KMJ	Fresno, Calif.	1,000
580	516.9	KSAC	Manhattan, Kans.	1,000
580	516.9	WCHS	Charleston, W. Va.	1,000
580	516.9	WDBO	Orlando, Fla.	1,000
580	516.9	WIBW	Topeka, Kansas	5,000
580	516.9	WTAG	Worcester, Mass.	500

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
590	508.2	KHQ	Spokane, Wash.	2,500
590	508.2	WEEI	Boston, Mass.	1,000
590	508.2	WKZO	Kalamazoo, Mich.	1,000
590	508.2	WOW	Omaha, Nebr.	1,000
DIAL SETTING.....				
600	499.7	KFSD	San Diego, Calif.	1,000
600	499.7	WCAC	Storrs, Conn.	500
600	499.7	WCAO	Baltimore, Md.	1,000
600	499.7	WICC	Bridgeport, Conn.	1,000
600	499.7	WMT	Cedar Rapids, Iowa	2,500
600	499.7	WREC	Memphis, Tenn.	2,500
DIAL SETTING.....				
610	491.5	KFRC	San Francisco, Calif.	5,000
610	491.5	WDAF	Kansas City, Mo.	5,000
610	491.5	WIP	Philadelphia, Pa.	1,000
610	491.5	WJAY	Cleveland, Ohio	500
DIAL SETTING.....				
620	483.6	KGW	Portland, Oregon	5,000
620	483.6	KTAR	Phoenix, Ariz.	1,000
620	483.6	WFLA	Clearwater, Fla.	5,000
620	483.6	WHJB	Greensburg, Pa.	250
620	483.6	WLBZ	Bangor, Me.	1,000
620	483.6	WSUN	St. Petersburg, Fla.	5,000
620	483.6	WTMJ	Milwaukee, Wis.	5,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
630	475.9	KFRU	Columbia, Mo.	1,000
630	475.9	KGFX	Pierre, S. Dak.	200
630	475.9	WGBF	Evansville, Ind.	500
630	475.9	WMAL	Washington, D. C.	500
630	475.9	WOS	Jefferson City, Mo.	500
630	475.9	WPRO	Providence, R. I.	250

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
640	468.2	KFI	Los Angeles, Calif.	50,000
640	468.2	WAIU	Columbus, Ohio	500
640	468.2	WOI	Ames, Iowa	5,000
DIAL SETTING.....				
650	461.3	WSM	Nashville, Tenn.	50,000
DIAL SETTING.....				
660	454.3	WAAW	Omaha, Nebr.	500
660	454.3	WEAF	New York, N. Y.	50,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
670	447.5	WMAQ	Chicago, Ill.	5,000
DIAL SETTING.....				
680	440.9	KFEQ	St. Joseph, Mo.	2,500
680	440.9	KPO	San Francisco, Calif.	50,000
680	440.9	WPTF	Raleigh, N. C.	5,000
DIAL SETTING.....				
690	434.5	NAA	Arlington, Va.	1,000
DIAL SETTING.....				
700	428.3	WLW	Cincinnati, Ohio	500,000
DIAL SETTING.....				
710	422.3	KMPC	Beverly Hills, Calif.	500
710	422.3	KPCB	Seattle, Wash.	250
710	422.3	WOR	Newark, N. J.	50,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
720	416.4	WGN	Chicago, Ill.	50,000
DIAL SETTING.....				
740	405.2	KMMJ	Clay Center, Nebr.	1,000
740	405.2	KTRB	Modesto, Calif.	250
740	405.2	WHEB	Portsmouth, N. H.	250
740	405.2	WSB	Atlanta, Ga.	50,000
DIAL SETTING.....				
750	399.8	WJR	Detroit, Mich.	10,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
760	394.5	KXA	Seattle, Wash.	500
760	394.5	WEW	St. Louis, Mo.	1,000
760	394.5	WJZ	New York, N. Y.	50,000
DIAL SETTING.....				
770	389.4	KFAB	Lincoln, Nebr.	5,000
770	389.4	WBBM	Chicago, Ill.	50,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
780	384.4	KELW	Burbank, Calif.	500
780	384.4	KFDY	Brookings, S. Dak.	1,000
780	384.4	KGHL	Billings, Mont.	2,500
780	384.4	KTM	Los Angeles, Calif.	1,000
780	384.4	WEAN	Providence, R. I.	500
780	384.4	WMC	Memphis, Tenn.	2,500
780	384.4	WTAR	Norfolk, Va.	1,000
DIAL SETTING.....				
790	379.5	KGO	San Francisco, Calif.	7,500
790	379.5	WGY	Schenectady, N. Y.	50,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
800	374.8	WBAP	Fort Worth, Tex.	50,000
800	374.8	WFAA	Dallas, Tex.	50,000
800	374.8	WTBO	Cumberland, Md.	250
DIAL SETTING.....				
810	370.2	WCCO	Minneapolis, Minn.	50,000
810	370.2	WNYC	New York, N. Y.	500
DIAL SETTING.....				
820	365.6	WHAS	Louisville, Ky.	50,000
DIAL SETTING.....				
830	361.2	KOA	Denver, Colo.	50,000
830	361.2	WEEU	Reading, Pa.	1,000
830	361.2	WHDH	Boston, Mass.	1,000
830	361.2	WRUF	Gainesville, Fla.	5,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
850	352.7	KIEV	Glendale, Calif.	250
850	352.7	WESG	Elmira, N. Y.	1,000
850	352.7	WWL	New Orleans, La.	10,000
850	352.7	WWPA	Clarion, Pa.	250
DIAL SETTING.....				
860	348.6	WABC	New York, N. Y.	50,000
860	348.6	WHB	Kansas City, Mo.	1,000
DIAL SETTING.....				
870	344.6	WENR	Chicago, Ill.	50,000
870	344.6	WLS	Chicago, Ill.	50,000

Kilo-cycles	Me-ters	Call Letters	Location	Watts
DIAL SETTING.....				
880	340.7	KFKA	Greeley, Colo.	1,000
880	340.7	KLX	Oakland, Calif.	1,000
880	340.7	KPOF	Denver, Colo.	500
880	340.7	WCOC	Meridian, Miss.	1,000
880	340.7	WGBI	Scranton, Pa.	500
880	340.7	WPHR	Petersburg, Va.	500
880	340.7	WQAN	Scranton, Pa.	250
880	340.7	WSUI	Iowa City, Iowa	1,000

Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Watts	Watts	Watts									
cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	Watts	Watts										
DIAL SETTING.....																																				
890	336.9	KARK	Little Rock, Ark.	500	990	302.8	WBZ	Boston, Mass.	50,000	DIAL SETTING.....																										
890	336.9	KFNF	Shenandoah, Iowa	1,000	990	302.8	WBZA	Springfield, Mass.	1,000	1110	270.1	KS00	Sioux Falls, S. Dak.	2,500																						
890	336.9	KSEI	Pocatello, Idaho	500	DIAL SETTING.....																															
890	336.9	KUSD	Vermillion, S. D.	500	1110	270.1	WRVA	Richmond, Va.	5,000																											
890	336.9	WBAA	West Lafayette, Ind.	1,000	DIAL SETTING.....																															
890	336.9	WGST	Atlanta, Ga.	1,000	1120	267.7	KFIO	Spokane, Wash.	100																											
890	336.9	WILL	Urbana, Ill.	1,000	1120	267.7	KFSG	Los Angeles, Calif.	1,000																											
890	336.9	WJAR	Providence, R. I.	500	1120	267.7	KRSD	Los Angeles, Calif.	1,000																											
890	336.9	WMMN	Fairmont, W. Va.	500	1120	267.7	KRSC	Seattle, Wash.	100																											
DIAL SETTING.....																																				
1000	299.8	KFVD	Los Angeles, Calif.	250	1120	267.7	WDEL	Wilmington, Del.	500																											
1000	299.8	WHO	Des Moines, Ia.	50,000	1120	267.7	WISN	Milwaukee, Wis.	1,000																											
DIAL SETTING.....																																				
1010	296.9	KGGF	Coffeyville, Kans.	1,000	1120	267.7	WMFH	Boston, Mass.	500																											
1010	296.9	KQW	San Jose, Calif.	1,000	1120	267.7	WTAW	College, Sta. Tex.	500																											
1010	296.9	WHN	New York, N. Y.	1,000	DIAL SETTING.....																															
1010	296.9	WIS	Columbia, S. C.	1,000	1130	265.3	KSL	Salt Lake City, Utah	50,000																											
1010	296.9	WNAD	Norman, Okla.	1,000	1130	265.3	WJJD	Chicago, Ill.	20,000																											
DIAL SETTING.....																																				
1020	293.9	KYW	Philadelphia, Pa.	10,000	1130	265.3	W0V	New York, N. Y.	1,000																											
DIAL SETTING.....																																				
920	325.9	KFEL	Denver, Colo.	500	DIAL SETTING.....																															
920	325.9	KOMO	Seattle, Wash.	1,000	1140	263.0	KV00	Tulsa, Okla.	25,000																											
920	325.9	KPRC	Houston, Tex.	5,000	1140	263.0	WAPI	Birmingham, Ala.	5,000																											
920	325.9	KVOD	Denver, Colo.	500	DIAL SETTING.....																															
920	325.9	WAAF	Chicago, Ill.	500	1040	288.3	KRLD	Dallas, Texas	10,000																											
920	325.9	WBSO	Needham, Mass.	500	1040	288.3	KWJJ	Portland, Ore.	500																											
920	325.9	WPEN	Philadelphia, Pa.	500	1040	288.3	WKAR	E. Lansing, Mich.	1,000																											
920	325.9	WRAX	Philadelphia, Pa.	500	1040	288.3	WTIC	Hartford, Conn.	50,000																											
920	325.9	WSPA	Spartanburg, S. C.	1,000	DIAL SETTING.....																															
920	325.9	WWJ	Detroit, Mich.	1,000	1050	285.5	KFBI	Abilene, Kans.	5,000																											
DIAL SETTING.....																																				
1050	285.5	KNX	Los Angeles, Calif.	50,000	DIAL SETTING.....																															
DIAL SETTING.....																																				
930	322.4	KGBZ	York, Nebr.	2,500	1060	282.8	KTHS	Hot Springs, Ark.	10,000																											
930	322.4	KMA	Shenandoah, Iowa	2,500	1060	282.8	WBAL	Baltimore, Md.	10,000																											
930	322.4	KROW	Oakland, Calif.	1,000	1060	282.8	WJAG	Norfolk, Nebr.	1,000																											
930	322.4	WBRC	Birmingham, Ala.	1,000	DIAL SETTING.....																															
930	322.4	WDBJ	Roanoke, Va.	1,000	1070	280.2	KJBS	San Francisco, Calif.	500																											
DIAL SETTING.....																																				
940	319.0	KOIN	Portland, Oregon	5,000	1070	280.2	WCAZ	Carthage, Ill.	100																											
940	319.0	WAAT	Jersey City, N. J.	500	1070	280.2	WDZ	Tuscola, Ill.	100																											
940	319.0	WAVE	Louisville, Ky.	1,000	1070	280.2	WTAM	Cleveland, Ohio	50,000																											
940	319.0	WCSH	Portland, Me.	2,500	DIAL SETTING.....																															
940	319.0	WDAY	Fargo, N. Dak.	5,000	1080	277.6	WBT	Charlotte, N. C.	50,000																											
940	319.0	WHA	Madison, Wis.	2,500	1080	277.6	WCB D	Waukegan, Ill.	5,000																											
DIAL SETTING.....																																				
950	315.6	KFWB	Los Angeles, Calif.	2,500	1080	277.6	WMBI	Chicago, Ill.	5,000																											
950	315.6	KMBC	Kansas City, Mo.	2,500	DIAL SETTING.....																															
950	315.6	WRC	Washington, D. C.	500	1090	275.1	KMOX	St. Louis, Mo.	50,000																											
DIAL SETTING.....																																				
970	309.1	KJR	Seattle, Wash.	5,000	DIAL SETTING.....																															
970	309.1	WCFL	Chicago, Ill.	5,000	1100	272.6	KGDM	Stockton, Calif.	250																											
970	309.1	WIBG	Glenside, Pa.	100	1100	272.6	KWKH	Shreveport, La.	10,000																											
DIAL SETTING.....																																				
980	305.9	KDKA	Pittsburgh, Pa.	50,000	1100	272.6	WLWL	New York, N. Y.	5,000																											
DIAL SETTING.....																																				
1100	272.6	WPG	Atlantic City, N. J.	5,000																																

Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Kilo-	Me-	Call			Watts	Watts	Watts	
cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	cycles	ters	Letters	Location	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts	Watts
DIAL SETTING.....																																																
1200	249.9	KMLB	Monroe, La.	100	DIAL SETTING.....																																											
1200	249.9	KOOS	Marshfield, Ore.	250	1200	249.9	KVOS	Bellingham, Wash.	100																																							
1200	249.9	KSUN	Bisbee, Ariz.	100	1200	249.9	KW G	Stockton, Calif.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WABI	Bangor, Me.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WBBZ	Ponca City, Okla.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WBWS	Huntsville, Ala.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WBNO	New Orleans, La.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WCAT	Rapid City, S. Dak.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WCAX	Burlington, Vt.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WCLO	Janesville, Wis.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WFAM	South Bend, Ind.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WFBE	Cincinnati, Ohio	250																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WHBC	Canton, Ohio	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WHBY	Green Bay, Wis.	250																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WIBX	Utica, N. Y.	300																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WJL	St. Louis, Mo.	250																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WJBC	Bloomington, Ill.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WJBL	Decatur, Ill.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WJBL	New Orleans, La.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WKBO	Harrisburg, Pa.	250																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WKJC	Lancaster, Pa.	250																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WLVA	Lynchburg, Va.	250																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WMPC	Lapeer, Mich.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WNBO	Silverhaven, Pa.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WRBL	Columbus, Ga.	100																																							
1200	249.9	KVBS	Bellingham, Wash.	100	1200	249.9	WWAE	Hammond, Ind.	100																																							
DIAL SETTING.....																																																
1210	247.8	KASA	Elk City, Okla.	100	DIAL SETTING.....																																											
1210	247.8	KDLR	Devils Lake, N. Dak.	100	1210	247.8	KFJI	Klamath Falls, Ore.	100																																							
1210	247.8	KFJI	Klamath Falls, Ore.	100	1210	247.8	KFOR	Lincoln, Nebr.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KFPW	Fort Smith, Ark.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KFVS	Cape Girardeau, Mo.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KFXM	San Bernardino, Calif.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KG Y	Glynn, Wash.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KIEM	Eureka, Calif.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KPPC	Pasadena, Calif.	50																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KWEA	Shreveport, La.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KWTA	Watertown, S. Dak.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WALR	Zanesville, Ohio	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WBAX	Wilkes-Barre, Pa.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WBBL	Richmond, Va.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WBRB	Red Bank, N. J.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WCOL	Columbus, Ohio	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	KCRW	Chicago, Ill.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WEBQ	Harrisburg, Ill.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WEDC	Chicago, Ill.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WFAS	White Plains, N. Y.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WGBB	Freeport, N. Y.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WGCM	Gulphort, Miss.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WGNV	Chester, N. Y.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WHBF	Rock Island, Ill.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WHBU	Anderson, Ind.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WIBU	Poynette, Wis.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WJBY	Gadsden, Ala.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WJEJ	Hagerstown, Md.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WJIM	Lansing, Mich.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WJW	Akron, Ohio	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WKOK	Sunbury, Pa.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WMBG	Richmond, Va.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WMFG	Hibbing, Minn.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WOCL	Jamestown, N. Y.	50																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WOMT	Manitowoc, Wis.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WPAX	Thomasville, Ga.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	W SBC	Chicago, Ill.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WSIX	Springfield, Tenn.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WSOC	Charlotte, N. C.	250																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	1210	247.8	WTAX	Springfield, Ill.	100																																							
1210	247.8	KFOR	Lincoln, Nebr.	250	DIAL SETTING.....																																											
1200	249.9	KADA	Ada, Okla.	100	1200	249.9	KB TM	Jonesboro, Ark.	250																																							
1200	249.9	KADA	Ada, Okla.	100	1200	249.9	KFB J	Marshalltown, Iowa	250																																							
1200	249.9	KADA	Ada, Okla.	100	1200	249.9	KFXD	Nampa, Idaho	250																																							
1200	249.9	KADA	Ada, Okla.	100	1200	249.9	KFXJ	Grand																																								

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KFKU, KTW, KWSC, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGGM, KYA, WFBM, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGCU, KLPM, KTAT, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KFOX, WCAL, WDSU, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGVO, KOIL, KPAC, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGCA, KOL, KVOR, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KFBB, WCAM, WCAP, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KDYL, KLCN, WBCB, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KALE, KFAC, KFH, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KCRJ, KFBK, KFPL, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KFXR, KFYO, KGBX, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGHF, KID, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes stations like KRNT, WADC, WSMB, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGB, KMO, KSCJ, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KFPY, KGDY, KGNO, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KIDO, KWK, WAWZ, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGER, KGIR, WCSC, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KCRC, KERN, KFGQ, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes stations like WGL, WHBD, WHBQ, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KOH, KQV, WALA, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KLRA, KOY, WHK, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KLO, KTUL, WARD, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KGRS, WAAB, WBCM, etc.

Table with 4 columns: Call cycles, Me- Letters, Location, Watts. Includes 'DIAL SETTING' section with stations like KABC, KABR, KBPS, etc.

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1420 211.1	KXL		Baton Rouge, La.	100
1420 211.1	WACO		Ironwood, Mich.	100
1420 211.1	WAGM		Cicero, Ill.	100
1420 211.1	WAZL		Lexington, Ky.	250
1420 211.1	WCBS		Kansas City, Kans.	100
1420 211.1	WEED		Erie, Pa.	250
1420 211.1	WEHC		Springfield, Mass.	250
1420 211.1	WEHS		Detroit, Mich.	250
1420 211.1	WELL		Joplin, Mo.	250
1420 211.1	WGPC		Daytona Beach, Fla.	100
1420 211.1	WHDL		Muscle Shoals, Ala.	100
1420 211.1	WHFC		Paducah, Ky.	100
1420 211.1	WILM		Portland, Oregon	100
1420 211.1	WJBO		Waco, Texas	100
1420 211.1	WJMS		Presque Isle, Me.	100
1420 211.1	WKBI		Hazleton, Pa.	100
1420 211.1	WLAP		Springfield, Ill.	100
1420 211.1	WLBP		Rocky Mount, N. C.	100
1420 211.1	WLEU		Charlottesville, Va.	250
1420 211.1	WMAS		Cicero, Ill.	100
1420 211.1	WMBC		Battle Creek, Mich.	100
1420 211.1	WMBH		Albany, Ga.	100
1420 211.1	WMFJ		Olean, N. Y.	100
1420 211.1	WNRA		Cicero, Ill.	100
1420 211.1	WPAD		Wilmington, Del.	100

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1430 209.7	KECA		Los Angeles, Calif.	1,000
1430 209.7	KGNF		North Platte, Neb.	1,000
1430 209.7	KSO		Des Moines, Iowa	500
1430 209.7	WBNS		Columbus, Ohio	1,000
1430 209.7	WHEC		Rochester, N. Y.	1,000
1430 209.7	WHP		Harrisburg, Pa.	1,000
1430 209.7	WNBR		Memphis, Tenn.	1,000
1430 209.7	WOKO		Albany, N. Y.	1,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1440 208.2	KDFN		Casper, Wyo.	500
1440 208.2	KLS		Oakland, Calif.	250
1440 208.2	KXYZ		Houston, Tex.	500
1440 208.2	WBIG		Greensboro, N. C.	1,000
1440 208.2	WCBA		Allentown, Pa.	500
1440 208.2	WMBD		Peoria, Ill.	1,000
1440 208.2	WSAN		Allentown, Pa.	500

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1450 206.8	KTBS		Shreveport, La.	1,000
1450 206.8	WGAR		Cleveland, Ohio	1,000
1450 206.8	WHOM		Jersey City, N. J.	250
1450 206.8	WSAR		Fall River, Mass.	250
1450 206.8	WTFI		Athens, Ga.	500

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1460 205.4	KSTP		St. Paul-Mpls., Minn.	25,000
1460 205.4	WJSV		Washington, D. C.	10,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1470 204.0	GGA		Spokane, Wash.	5,000
1470 204.0	WLAC		Nashville, Tenn.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1480 202.6	KOMA		Oklahoma City, Okla.	5,000
1480 202.6	WKBW		Buffalo, N. Y.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1490 201.2	WCKY		Covington, Ky.	5,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1500 199.9	KDB		Santa Barbara, Calif.	100
1500 199.9	KGFI		Corpus Christi, Tex.	250
1500 199.9	KGFK		Moorehead, Minn.	100
1500 199.9	KGKB		Tyler, Texas	100
1500 199.9	KGKY		Scottsbluff, Nebr.	250
1500 199.9	KNOW		Austin, Tex.	100
1500 199.9	KOTN		Pine Bluff, Ark.	100
1500 199.9	KPJM		Prescott, Ariz.	100
1500 199.9	KPO		Wenatchee, Wash.	250
1500 199.9	KREG		Santa Ana, Calif.	100
1500 199.9	KXO		El Centro, Calif.	100
1500 199.9	WCNW		Brooklyn, N. Y.	250
1500 199.9	WDNC		Durham, N. C.	100
1500 199.9	WDRW		Augusta, Ga.	100
1500 199.9	WGAL		Lancaster, Pa.	250
1500 199.9	WJBK		Detroit, Mich.	100
1500 199.9	WKBB		E. Dubuque, Ill.	100
1500 199.9	WKBV		Richmond, Ind.	100
1500 199.9	WKBZ		Muskegon, Mich.	250
1500 199.9	WKEU		Griffin, Ga.	100
1500 199.9	WMBQ		Brooklyn, N. Y.	100
1500 199.9	WMEX		Boston, Mass.	250
1500 199.9	WNBF		Binghamton, N. Y.	250
1500 199.9	WOPI		Bristol, Tenn.	100
1500 199.9	WRGA		Rome, Ga.	100
1500 199.9	WSYB		Rutland, Vt.	100
1500 199.9	WTMV		E. St. Louis, Ill.	100
1500 199.9	WWRL		Woodside, N. Y.	250
1500 199.9	WWSW		Pittsburgh, Pa.	250

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1530 196.0	W1XBS		Waterbury, Conn.	1,000
1530 196.0	W9XBY		Kansas City, Mo.	1,000

Kilo- cycles	Me- ters	Call Letters	Location	Watts
1550 193.4	W6XAI		Bakersfield, Calif.	1,000

Phoenix	Call Letters
Prescott	KTAR
Tucson	KPJM
Tucson	KGAR
Tucson	KVOA
Yuma	KUMA

ARKANSAS	
Fayetteville	KUOA
Fort Smith	KFPW
Hot Springs	KTHS
Jonesboro	KBTM
Little Rock	KARK
Little Rock	KGHI
Little Rock	KLRA
Pine Bluff	KOTN
Texarkana	KCMC

CALIFORNIA	
Bakersfield	KERN
Bakersfield	W6XAI
Berkeley	KRE
Beverly Hills	KMPC
El Centro	KXO
Eureka	KIEM
Fresno	KMJ
Glendale	KIEV
Hollywood	KMTR
Long Beach	KFOX
Long Beach	KGER
Los Angeles	KECA
Los Angeles	KFAC
Los Angeles	KFI
Los Angeles	KFSG
Los Angeles	KFVD
Los Angeles	KFWB
Los Angeles	KGJ
Los Angeles	KHJ
Los Angeles	KNX
Los Angeles	KRKO
Los Angeles	KTM
Oakland	KLS
Oakland	KLX
Oakland	KROW
Pasadena	KPPC
Sacramento	KFBK
San Bernardino	KFXM
San Diego	KFSO
San Diego	KGB
San Francisco	KFRC
San Francisco	KGGC
San Francisco	KGO
San Francisco	KJBS
San Francisco	KPO
San Francisco	KTAB
San Francisco	KYA
San Jose	KOW
Santa Ana	KREG
Santa Barbara	KDB
Stockton	KGDM
Stockton	KWG

CONNECTICUT	
Bridgeport	WICC
Hartford	WDRG
Hartford	WTIC
Storrs	WCAC
Waterbury	WATR
Waterbury	W1XBS

FLORIDA	
Clearwater	WFLA
Gainesville	WRUF
Jacksonville	WJAX
Jacksonville	WMBR
Miami	WIOD
Miami	WQAM
Orlando	WDBO
Pensacola	WCOA
St. Petersburg	WSUN
Tampa	WDAE

GEORGIA	
Athens	WTFI
Atlanta	WGST
Atlanta	WJTL
Atlanta	WSB
Augusta	WRDW
Columbus	WRBL
Griffin	WKUE
Macon	WMAZ
Rome	WRGA
Savannah	WTOG
Thomasville	WPAX

IDAHO	
Boise	KIDO
Idaho Falls	KID
Lewiston	KRLC
Nampa	KFXD
Pocatello	KSEI
Twin Falls	KTFI

ILLINOIS	
Bloomington	WJBC
Carthage	WCAZ
Chicago	WAAF
Chicago	WBBM
Chicago	WCFL
Chicago	WCRW
Chicago	WEDC
Chicago	WENR
Chicago	WGES
Chicago	WGN
Chicago	WJJD
Chicago	WLS
Chicago	WMAQ
Chicago	WMBI
Chicago	WSBC
Cicero	WEHS
Cicero	WHFC
Cicero	WKBI
Decatur	WJBL
E. St. Louis	WTMV
Harrisburg	WEBQ

KANSAS	
Abilene	KFBI
Coffeyville	KGGF
Dodge City	KGNO
Kansas City	WLBF
Lawrence	KFKU
Lawrence	WREN
Manhattan	KSAC
Topeka	WIBW
Wichita	KFH

KENTUCKY	
Covington	WCKY
Lexington	WLAP
Louisville	WAVE
Louisville	WHAS
Paducah	WPAD

LOUISIANA	
Baton Rouge	WJBO
Monroe	KMLB
New Orleans	WBNO
New Orleans	WDSU
New Orleans	WJWB
New Orleans	WSMB
New Orleans	WWL
Shreveport	KRMD
Shreveport	KTBS
Shreveport	KWKH

U. S. BROADCASTERS ARRANGED ACCORDING TO LOCATION

ALABAMA

Birmingham	WAPI
Birmingham	WBRC
Birmingham	WSGN

ARIZONA

Dothan	WAGF	Bisbee	KSUN
Gadsden	WJBY	Jerome	KCRJ
Mobile	WALA	Phoenix	KOY
Montgomery	WSFA		
Muscle Shoals	WNRA		

MAINE
 Augusta WRDO
 Bangor WABI
 Bangor WLBZ
 Portland WCSH
 Presque Isle WAGM

MARYLAND
 Baltimore WBAL
 Baltimore WCAO
 Baltimore WCBM
 Baltimore WFBR
 Cumberland WTBO
 Hagerstown WJEJ

MASSACHUSETTS
 Boston WAAB
 Boston WBZ
 Boston WEEI
 Boston WHDH
 Boston WMEX
 Boston WNAC
 Fall River WSAR
 Lowell WLLH
 Needham WBSO
 New Bedford WNBH
 Springfield WBZA
 Springfield WMAS
 Worcester WORC
 Worcester WTAG

MICHIGAN
 Battle Creek WELL
 Bay City WBCM
 Calumet WHDF
 Detroit WJBK
 Detroit WJR
 Detroit WMBC
 Detroit WWJ
 Detroit WXYZ
 E. Lansing WKAR
 Flint WFDF
 Grand Rapids WASH
 Grand Rapids WOOD
 Ironwood WJMS
 Jackson WIBM
 Kalamazoo WKZO
 Lansing WJIM
 Marquette WBEO
 Muskegon WKBZ

MINNESOTA
 Duluth WEBC
 Fergus Falls KGDE
 Minne. & St. Paul KSTP
 Minne. & St. Paul WCCO
 Minne. & St. Paul WDGJ
 Minne. & St. Paul WLB
 Minne. & St. Paul WTCN
 Moorehead KGFK
 Northfield WCAL

MISSISSIPPI
 Gulfport WPCM
 Hattiesburg WPFB
 Jackson WJDX
 Laurel WAML
 Meridian WCOC
 Vicksburg WQBC

MISSOURI
 Cape Girardeau KFVS
 Columbia KFRU

Jefferson City WOS
 Joplin WMBH
 Kansas City KMBC
 Kansas City KWKC
 Kansas City WDAF
 Kansas City WHB
 Kansas City W9XBY
 St. Joseph KFEQ
 St. Louis KFUO
 St. Louis KMOX
 St. Louis KSD
 St. Louis KWK
 St. Louis WEW
 St. Louis WIL
 Springfield KGBX
 Springfield KWTO

MONTANA
 Billings KGHL
 Butte KGIR
 Great Falls KFBB
 Kalispell KGEZ
 Missoula KGVO
 Wolf Point KGXC

NEBRASKA
 Clay Center KMMJ
 Kearney KGFV
 Lincoln KFAB
 Lincoln KFOR
 Norfolk WJAG
 North Platte KGNF
 Omaha KOIL
 Omaha WAAW
 Omaha WOW
 Scottsbluff KGKY
 York KGBZ

NEVADA
 Reno KOH

NEW HAMPSHIRE
 Laconia WLNH
 Manchester WFEA
 Portsmouth WHEB

NEW JERSEY
 Asbury Park WCAP
 Atlantic City WPG
 Camden WCAM
 Jersey City WAAT
 Jersey City WHOM
 Newark WHBI
 Newark WNEW
 Newark WOR
 Red Bank WBRB
 Trenton WTNJ
 Zarephath WAWZ

NEW MEXICO
 Albuquerque KGGM
 Albuquerque KOB
 Co'ois KICA
 Santa Fe KIUJ

NEW YORK
 Albany WABY
 Albany WOKO
 Auburn WMBO
 Binghamton WBNF
 Brooklyn WARD
 Brooklyn WBBC
 Brooklyn WBBR

Brooklyn WCNW
 Brooklyn WLTH
 Brooklyn WMBQ
 Brooklyn WVFV
 Buffalo WBEN
 Buffalo WEBR
 Buffalo WGR
 Buffalo WKBW
 Buffalo WCAD
 Canton WGNV
 Chester WESG
 Elmira WESB
 Freeport WGBL
 Jamestown WOCL
 New York City WABC
 New York City WBNX
 New York City WEAJ
 New York City WEVD
 New York City WFAB
 New York City WHN
 New York City WINS
 New York City WJZ
 New York City WLWL
 New York City WMCA
 New York City WNYC
 New York City WOV
 Olean WHDL
 Plattsburg WMFF
 Rochester WHAM
 Rochester WHEC
 Schenectady WGY
 Syracuse WFBL
 Syracuse WSYR
 Syracuse WSYU
 Troy WHAZ
 Utica WIBX
 White Plains WFAS
 Woodside WWRL

NORTH CAROLINA
 Asheville WUNC
 Charlotte WBT
 Charlotte WSOC
 Durham WDNC
 Greensboro WBIG
 Raleigh WPTF
 Rocky Mount WEED
 Winston-Salem WSJS

NORTH DAKOTA
 Bismarck KFYR
 Devils Lake KDLR
 Fargo WDAY
 Grand Forks KFJY
 Mandan KGPU
 Minot KLPM

OHIO
 Akron WADC
 Akron WJW
 Canton WHBC
 Cincinnati WFBE
 Cincinnati WKRC
 Cincinnati WLW
 Cincinnati WSAI
 Cleveland WGAR
 Cleveland WHK
 Cleveland WJAY
 Cleveland WTAM
 Columbus WAIU
 Columbus WBNS
 Columbus WCOL
 Columbus WOSU
 Dayton WHIO
 Dayton WSMK

Mount Orab WHBD
 Toledo WSPD
 Youngstown WKBN
 Zanesville WALR

OKLAHOMA
 Ada KADA
 Elk City KASA
 Enid KCRC
 Norman WNAD
 Oklahoma City KFJR
 Oklahoma City KGFG
 Oklahoma City KOMA
 Oklahoma City WKY
 Ponca City WBBZ
 Shawnee KGFF
 Tulsa KTUL
 Tulsa KV00

OREGON
 Corvallis KOAC
 Eugene KORE
 Klamath Falls KFJI
 Marshfield KOOS
 Medford KMED
 Portland KALE
 Portland KEX
 Portland KFJR
 Portland KGW
 Portland KOIN
 Portland KWJJ
 Portland KXL
 Salem KSLM

PENNSYLVANIA
 Allentown WCBA
 Allentown WSN
 Altoona WFBG
 Glenside WBG
 Greensburg WHJB
 Grove City WSAJ
 Harrisburg WHP
 Harrisburg WKBO
 Hazleton WAZL
 Johnstown WJAC
 Lancaster WGAL
 Lancaster WKJC
 Philadelphia KYW
 Philadelphia WCAU
 Philadelphia WDAJ
 Philadelphia WFIL
 Philadelphia WHAT
 Philadelphia WIP
 Philadelphia WPN
 Philadelphia WRAX
 Philadelphia WTEL
 Pittsburgh KDKA
 Pittsburgh KQV
 Pittsburgh WCAE
 Pittsburgh WJAS
 Pittsburgh WWSW
 Reading WEEU
 Reading WRAW
 Scranton WGBI
 Scranton WQAN
 Scranton WNBO
 Sunbury WKOK
 Wilkes-Barre WBAX
 Wilkes-Barre WBRE
 Williamsport WRAK
 York WORK

RHODE ISLAND
 Providence WEAN
 Providence WJAR
 Providence WPRO

SOUTH CAROLINA
 Charleston WCSC
 Columbia WIS
 Greenville WFBC
 Spartanburg WSPA

SOUTH DAKOTA
 Aberdeen KABP
 Brookings KFDY
 Huron KGDY
 Rapid City WCAT
 Sioux Falls KSOO
 Vermillion KUSD
 Watertown KWTN
 Yankton WNAX

TENNESSEE
 Bristol WOPI
 Chattanooga WDOO
 Jackson WTJS
 Knoxville WNOX
 Knoxville WROL
 Memphis WHBQ
 Memphis WMC
 Memphis WNBR
 Memphis WREC
 Nashville WLAC
 Nashville WSM
 Springfield WSIX

TEXAS
 Amarillo KGRS
 Amarillo WDAG
 Amarillo KNOW
 Austin KFDJ
 Beaumont WTAW
 College Sta. KGFI
 Corpus Christi KRRL
 Dallas WFAA
 Dallas WRR
 Dallas KFPL
 Dallas KTSM
 El Paso WDAH
 El Paso KFJZ
 Fort Worth KTAT
 Fort Worth WBAP
 Fort Worth KPRC
 Houston KTRH
 Houston KXYZ
 Houston KFRO
 Lubbock KFYO
 San Angelo KGKL
 San Antonio KABC
 San Antonio KMAC
 San Antonio KONO
 San Antonio KTSA
 San Antonio WOAI
 San Antonio KCMC
 Texarkana KGKB
 Tyler WACO
 Waco KRGV
 Weslaco KGKO
 Wichita Falls

UTAH
 Ogden KLO

Salt Lake City KDYL
 Salt Lake City KSL

VERMONT
 Burlington WCAX
 Rutland WSYB
 St. Albans WQDM
 Springfield WNBX
 Waterbury WDEV

VIRGINIA
 Bristol v/OPI
 Charlottesville WEHC
 Danville WBTM
 Lynchburg WLVA
 Newport News WGH
 Norfolk WTAR
 Petersburg WPHR
 Richmond WBBL
 Richmond WMBG
 Richmond WRVA
 Roanoke WBJJ
 Roanoke WRBX

WASHINGTON
 Aberdeen KXRO
 Bellingham KVOS
 Everett KRKO
 Olympia KGY
 Pullman KWSC
 Seattle KJR
 Seattle KOL
 Seattle KOMO
 Seattle KPCC
 Seattle KRSC
 Seattle KTW
 Seattle KVL
 Seattle KXA
 Spokane KFIO
 Spokane KFPY
 Spokane KGA
 Spokane KHQ
 Tacoma KMO
 Tacoma KVI
 Walla Walla KUJ
 Wenatchee KPQ
 Yakima KIT

WEST VIRGINIA
 Bluefield WHIS
 Charleston WCHS
 Fairmont WMMN
 Huntington WSAZ
 Wheeling WVVVA

WISCONSIN
 Eau Claire WTAQ
 Fond Du Lac KFIZ
 Green Bay WHBY
 Janesville WCLD
 La Crosse WKBH
 Madison WHA
 Madison WIBA
 Manitowoc WOMT
 Milwaukee WISN
 Milwaukee WTMJ
 Poynette WIBU
 Racine WRJN
 Sheboygan WHBL
 Stevens Point WLBL
 Superior WBEBC

WYOMING
 Casper KDFN
 Sheridan KWYO

COLUMBIA BROADCASTING SYSTEM NETWORK STATIONS

Basic Network Stations	WORCWorcester	Northwestern Group
CKLWDetroit-Windsor	WOWOFort Wayne	KSCJSioux City
KFABOmaha-Lincoln	WPGAtlantic City	WECOMinneapolis
KMBCKansas City	WSBTSouth Bend	WNAXYankton
KMOXSt. Louis	WSMKDayton	WOCDavenport
KRNTDes Moines	WWVAWheeling	Canadian Group
WABCNew York	Hawaiian Service	CFRBToronto
WADCAkron	KGMBHonolulu	CKACMontreal
WBBMChicago	Southcentral Group	Southwestern Group
WCAOBaltimore	WALAMobile	KFHWichita
WCAUPhiladelphia	WBRCBirmingham	KGKOWichita Falls
WDRCHartford	WCOAPensacola	KLRALittle Rock
WEANProvidence	WDODChattanooga	KOMAOklahoma City
WFBMIndianapolis	WDSUNew Orleans	KRLDDallas
WFBLSyracuse	WGSTAtlanta	KTRHHouston
WGR- WKBWBuffalo	WLACNashville	KTSASan Antonio
WHASLouisville	WNOXKnoxville	KTULTulsa
WHKCleveland	WRECMemphis	KWKHShreveport
WJASPittsburgh	WSFAMontgomery	WACOWaco
WJSVWashington	Southeastern Group	WIBWTopeka
WKRCCincinnati	WBIGGreensboro	Mountain Group
WNACBoston	WBTCharlotte	KLZDenver
WOKOAlbany	WDBJRoanoke	KOHReno
WSPDToledo	WDNCDurham	KSLSalt Lake City
Basic Supplementary Group	WMBGRichmond	KVORColorado Springs
WBNSColumbus	WSJSWinston-Salem	Pacific Coast Group
WFEAManchester	WTOCSavannah	KFPYSpokane
WHECRochester	Florida Group	KFRCSan Francisco
WHPHarrisburg	WDAETampa	KBGSan Diego
WIBXUtica	WDBOOrlando	KHJLos Angeles
WICCBridgeport	WQAMMiami	KOINPortland
WKBNYoungstown	WMBRJacksonville	KOL-KVI ..Seattle-Tacoma
WLBZBangor		
WMASSpringfield		
WMBDPeoria		

NATIONAL BROADCASTING COMPANY NETWORK STATIONS

STATIONS TAKING THE BLUE SERVICE	WCKY.....Covington	WREN.....Lawrence
KDKA.....Pittsburgh	WENR-WLS.Chicago	WSYR.....Syracuse
KOIL.....Council Bluffs	WFIL.....Philadelphia	STATIONS TAKING THE RED SERVICE
KSO.....Des Moines	WGAR.....Cleveland	KSD.....St. Louis
KWK.....St. Louis	WHAM.....Rochester	KYW.....Philadelphia
WBAL.....Baltimore	WJR.....Detroit	WBEN.....Washington
WBZ.....Boston	WJZ.....New York	WCAE.....Pittsburgh
WBZA.....Springfield	WMAL.....Washington	
	WMT.....Cedar Rapids	

WCSH.....Portland	CRCT.....Toronto	Southwestern Group
WDAF.....Kansas City	Southeastern Group	KPRC.....Houston
WEAF.....New York	WFLA- WSUN.....Tampa	KTBS.....Shreveport
WEEL.....Boston	WIOD.....Miami	KTHS.....Hot Springs
WFBR.....Baltimore	WIS.....Columbia	KVOO.....Tulsa
WGY.....Schenectady	WJAX.....Jacksonville	WBAP.....Fort Worth
WHIO.....Dayton	WPTF.....Raleigh	WFAP.....Dallas
WHO.....Des Moines	WRVA.....Richmond	WKY.....Oklahoma City
WHAR.....Providence	WSOC.....Charlotte	WOAI.....San Antonio
WMAQ.....Chicago	WTAR.....Norfolk	Mountain Group
WOW.....Omaha	WTAM.....Cleveland	KDYL.....Salt Lake City
WRC.....Washington	WTIC.....Hartford	KOA.....Denver
WSAI.....Cincinnati	WWJ.....Detroit	Basic Pacific Coast Network
WTAG.....Worcester	ALTERNATE STATIONS AVAILABLE TO RED OR BLUE	KFI.....Los Angeles
WTAM.....Cleveland	WIRE.....Indianapolis	KGW.....Portland
WTIC.....Hartford	WLW.....Cincinnati	KHQ.....Spokane
WWJ.....Detroit	SUPPLEMENTARIES CARRYING RED OR BLUE SERVICE	KOMO.....Seattle
Canadian	CFCF.....Montreal	KPO.....San Francisco
South Central Group		Pacific Coast Supplementary
WAPI.....Birmingham		KFSD.....San Diego
WAVE.....Louisville		KTAR.....Phoenix
WJDX.....Jackson		North Mountain Group
WMC.....Memphis		KGHL.....Billings
WSB.....Atlanta		KGIR.....Butte
WSM.....Nashville		Special Hawaiian Service
WSMB.....New Orleans		KGU.....Honolulu
Northwestern Group		
KFYR.....Bismarck		
KSTP.....Minn.-St. Paul		
WDAY..... Fargo		
WEBC.....Duluth-Superior		
WIBA.....Madison		
WTMJ.....Milwaukee		

INDEPENDENT NETWORKS AND THEIR STATIONS

COLORADO RADIO NETWORK	WELLBattle Creek	KOMAOkla. City
KFEL-KVOD Denver	WDFDFlint	KRLDDallas
KGHFPueblo	WIBMJackson	KTATFort Worth
KVORColorado Springs	WJIMLansing	KTRHHouston
DON LEE BROADCASTING SYSTEM	WKZOKalamazoo	KTSASan Antonio
California Group	WOOD- WASHGrand Rapids	WACOWaco
KDBSanta Barbara	WXYZDetroit	WRRDallas
KERNBakersfield	MUTUAL BROADCASTING SYSTEM	Supplementary Stations
KFBKSacramento	WGNChicago	KFDMBeaumont
KFRCSan Francisco	WLWCincinnati	KGKOWichita Falls
KGBSan Diego	WORNewark	KGRSAmarillo
KHJLos Angeles	WXYZDetroit	KLRALittle Rock
KMJFresno	NEW ENGLAND NETWORK	KWKHShreveport
KWGStockton	WCSHPortland, Me.	WISCONSIN LEAGUE OF RADIO STATIONS
Northwestern Group	WEELBoston, Mass.	WCLOJanesville
KFPYSpokane	WJARProvidence, R. I.	WHBLSheboygan
KOINPortland	WTAGWorcester, Mass.	WHBYGreen Bay
KOLSeattle	WTICHartford, Conn.	WIBUPoyette
KVITacoma	N. CALIF. BROADCASTING SYSTEM	WKBHLa Crosse
Mountain Group	KJBSSan Francisco	WRJNRacine
KLZDenver	KQWSan Jose	WTAQEau Claire
KOHReno	SOUTHERN CALIFORNIA NETWORK	THE YANKEE NETWORK
KSLSalt Lake City	KFOXLong Beach	WAABBoston
MASON DIXON RADIO GROUP	KFWBLos Angeles, Cal.	WDRGHartford
WAZLHazelton, Pa.	KFXMSan Bernardino	WEANProvidence
WDELWilmington, Del.	KMPCBeverly Hills	WFEAManchester
WGLLancaster, Pa.	SOUTHWEST BROADCAST- ING SYSTEM	WICCBridgeport
WILMWilmington, Del.	Basic Network	WLBJBangor
WORKYork, Pa.	KNOWAustin	WLHLowell
MICHIGAN RADIO NETWORK		WMASSpringfield
WBCMBay City		WNACBoston

CANADIAN BROADCASTING STATIONS

(Arranged Alphabetically by Call Letters)

Call Letters	Kilo-cycles	Watts	Location	Call Letters	Kilo-cycles	Watts	Location
CFAC	930	100	Calgary, Alta.	CJRC	1390	100	Winnipeg, Man.
CFCF	600	400	Montreal, Que.	CJRM	540	1,000	Moose Jaw, Sask.
CFCH	930	100	North Bay, Ont.	CKAC	730	5,000	Montreal, Que.
CFCN	1030	10,000	Calgary, Alta.	CKCD	1010	100	Vancouver, B. C.
CFCO	1050	100	Chatham, Ont.	CKCH	1210	100	Hull, Que.
CFCT	1450	50	Victoria, B. C.	CKCK	1010	500	Regina, Sask.
CFCY	630	650	Charlottetown, P. E. I.	CKCL	580	100	Toronto, Ont.
CFJC	880	100	Kamloops, B. C.	CKCO	1010	100	Ottawa, Ont.
CFLC	930	100	Prescott, Ont.	CKCR	1510	100	Waterloo, Ont.
CFNB	550	1,000	Fredericton, N. B.	CKCV	1310	50	Quebec, Que.
CFPL	730	100	London, Ont.	CKCW	1370	100	Moncton, N. B.
CFQC	840	1,000	Saskatoon, Sask.	CKFC	1410	50	Vancouver, B. C.
CFRB	690	10,000	Toronto, Ont.	CKGB	1420	100	Timmins, Ont.
CFRC	1510	100	Kingston, Ont.	CKIC	1010	50	Wolfville, N. S.
CFRN	1260	100	Edmonton, Alta.	CKLW	1030	5,000	Windsor, Ont.
CHAB	1200	100	Moose Jaw, Sask.	CKMO	1410	100	Vancouver, B. C.
CHGS	1450	50	Summerside, P. E. I.	CKNC	1420	100	Toronto, Ont.
CHLP	1120	100	Montreal, Que.	CKOC	1120	1,000	Hamilton, Ont.
CHML	1010	50	Hamilton, Ont.	CKOV	630	100	Kelowna, B. C.
CHNS	930	1,000	Halifax, N. S.	CKPC	930	100	Brantford, Ont.
CHRC	580	100	Quebec, Que.	CKPR	930	100	Fort William, Ont.
CHSJ	1120	100	St. John, N. B.	CKTB	1200	100	St. Catharines, Ont.
CHWC	1010	500	Regina, Sask.	CKUA	580	500	Edmonton, Alta.
CHWK	780	100	Chilliwack, B. C.	CKWX	1010	100	Vancouver, B. C.
CJAT	910	250	Trail, B. C.	CKX	1120	100	Brandon, Man.
CJCA	730	1,000	Edmonton, Alta.	CKY	960	15,000	Winnipeg, Man.
CJCB	1240	1,000	Sydney, N. S.	CRCK	1050	1,000	Quebec, Que.
CJ CJ	690	100	Calgary, Alta.	CRCM	910	5,000	Montreal, Que.
CJ GX	630	500	Yorkton, Sask.	CRCO	880	1,000	Ottawa, Ont.
CJ JC	890	100	S. Ste. Marie, Ont.	CRCS	950	100	Chicoutimi, Que.
CJ KL	1310	100	Kirkland Lake, Ont.	CRCT	840	5,000	Toronto, Ont.
CJ OC	1230	100	Lethbridge, Alta.	CRCV	1100	500	Vancouver, B. C.
CJ OR	600	500	Vancouver, B. C.	CRCW	600	1,000	Windsor, Ont.

CANADIAN STATIONS BY LOCATION

Location	Call Letters	Kilo-cycles	Watts	Location	Call Letters	Kilo-cycles	Watts
Alberta				Moncton	CKCW		
Calgary	CFAC			St. John	CHSJ		
	CFCN			Nova Scotia			
	CJ CJ			Halifax	CHNS		
Edmonton	CFRN			Sydney	CJCB		
	CJ CA			Wolfville	CKIC		
	CKUA			Ontario			
Lethbridge	CJ OC			Brantford	CKPC		
British Columbia				Chatham	CFCO		
Chilliwack	CHWK			St. William	CKPR		
Kamloops	CFJC			Hamilton	CHML		
Kelowna	CKOV				CKOC		
Trail	CJ AT			Kingston	CFRC		
Vancouver	CJ OR			Kirkland Lake	CJ KL		
	CKCD			London	CFPL		
	CKCK			North Bay	CFCH		
	CKMO			Ottawa	CKCO		
	CKWX				CRCO		
Victoria	CRCV			Prescott	CFLC		
	CFCT			St. Catharines	CKTB		
Manitoba				Sault Ste. Marie	CJ JC		
Brandon	CKX			Timmins	CKGB		
Winnipeg	CJ RC			Toronto	CFRB		
	CKY				CKCL		
New Brunswick				Saskatoon	CFQC		
Fredericton	CFNB			Yorkton	CJ GX		

CANADIAN STATIONS BY FREQUENCY

Kilo-cycles	Call Letters	Location	Watts	Kilo-cycles	Call Letters	Location	Watts
540	CJRM	Moose Jaw, Sask.	1,000	1010	CHWC	Regina	500
550	CFNB	Fredericton	1,000	1010	CKCD	Vancouver	100
580	CHRC	Quebec	100	1010	CKCK	Regina	500
580	CKCL	Toronto	100	1010	CKCO	Ottawa, Ont.	100
580	CKUA	Edmonton	500	1010	CKIC	Wolfville	50
600	CFCF	Quebec	400	1010	CKWX	Vancouver	100
600	CJOR	Vancouver	500	1030	CFCN	Calgary	10,000
600	CRCW	Windsor	1,000	1030	CKLW	Windsor	5,000
630	CFCY	Charlottetown	650	1050	CFCO	Chatham	100
630	CJ GX	Yorkton	500	1050	CRCK	Quebec	1,000
630	CKOV	Kelowna	100	1100	CRCV	Vancouver	500
690	CFRB	Toronto	10,000	1120	CHLP	Montreal	100
690	CJ CJ	Calgary	100	1120	CHSJ	St. John	100
730	CFPL	London	100	1120	CKOC	Hamilton	1,000
730	CJ CA	Edmonton	1,000	1120	CKX	Brandon	100
730	CKAC	Montreal	5,000	1200	CHAB	Moose Jaw	100
780	CHWK	Chilliwack	100	1200	CKTB	St. Catharines	100
840	CFQC	Saskatoon	1,000	1210	CKCH	Hull	100
840	CRCT	Toronto	5,000	1230	CJ OC	Lethbridge	100
880	CFJC	Kamloops	100	1240	CJCB	Sydney	1,000
880	CRCO	Ottawa	1,000	1260	CFRN	Edmonton	100
890	CJ IC	Sault Ste. Marie	100	1310	CJ KL	Kirkland Lake	100
910	CJ AT	Trail	200	1310	CKCV	Quebec	50
910	CRCM	Montreal	5,000	1370	CKCW	Moncton	100
930	CFAC	Calgary	100	1390	CJ RC	Winnipeg	100
930	CFCH	North Bay	100	1410	CKFC	Vancouver	50
930	CFLC	Prescott	100	1410	CKMO	Vancouver	100
930	CHNS	Halifax	1,000	1420	CKGB	Timmins	100
930	CKPC	Brantford	100	1420	CKNC	Toronto	100
930	CKPR	Fort William	100	1450	CFCT	Victoria	50
930	CRCS	Chicoutimi	100	1450	CHGS	Summerside	50
960	CKY	Winnipeg	15,000	1510	CKCR	Waterloo	100
1010	CHML	Hamilton	50	1510	CFRC	Kingston	100

MEXICAN BROADCASTING STATIONS

(Arranged Alphabetically by Call Letters)

Call Letters	Kilo-cycles	Watts	Location	Call Letters	Kilo-cycles	Watts	Location
XEA	1060	125	Guadalajara	XEKL	920	500	Leon
XEAB	1210	7.5	Nuevo Laredo	XEL	1370	50	Saltillo
XEAE	980	250	Tijuana	XEMA	1080	50	Tampico
XEAF	1080	250	Nogales	XEMO	860	2,500	Tijuana
XEAI	1240	100	Mexico City	XEMZ	1210	30	Tijuana
XEAL	660	1,000	Mexico City	XEN	710	1,000	Mexico City
XEAO	560	250	Mexicali	XENT	1120	150,000	Nuevo Laredo
XEAW	950	10,000	Reynosa	XEOX	640	250	Saltillo
XEAX	1420	7	San Miguel Allende	XEP	820	500	Mixcoac
XEB	1030	10,000	Mexico City	XEPN	590	100,000	Piedras Negras
XEBC	760	5,000	Aguas Calientes	XES	970	250	Tampico
XECW	1310	10	Mexico City	XET	690	500	Monterrey
XED	1160	500	Guadalajara	XETB	1310	125	Torreon
XEE	1210	50	Durango	XETH	1210	100	Puebla
XEFB	1120	100	Monterrey	XETW	820	500	Mexico City
XEFC	1310	100	Merida	XETZ	850	500	Mexico City
XEFE	1370	100	Nuevo Laredo	XEU	980	250	Vera Cruz
XEFG	1100	250	Mexico City	XEW	890	50,000	Mexico City
XEFI	720	250	Chihuahua	XEWZ	1150	100	Mexico City
XEFJ	1210	100	Monterrey	XEX	1310	125	Monterrey
XEFO	940	5,000	Mexico City	XEY	1150	10	Merida
XEFV	1210	100	Cuidad Juarez	XEYZ	780	10,000	Mexico City
XEFW	1310	250	Tampico	XEZZ	1370	100	San Luiz Potosi
XEFZ	1370	100	Mexico City	XFA	1310	5	Aguas Calientes
XEH	1150	250	Monterrey	XFB	1270	250	Jolapa
XEI	1370	125	Morelia	XFC	810	350	Aguas Calientes
XEJ	1020	250	Cuidad Juarez	XFO	940	5,000	Mexico City
XEK	990	100	Mexico City	XFX	610	500	Mexico City

MEXICAN BROADCASTING STATIONS ARRANGED BY FREQUENCY

Kilo-cycles	Power Watts	Call Letters	Location	Kilo-cycles	Power Watts	Call Letters	Location
1420	7	XEAZ	San Miguel Allende	1080	50	XEMA	Tampico
1370	100	XEFE	Nuevo Laredo	1060	125	XEA	Guadalajara
1370	100	XEFZ	Mexico City	1030	10,000	XEB	Mexico City
1370	125	XEI	Morelia	1020	250	XEJ	Ciudad Juarez
1370	50	XEL	Saltillo	990	100	XEK	Mexico City
1370	100	XEZZ	San Luis Potosi	980	250	XEAE	Tijuana
1310	10	XECW	Mexico City	980	250	XEU	Vera Cruz
1310	100	XEFC	Merida	970	250	XES	Tampico
1310	250	XEFW	Tampico	950	10,000	XEAW	Reynosa
1310	125	XETB	Torreón	940	5,000	XEFO	Mexico City
1310	125	XEX	Monterrey	940	5,000	XFO	Mexico City
1310	5	XFA	Aguas Calientes	920	500	XEKL	Leon
1270	250	XFB	Jolapa	890	50,000	XEW	Mexico City
1240	100	XEAI	Mexico City	860	2,500	XEMO	Tijuana
1210	7.5	XEAB	Nuevo Laredo	850	500	XETZ	Mexico City
1210	50	XEE	Durango	820	500	XEP	Mixcoac
1210	100	XEFJ	Monterrey	820	500	XETW	Mexico City
1210	100	XEFV	Ciudad Juarez	810	350	XFC	Aguas Calientes
1210	30	XEMZ	Tijuana	780	10,000	XEYZ	Mexico City
1210	100	XETH	Puebla	760	5,000	XEBC	Aguas Calientes
1160	500	XED	Guadalajara	720	250	XEFI	Chihuahua
1150	250	XEH	Monterrey	710	1,000	XEN	Mexico City
1150	10	XEY	Merida	690	500	XET	Monterrey
1150	100	XEWZ	Mexico City	660	1,000	XEAL	Mexico City
1120	100	XEFB	Monterrey	640	250	XEOX	Saltillo
1120	150,000	XENT	Nuevo Laredo	610	500	XFX	Mexico City
1100	250	XEFG	Mexico City	590	100,000	XEPN	Piedras Negras
1080	250	XEAF	Nogales	560	250	XEAO	Mexicali

PRINCIPAL SHORT-WAVE STATIONS OF THE WORLD

Me- ters	Megs.	Call Letters	Location	Me- ters	Megs.	Call Letters	Location
10.22	29.35	PSH	Rio de Janeiro, Brazil	10.22	29.35	PSH	Rio de Janeiro, Brazil
10.25	29.27	LSK3	Hurlingham, Argentina	10.25	29.27	LSK3	Hurlingham, Argentina
10.29	29.16	DIQ	Königswusterhausen, Ger.	10.29	29.16	DIQ	Königswusterhausen, Ger.
10.30	29.13	LSL2	Hurlingham, Argentina	10.30	29.13	LSL2	Hurlingham, Argentina
10.33	29.04	ORK	Ruyssedele, Belgium	10.33	29.04	ORK	Ruyssedele, Belgium
10.35	28.98	LSX	Monte Grande, Argentina	10.35	28.98	LSX	Monte Grande, Argentina
10.41	28.80	KES	Bolinas, Calif.	10.41	28.80	KES	Bolinas, Calif.
10.41	28.80	PKD	Kootwijk, Holland	10.41	28.80	PKD	Kootwijk, Holland
10.43	28.76	YBG	Medan, Sumatra	10.43	28.76	YBG	Medan, Sumatra
10.55	28.44	WOK	Lawrenceville, N. J.	10.55	28.44	WOK	Lawrenceville, N. J.
10.67	28.10	WNB	Lawrenceville, N. J.	10.67	28.10	WNB	Lawrenceville, N. J.
10.77	27.85	GBP	Rugby, England	10.77	27.85	GBP	Rugby, England
11.72	25.60	CJRX	Winnipeg, Canada	11.72	25.60	CJRX	Winnipeg, Canada
11.79	25.43	DJO	Berlin, Germany	11.79	25.43	DJO	Berlin, Germany
11.85	25.31	DJP	Berlin, Germany	11.85	25.31	DJP	Berlin, Germany
11.87	25.25	FYA	Paris, France	11.87	25.25	FYA	Paris, France
11.94	25.13	FTA	St. Assise, France	11.94	25.13	FTA	St. Assise, France
11.95	25.10	KKQ	Bolinas, Calif.	11.95	25.10	KKQ	Bolinas, Calif.
12.15	24.69	GBS	Rugby, England	12.15	24.69	GBS	Rugby, England
12.29	24.41	GBU	Rugby, England	12.29	24.41	GBU	Rugby, England
12.40	24.20	CT1GO	Paredo, Portugal	12.40	24.20	CT1GO	Paredo, Portugal
12.78	23.47	GBC	Rugby, England	12.78	23.47	GBC	Rugby, England
12.84	23.36	WOO	Ocean Gate, N. J.	12.84	23.36	WOO	Ocean Gate, N. J.
13.07	22.94	VP1A	Suva, Fiji Islands	13.07	22.94	VP1A	Suva, Fiji Islands
13.39	22.40	WMA	Lawrenceville, N. J.	13.39	22.40	WMA	Lawrenceville, N. J.
13.61	22.04	JYK	Kemikawa-Cho, Chibaken, Japan	13.61	22.04	JYK	Kemikawa-Cho, Chibaken, Japan
13.93	21.55	W8XK	Pittsburgh, Pa.	13.93	21.55	W8XK	Pittsburgh, Pa.
13.97	21.47	GSH	Daventry, England	13.97	21.47	GSH	Daventry, England
13.99	21.44	GBA	Rugby, England	13.99	21.44	GBA	Rugby, England
14.40	20.78	GBW	Rugby, England	14.40	20.78	GBW	Rugby, England
14.47	20.73	WMF	Lawrenceville, N. J.	14.47	20.73	WMF	Lawrenceville, N. J.
14.48	20.71	YNA	Managua, Nicaragua	14.48	20.71	YNA	Managua, Nicaragua
14.48	20.71	TGF	Guatemala City, Guat.	14.48	20.71	TGF	Guatemala City, Guat.
14.48	20.71	HPF	Panama City, Pan.	14.48	20.71	HPF	Panama City, Pan.
14.48	20.71	TIR	Cartago, Costa Rica	14.48	20.71	TIR	Cartago, Costa Rica
14.50	20.69	LSM2	Hurlingham, Argentina	14.50	20.69	LSM2	Hurlingham, Argentina
14.59	20.56	WMN	Lawrenceville, N. J.	14.59	20.56	WMN	Lawrenceville, N. J.
14.72	20.38	GAA	Rugby, England	14.72	20.38	GAA	Rugby, England
15.05	19.92	WNC	Hialeah, Florida	15.05	19.92	WNC	Hialeah, Florida
15.22	19.71	PCJ	Eindhoven, Holland	15.22	19.71	PCJ	Eindhoven, Holland
15.24	19.68	FYA	Paris, France	15.24	19.68	FYA	Paris, France
15.25	19.67	W1XAL	Boston, Mass.	15.25	19.67	W1XAL	Boston, Mass.
15.26	19.66	GSI	Daventry, England	15.26	19.66	GSI	Daventry, England
15.28	19.63	DJQ	Berlin, Germany	15.28	19.63	DJQ	Berlin, Germany
15.34	19.56	DJR	Berlin, Germany	15.34	19.56	DJR	Berlin, Germany
15.35	19.53	KWU	Dixon, Calif.	15.35	19.53	KWU	Dixon, Calif.
15.37	19.52	HAS3	Budapest, Hungary	15.37	19.52	HAS3	Budapest, Hungary
15.81	18.98	LSL	Hurlingham, Argentina	15.81	18.98	LSL	Hurlingham, Argentina
15.93	18.33	PLE	Bandoeang, Java	15.93	18.33	PLE	Bandoeang, Java
16.06	18.68	OCI	Lima, Peru	16.06	18.68	OCI	Lima, Peru
16.11	18.62	GAU	Rugby, England	16.11	18.62	GAU	Rugby, England
16.27	18.44	WOG	Ocean Gate, N. J.	16.27	18.44	WOG	Ocean Gate, N. J.
16.27	18.44	WLK	Lawrenceville, N. J.	16.27	18.44	WLK	Lawrenceville, N. J.
16.35	18.35	FZS	Saigon, Indo-China	16.35	18.35	FZS	Saigon, Indo-China
16.39	18.30	YVR	Maracay, Venezuela	16.39	18.30	YVR	Maracay, Venezuela
16.86	17.79	GSG	Daventry, England	16.86	17.79	GSG	Daventry, England
16.87	17.78	W3XAL	Boundbrook, N. J.	16.87	17.78	W3XAL	Boundbrook, N. J.
16.87	17.78	PHI	Huizen, Holland	16.87	17.78	PHI	Huizen, Holland
16.91	17.74	HSP	Bangkok, Siam	16.91	17.74	HSP	Bangkok, Siam
17.08	17.56	GBC	Rugby, England	17.08	17.56	GBC	Rugby, England
17.12	17.52	DFB	Nauen, Germany	17.12	17.52	DFB	Nauen, Germany
17.12	17.52	WOO	Ocean Gate, N. J.	17.12	17.52	WOO	Ocean Gate, N. J.
17.31	17.33	W3XL	Bound Brook, N. J.	17.31	17.33	W3XL	Bound Brook, N. J.
17.76	16.89	IAC	Piza, Italy	17.76	16.89	IAC	Piza, Italy
17.76	16.89	DJE	Berlin, Germany	17.76	16.89	DJE	Berlin, Germany
5.98	50.17	XECW	Mexico City, Mexico	5.98	50.17	XECW	Mexico City, Mexico
5.99	50.08	XEBT	Mexico City, Mexico	5.99	50.08	XEBT	Mexico City, Mexico
6.03	49.75	VE9CA	Calgary, Alberta, Can.	6.03	49.75	VE9CA	Calgary, Alberta, Can.
6.03	49.75	HP5B	Panama City, Panama	6.03	49.75	HP5B	Panama City, Panama
6.04	49.67	W1XAL	Boston, Mass.	6.04	49.67	W1XAL	Boston, Mass.
6.04	49.65	HJ1ABG	Barranquilla, Colombia	6.04	49.65	HJ1ABG	Barranquilla, Colombia
6.04	49.63	HJ3ABI	Bogota, Colombia	6.04	49.63	HJ3ABI	Bogota, Colombia
6.07	49.42	VE9CS	Vancouver, B. C., Can.	6.07	49.42	VE9CS	Vancouver, B. C., Can.
6.07	49.41	OER2	Vienna, Austria	6.07	49.41	OER2	Vienna, Austria
6.07	49.41	ZHJ	Penang, Malaya	6.07	49.41	ZHJ	Penang, Malaya
6.08	49.35	DJM	Berlin, Germany	6.08	49.35	DJM	Berlin, Germany
6.08	49.34	CP5	Lapaz, Bolivia	6.08	49.34	CP5	Lapaz, Bolivia
6.10	49.14	HJ4ABB	Manizales, Colombia	6.10	49.14	HJ4ABB	Manizales, Colombia
6.11	49.10	VUC	Calcutta, India	6.11	49.10	VUC	Calcutta, India
6.11	49.10	GSL	Daventry, England	6.11	49.10	GSL	Daventry, England
6.12	49.00	JB	Johannesburg, So. Africa	6.12	49.00	JB	Johannesburg, So. Africa
6.13	48.94	LKJ1	Jeløy, Norway	6.13	48.94	LKJ1	Jeløy, Norway
6.15	48.78	CSL	Lisbon, Portugal	6.15	48.78	CSL	Lisbon, Portugal
6.15	48.74	CO9GC	Santiago, Cuba	6.15	48.74	CO9GC	Santiago, Cuba
6.18	48.50	H1IA	Santiago, Cuba	6.18	48.50	H1IA	Santiago, Cuba
6.20	48.40	CT1GO	Paredo, Portugal	6.20	48.40	CT1GO	Paredo, Portugal
6.25	48.00	OAX4B	Lima, Peru	6.25	48.00	OAX4B	Lima, Peru
6.37	47.06	YV4RC	Caracas, Venezuela	6.37	47.06	YV4RC	Caracas, Venezuela
6.42	46.70	VE9AS	Fredericton, N. B., Can.	6.42	46.70	VE9AS	Fredericton, N. B., Can.
6.49	46.22	HJ5ABD	Manizales, Colombia	6.49	46.22	HJ5ABD	Manizales, Colombia
6.52	46.01	YV6RV	Valencia, Venezuela	6.52	46.01	YV6RV	Valencia, Venezuela
6.61	45.39	H14D	Santo Domingo, D. R.	6.61	45.39	H14D	Santo Domingo, D. R.
6.61	45.38	RW72	Moscow, Russia	6.61	45.38	RW72	Moscow, Russia
6.66	45.05	TIEP	San Jose, Costa Rica	6.66	45.05	TIEP	San Jose, Costa Rica
6.75	44.41	WOA	Lawrenceville, N. J.	6.75	44.41	WOA	Lawrenceville, N. J.
6.80	44.12	HIH	San Pedro de Macoris, D. R.	6.80	44.12	HIH	San Pedro de Macoris, D. R.
6.86	43.70	KEL	Bolinas, California	6.86	43.70	KEL	Bolinas, California
6.90	43.45	GDS	Rugby, England	6.90	43.45	GDS	Rugby, England
7.03	42.67	HRP1	San Pedro Sula, Honduras	7.03	42.67	HRP1	San Pedro Sula, Honduras
7.09	42.30	HKE	Bogota, Colombia	7.09	42.30	HKE	Bogota, Colombia
7.31	41.04	HJ1ABD	Cartagena, Colombia	7.31	41.04	HJ1ABD	Cartagena, Colombia
7.38	40.65	XECR	Mexico City, Mexico	7.38	40.65	XECR	Mexico City, Mexico
7.71	38.89	KEE	Bolinas, California	7.71	38.89	KEE	Bolinas, California
7.86	38.17	H6ZJSB	Guayaquil, Ecuador	7.86	38.17	H6ZJSB	Guayaquil, Ecuador
8.38	35.80	IAC	Piza, Italy	8.38	35.80	IAC	Piza, Italy
8.56	35.05	WOO	Ocean Gate, N. J.	8.56	35.05	WOO	Ocean Gate, N. J.
8.68	34.56	GBC	Rugby, England	8.68	34.56	GBC	Rugby, England
8.73	34.36	GCI	Rugby, England	8.73	34.36	GCI	Rugby, England
8.76	34.25	CCQ	Rugby, England	8.76	34.25	CCQ	Rugby, England
9.02	33.26	GCS	Rugby, England	9.02	33.26	GCS	Rugby, England
9.12	32.88	HAT4	Budapest, Hungary	9.12	32.88	HAT4	Budapest, Hungary
9.17	32.72	WNA	Lawrenceville, N. J.	9.17	32.72	WNA	Lawrenceville, N. J.
9.28	32.33	GCB	Rugby, England	9.28	32.33	GCB	Rugby, England
9.33	32.15	CJA2	Drummondville, Canada	9.33	32.15	CJA2	Drummondville, Canada
9.43	31.80	COH	Havana, Cuba	9.43	31.80	COH	Havana, Cuba
9.54	31.45	LKJ1	Jeløy, Norway	9.54	31.45	LKJ1	Jeløy, Norway
9.56	31.36	VUB	Bombay, India	9.56	31.36	VUB	Bombay, India
9.59	31.28	HP5J	Panama City, Panama	9.59	31.28	HP5J	Panama City, Panama
9.59	31.28	VK2ME	Sydney, Australia	9.59	31.28	VK2ME	Sydney, Australia
9.63	31.13	I2RO	Rome, Italy	9.63	31.13	I2RO	Rome, Italy
9.71	30.89	GCA	Rugby, England	9.71	30.89	GCA	Rugby, England
9.75	30.77	WOF	Lawrenceville, N. J.	9.75	30.77	WOF	Lawrenceville, N. J.
9.76	30.74	VLJ-VLZ2	Sydney, Australia	9.76	30.74	VLJ-VLZ2	Sydney, Australia
9.79	30.64	GCW	Rugby, England	9.79	30.64	GCW	Rugby, England
9.80	30.61	LSE	Monte Grande, Argentina	9.80	30.61	LSE	Monte Grande, Argentina
9.84	30.49	JYS	Kemikawa-Cho, Chibaken, Japan	9.84	30.49	JYS	Kemikawa-Cho, Chibaken, Japan
9.87	30.40	WON	Lawrenceville, N. J.	9.87	30.40	WON	Lawrenceville, N. J.
9.89	30.33	LSN	Hurlingham, Argentina	9.89	30.33	LSN	Hurlingham, Argentina
9.95	30.15	GPU	Rugby, England	9.95	30.15	GPU	Rugby, England

MEXICAN STATIONS BY LOCATION

Location

Meters	Call Letters	Location
17.81	16.84	PCV Kootwijk, Holland
18.04	16.63	GAB Rugby, England
18.11	16.56	LSY3 Monte Grande, Argentina
18.13	16.54	PMC Bandoeng, Java
18.20	16.48	GAW Rugby, England
18.25	16.43	FTO St. Assise, France
18.31	16.38	GAS Rugby, England
18.34	16.36	WLA Lawrenceville, N. J.
18.51	16.21	FZR3 Saigon, Indo-China
18.90	15.88	FTK St. Assise, France
18.97	15.81	GAQ Rugby, England
19.04	15.76	JYT Kemikawa-Cho, Chibaken, Japan
19.16	15.66	GAP Rugby, England
19.16	15.66	JVE Nazaki, Japan
19.20	15.62	JVF Nazaki, Japan
19.22	15.60	WKF Lawrenceville, N. J.
19.35	15.50	FTM St. Assise, France
19.38	15.48	WOP Ocean Gate, N. J.
19.46	15.41	KWO Dixon, Calif.
19.56	15.33	WZXAD Schenectady, N. Y.
19.60	15.31	LSF Monte Grande, Argentina
19.65	15.27	LSN5 Hurlingham, Argentina
19.65	15.27	WZXE Wayne, N. J.
19.68	15.24 Pontoise, France
19.72	15.21	W8XK Pittsburgh, Pa.
19.73	15.20	DJB Berlin, Germany
19.82	15.14	GSF Daventry, England
19.82	15.14	WKN Lawrenceville, N. J.
19.84	15.12	HVJ Vatican City
19.90	15.08	LSG Monte Grande, Argentina
19.90	15.09	RKI Moscow, Russia
20.70	14.49	LSY Monte Grande, Argentina
20.03	14.98	KAY Manila, P. I.
20.06	14.95	HJB Bogota, Colombia
20.54	14.60	JVH Nazaki, Japan
20.64	14.53	HBJ Geneva, Switzerland
21.02	14.27	LSN6 Hurlingham, Argentina
21.06	14.25	WKA Lawrenceville, N. J.
21.42	14.01	WKK Lawrenceville, N. J.
21.53	13.93	GSJ Daventry, England
22.09	13.58	GBB Rugby, England
22.36	13.41	G CJ Rugby, England
22.48	13.34	YVQ Maraquay, Venezuela
23.39	12.83	CNR Rabat, Morocco
23.45	12.79	IAC Piza, Italy
25.00	12.00	RNE Moscow, Russia
25.02	11.99	FZS2 Saigon, Indo-China
25.27	11.87	W8XK Pittsburgh, Pa.
25.29	11.86	GSE Daventry, England
25.36	11.83	W2YE Wayne, N. J.
25.40	11.81	I2R J Rome, Italy
25.45	11.79	W1XAL Boston, Mass.
25.51	11.76	DJD Berlin, Germany
25.53	11.75	CGD Daventry, England
25.63	11.70 Pontoise, France
25.68	11.68	KIO Kahuku, Hawaii
27.93	10.74	Jv..l Nazaki, Japan
28.14	10.66	JVN Nazaki, Japan
28.51	10.52	VLK Sydney, Australia
28.79	10.42	XGW Shanghai, China
28.80	10.41	YBG Medan, Sumatra
29.04	10.33	ORK Ruyssedele, Belgium
29.25	10.25	PMN Bandoeng, Java
29.59	10.14	OPM Leopoldville, Congo
29.83	10.05	SUV Abou-Zabal, Egypt
29.84	10.05	ZFB Hamilton, Bermuda
30.03	9.99	KAZ Manila, P. I.
30.43	9.86	EAQ Madrid, Spain
30.49	9.84	JYS Kemikawa-Cho, Chibaken, Japan
30.52	9.83	IRM Rome, Italy
31.25	9.60	CTIAA Lisbon, Portugal

Meters	Call Letters	Location
31.27	9.59	HBL Geneva, Switzerland
31.28	9.59	W3XAU Philadelphia, Pa.
31.28	9.58	VK2ME Sydney, Australia
31.32	9.58	GSC Daventry, England
31.32	9.58	VK3LR Melbourne, Australia
31.36	9.57	W1XK Springfield, Mass.
31.38	9.56	DJA Berlin, Germany
31.40	9.54	LCL Jeloy, Norway
31.45	9.54	DJN Berlin, Germany
31.48	9.53	W2XAF Schenectady, N. Y.
31.55	9.51	VK3ME Melbourne, Australia
31.55	9.51	GSB Daventry, England
31.58	9.50	PRF5 Rio de Janeiro
31.86	9.42	PLV Bandoeng, Java
33.29	9.01	KEJ Bolinas, Calif.
33.44	8.97	VWY Poona, India
34.19	8.77	PNI Makassar, Celebes, D.E.I.
37.33	8.03	CNR Rabat, Morocco
38.07	7.88	JYR Kemikawa-Cho, Chibaken, Japan
38.47	7.79	HBP Geneva, Switzerland
39.89	7.52	KKH Kahuku, Hawaii
39.95	7.51	JVP Nazaki, Japan
40.16	7.47	JVQ Nazaki, Japan
40.55	7.40	HJ3ABD Bogota, Colombia
41.60	7.21	HJ4ABB Manizales, Colombia
42.86	7.00	HJ5ABE Cali, Colombia
44.44	6.75	JVT Nazaki, Japan
45.00	6.66	HC2RL Guayaquil, Ecuador
45.11	6.65	IAC Piza, Italy
45.31	6.62	PRADO Rio Bamba, Ecuador
45.38	6.61	RW72 Moscow, Russia
45.95	6.53	HIL Santo Domingo
46.23	6.49	HJ5ABD Cali, Colombia
46.53	6.45	HJ1ABB Barranquilla, Colombia
46.69	6.43	W3XL Boundbrook, N. J.
47.50	6.32	HIZ Santo Domingo
48.00	6.25	HJ3ABF Periera, Colombia
48.58	6.17	HJ2ABA Tunja, Colombia
48.78	6.15	YV3RC Caracas, Venezuela
48.85	6.14	CJRO Winnipeg, Canada
48.86	6.14	W8XK Pittsburgh, Pa.
48.92	6.13	ZGE Kuala Lumpur, Federated Malay States
49.02	6.12	YDA Bandoeng, Java
49.02	6.12	W2XE New York, N. Y.
49.05	6.12	HJ1ABE Cartagena, Colombia
49.08	6.11	YV2RC Caracas, Venezuela
49.18	6.10	W3XAL Boundbrook, N. J.
49.18	6.10	W9XF Chicago, Ill.
49.26	6.09	VE9GW Bowmanville, Ontario
49.26	6.09	VE9BJ St. John, New Bruns.
49.34	6.08	CP5 La Paz, Bolivia
49.34	6.08	W9XAA Chicago, Ill.
49.42	6.07	YE9CS Vancouver, British Col.
49.50	6.06	OXY Skamleboak, Denmark
49.50	6.06	VQ7LO Nairobi, Kenya Col., Afr.
49.50	6.06	W3XAU Philadelphia, Pa.
49.50	6.06	W8XAL Cincinnati, Ohio
49.83	6.02	DJC Berlin, Germany
49.83	6.02	CQN Macao, China
49.90	6.01	ZHI Singapore, Malaya
49.92	6.00	XEBT Mexico City, Mexico
49.92	6.01	COC Havana, Cuba
50.00	6.00	RV59 Moscow, Russia
50.25	5.97	HJ3ABH Bogota, Colombia
50.27	5.97	HVJ Vatican City
50.42	5.95	HJ4ABE Medellin, Colombia
50.50	5.95	TGX Guatemala City, Guat.
69.44	4.32	GDB Rugby, England
73.00	4.11	HCJB Quito, Ecuador
84.67	3.55	CR7AA Mozambique, E. Africa
85.96	3.49	PK1WV Bandoeng, Java

HELPFUL SUGGESTIONS FOR THE TUNING OF SHORT-WAVE SETS

TO TUNE short waves successfully, set owners must learn: (1) Tuning dials must be turned very slowly and patiently. (2) Short-wave stations are not on the air twenty-four hours a day, or even eighteen in most cases. (3) The best time to listen depends not alone on whether the station is broadcasting, but its frequency, the time of day and the season of the year. Some frequencies are best heard during daylight, some night; these also vary with the season.

As a general rule, best short-wave reception will be had between the hours of 5 a. m. and 12 midnight. Likewise, when there is daylight between the station and the point of reception, best results are more regularly observed on frequencies from 21 to 15 megacycles (21,000 to 15,000 kilocycles, or from 13 to 20 meters). When night at the transmitter and day at the receiving point, the 15 to 8.5 megacycle (20 to 35 meter) band gives best results, and when night at transmitter and receiver and between, frequencies below 8.5 megacycles (over 35 meters) afford maximum signals.

Due to a vagary of short-wave transmission known as the "skip distance," powerful stations less than five hundred miles distant may be barely audible, if that, while foreign stations having less power may pound in strongly.

Despite the fact that radio manufacturers are as careful as possible in the calibration or marking of their dials, the dial reading, owing to slight differences in otherwise identical sets, may vary several points from a true reading. An accurate record of dial readings, together with the correct megacycles or meters of known stations, should be kept by every serious short-wave listener. The variance from accuracy thus can be allowed for in seeking to locate a station which never has been heard before but whose frequency is known.

Page 132 will be found especially useful for the recording of dial readings against the true frequencies of the stations you receive.

It may be convenient for you also to know the time difference between Greenwich Meridian Time (known as G.M.T., and used in England and on the Continent) and your local time. G.M.T. is

four hours *ahead* of Eastern Daylight, five hours *ahead* of Eastern Standard or Central Daylight, six hours *ahead* of Central Standard, seven hours *ahead* of Mountain, and eight hours *ahead* of Pacific time.

G.M.T. is also generally quoted in terms of the twenty-four hour clock dial system. For example, an announcer may say that it is "23:30 o'clock G. M. T." This would be 6:30 p. m. Eastern Standard time.

It is *very* important that you employ a good, properly erected doublet type antenna in order to achieve maximum success. *Do not neglect this vital point.*

Advance programs of leading foreign short-wave stations are published weekly in the RADIO GUIDE. Many of these broadcasts are well worth hearing.

Although no attempt has been made to list herein the thousands of airplane, police, ship and amateur transmitters, the frequencies where these may be heard are as follows. Each figure represents the center of an assigned band. Transmitters of each class will be found slightly above and below each megacycle figure given:

AIRPLANES: 5.7 and 3.46 meg., POLICE: 2.46 and 1.64 meg., SHIPS: 12.82, 8.51 and 4.25 meg., AMATEURS: 14.21, 3.98 and 1.87 meg.

REMEMBER—that one thousand kilocycles equal one megacycle. Thus 5,700 kilocycles equal 5.7 megacycles. Easy? Just substitute a period for a comma, or vice versa. Kilocycles frequency may be translated to meters wave-length by dividing the number of kilocycles into 300,000. This also works conversely. Thus 5,700 kc. equal 52.63 meters. Or, reversing the process, 50 meters equal 6,000 kilocycles.

For the avid listener, publications of short-wave clubs are recommended. The *Globe Circler* is the official and comprehensive monthly medium of the International DXers Alliance, address: Bloomington, Ill., and *Short Wave Radio Reception News* is the compact fortnightly bulletin of the Chicago Short Wave Radio Club, address: P. O. Box 240, Chicago, Ill.

SHORT-WAVE STATIONS RECEIVED

Date Time Call Location Frequency Dial

MY FAVORITE EVENING PROGRAMS OF THE WEEK

Hour	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6	00						
	15						
	30						
	45						
7	00						
	15						
	30						
	45						
8	00						
	15						
	30						
	45						
9	00						
	15						
	30						
	45						

Index to MIKErosopes

Albani, Countess	4	Hill, Edwin C.	40	Payne, Virginia	76
Allen, Fred	6	Himber, Richard	42	Penner, Joe	78
Allen, Gracie	8	Horlick, Harry	44	Raffetto, Michael	80
Allenby, Peggy	10	Howard, Shiriey	46	Ray, Leah	82
Barthell, Betty	12	King, Wayne	48	Reese, Edward	84
Benny, Jack	14	Kirbery, Ralph	50	Richt, Irene	86
Bernie, Ben	16	Lane, Rosemary	52	Richman, Harry	88
Boswell, Connie	18	Lang, Jeanie	54	Ronson, Adele	90
Cantor, Eddie	20	Langford, Frances	56	Roxy (Rothafel)	92
Carter, Boake	22	Leaf, Ann	58	Shutta, Ethel	94
Crosby, Bing	24	Little, Little Jack	60	Simmons, Robert	96
Downey, Morton	26	Livingstone, Mary	62	Smith, Kate	98
Dragonette, Jessica	28	Lopez, Vincent	64	Tibbett, Lawrence	100
Etting, Ruth	30	Melton, James	66	Vallee, Rudy	102
Froman, Jane	32	Munn, Frank	68	Winninger, Charles	104
Hall, Wendell	34	Nelson, Ozzie	70	Wons, Tony	106
Hanshaw, Annette	36	Niesen, Gertrude	72		
Heller, Little Jackie	38	Page, Dorothy	74		

Index to Log Section

A		H		N	
Airplane frequencies	129	Helpful Suggestions for the Tuning of Short-Wave Sets	129	National Broadcasting Company network stations	122
Alaskan broadcasting stations	112	Hours to Tune Short-Wave stations	129	Network stations lists	122-123
Amateur frequencies	129	I		P	
B		Independent network stations		Police frequencies	
Broadcasting stations of—				Principal Short-Wave station of the World	
Canada	124-125			127-128	
Mexico	125-126	K		S	
United States	108-121	Kilocycles to megacycles, conversion of		Short-Wave Stations, Principal of the World	
World, principal short-wave	127			Short-Wave Sets, Helpful Suggestions for Tuning of	
C		L		Ship frequencies	
Call Letters of—		Location of—		T	
Canadian stations	124	Canadian stations		Tuning of Short-Wave Sets, Helpful Suggestions for	
Mexican stations	125	Mexican stations		129	
Short-Wave stations	127	Short-Wave stations		127	
U. S. stations	108	U. S. stations		119	
Canadian broadcasting stations by—		M		U	
call letters	124	Megacycles to kilocycles, conversion of		United States, Broadcasting stations of the	
frequency	125			108-121	
location	124	Member stations of—		by call letters	
Columbia Broadcasting System network stations	122	CBS network		112	
F		NBC network		119	
Frequencies of—		Independent networks		W	
Canadian stations	125	Meters to kilocycles, conversion of		Wave-Lengths of—	
Mexican stations	126			Canadian stations	
Short-Wave stations	127	Mexican broadcasting stations by—		124-125	
U. S. stations	112	call letters		125	
G		frequency		126	
Greenwich Meridian Time relation to EST, CST, MST and PST	129	location		126	
				Mexican stations	
				125-126	
				Short-Wave stations	
				127-128	
				U. S. stations	
				108-121	

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

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