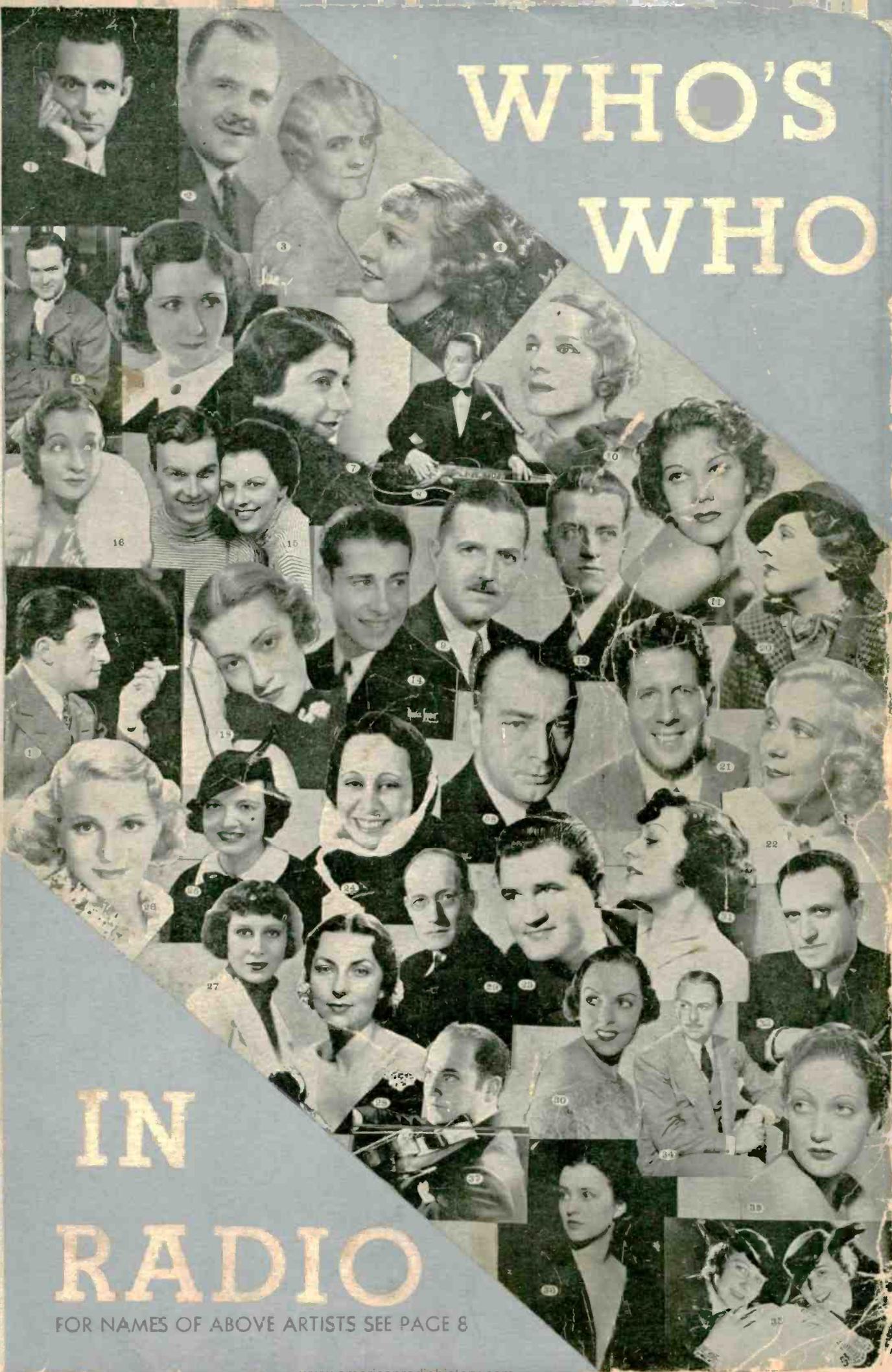


WHO'S WHO



IN RADIO

FOR NAMES OF ABOVE ARTISTS SEE PAGE 8

WHO'S WHO IN RADIO

A REVIEW
of
AMERICAN
BROADCASTING
PERSONALITIES



January -- 1936

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11-17 East 45th Street, New York City, N. Y.

Bert Mills, Advertising Mgr. T. W. Richardson, Editor

WHO'S WHO IN RADIO

- Is a most valuable and comprehensive REFERENCE BOOK of radio artists.
- *It contains authentic Radio information about Artists, Radio Executives, Directors, Orchestra Leaders, Managers, Musical Arrangers, Writers, Publicity Directors and in fact every personality division of American Broadcasting.*
- It will constantly be referred to by:
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CASTING DIRECTORS
RADIO TECHNICIANS
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WHO'S WHO IN RADIO

Is the Best Radio Advertising Medium in America

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- ETHEL MERMAN**—Star of Broadway Production 'Anything Goes', and star of Sam Goldwyn Picture 'Strike Me Pink'. Star of 'Rhythm of Eight'—CBS Network.
- FRANK FAY**—Star of Stage and Screen.
- FRANCES MADDUX**—Now at Savoy Plaza Hotel, New York City. Featured on 'Roadway to Romance'—CBS Network. Also appearing Broadway Production 'There's Wisdom in Women'. Liberty Recording Artist.
- TITO CORAL**—Recently featured with Mae West in 'Goin to Town' and Fox Film Corporation pictures. Appeared in Ziegfeld and Shubert productions, Columbia Broadcasting System. Victor and Columbia Recording Artist.
- JERRY MANN**—Star of 'Manhattan Merry Go Round' NBC Network.
- JACKIE KELK**—Now appearing in Sam Harris musical 'Jubilee'. Featured in motion pictures 'Born to be Bad' and 'Good Bye Again'. Appeared on radio programs with Eddie Cantor, Ethel Merman, Lou Holtz, Burns & Allen, Bert Lahr, Fannie Brice.
- MARK PLANT**—Now appearing in Sam Harris musical 'Jubilee.'
- MITZI MAYFAIR**—Featured in Ziegfeld and other Broadway productions. Now featured Waldorf Astoria.
- LILA CARMEN**—Singing Star of Earl Carroll's 'Sketch Book.'
- CHARLES KEMPER**—Late feature of 'Life Begins at 8:40.' Headlined major vaudeville houses. Now appearing in 'Hollywood Revels.'
- PHYLLIS CLARE**—British-Gaumont Picture star.
- BRANDT & FOWLER**—Just finished engagement The Riviera; now appearing House of Morgan.
- ELISHA COOK, JR.**—Juvenile star of 'Ah Wilderness,' featured in other Broadway productions. Now appearing in Theatre Guild production 'End of Summer'.
- BUDDY WAGNER'S ORCHESTRA**—Appeared Stork Club, New York, Aux Vignes de France Club, New York, also appeared Florida and Nassau, Bahama Islands.
- LEON JANNEY**—Star of stage, screen and radio.
- CHARLEY SHERMAN**—Writer of Earl Carroll's 'Sketch Book.'
- ACTMAN & LOESSER**—Song and Script Writers. Writers of Tom Weatherly's 'Illustrators Show.'

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Good publicity must be good for the editor's purposes as well as for the artist or the sponsor. Then it works miracles.

The better the artist, the better the program . . . the more useful is the publicity man who has:

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When publicity projects character—the artist's or the program's—it is gainful. Any other kind falls short. The characterful kind is convincing, remembered, quoted. Try it.

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Henry Barbour



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JESSICA DRAGONETTE

Charming Star of the
CITIES SERVICE PROGRAM

over the W.E.A.F. network

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"N.T.G." holding a final conference with Mr. and Mrs. Jack Dempsey just before the famous couple appeared as guest stars on his BROMO SELTZER program over the NBC-WEAF network

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A national figure and student of human nature who has assisted countless girls to fame and success.

A Sailor—Aviator—Auto Racer—Boxer—and genius of Poetry. Never an actor but one who has played the world's finest theatres and produced shows in London, Rio de Janeiro and Buenos Aires.



NILS THOR
GRANLUND

1 West 67th St.
New York City





Dorothy Lamour

Like the seductive enchantress of ancient legend who entranced listeners with her fascinating song, Dorothy Lamour is possessed of a melodious, haunting voice and a warm, exotic loveliness. She is a new and intriguing personality with an undeniable gift for projecting her irresistible charm over the microphone. Like other radio pioneers such as Rudy Vallee, Bing Crosby and Kate Smith, Dorothy contributes to radio a new and subtle quality—glamour unseen, but heard and imagined through her singing. She is heard regularly over the NBC-WJZ Network.

Personal Representative: MORTON MILMAN

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Conductor



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Among his innumerable outstanding programs may be mentioned: "The Studebaker Program"; "The Williams-Oil-O-Matic Program"; "Iso-Vis"; "The Northerners"; "The Civic Concert Service"; "Armour," etc. Conducted "The Hoover Program" for one and a half years without interruption.

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N.B.C. ARTISTS BUREAU
Merchandise Mart, Chicago

Radio's Princess of the Console



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Foremost
Playhouses

Creator of
Original
Organ
Programs

Betty Gould

STAFF ORGANIST HEARD OVER STATION
WMCA FOR THE PAST THREE YEARS

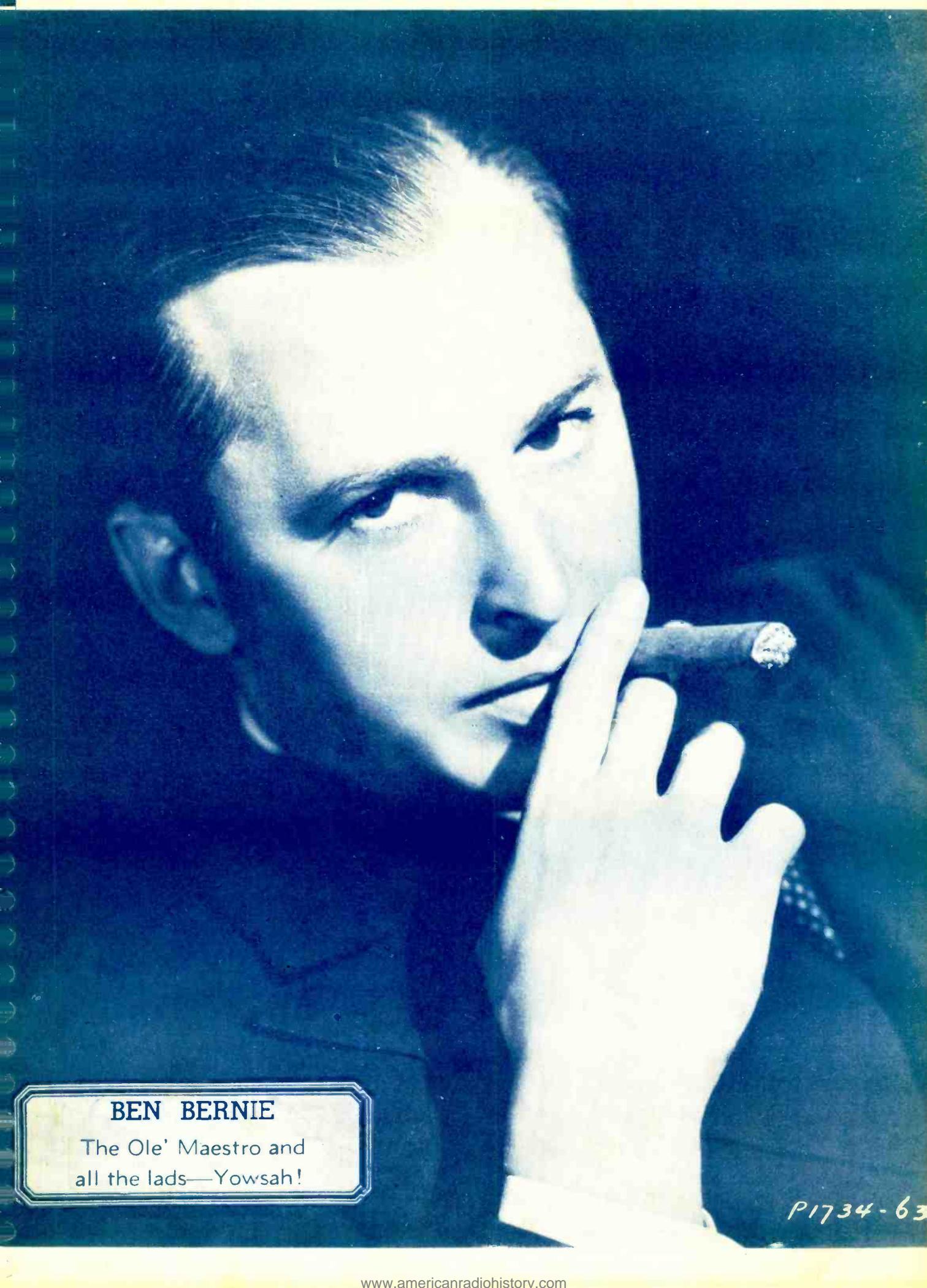
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The Ole' Maestro and
all the lads—Yowsah!

P1734-63



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the famous "Popeye" Program over NBC-
WEAF



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Star Comedian of
Stage, Screen and Radio

Maurice Seymour



GERTRUDE BERG

Famous Writer and Producer of "The Rise of The Goldbergs"



Goodman and Jane Ace
"EASY ACES"



VIRGINIA REA

Famous Soprano
N. B. C. Networks

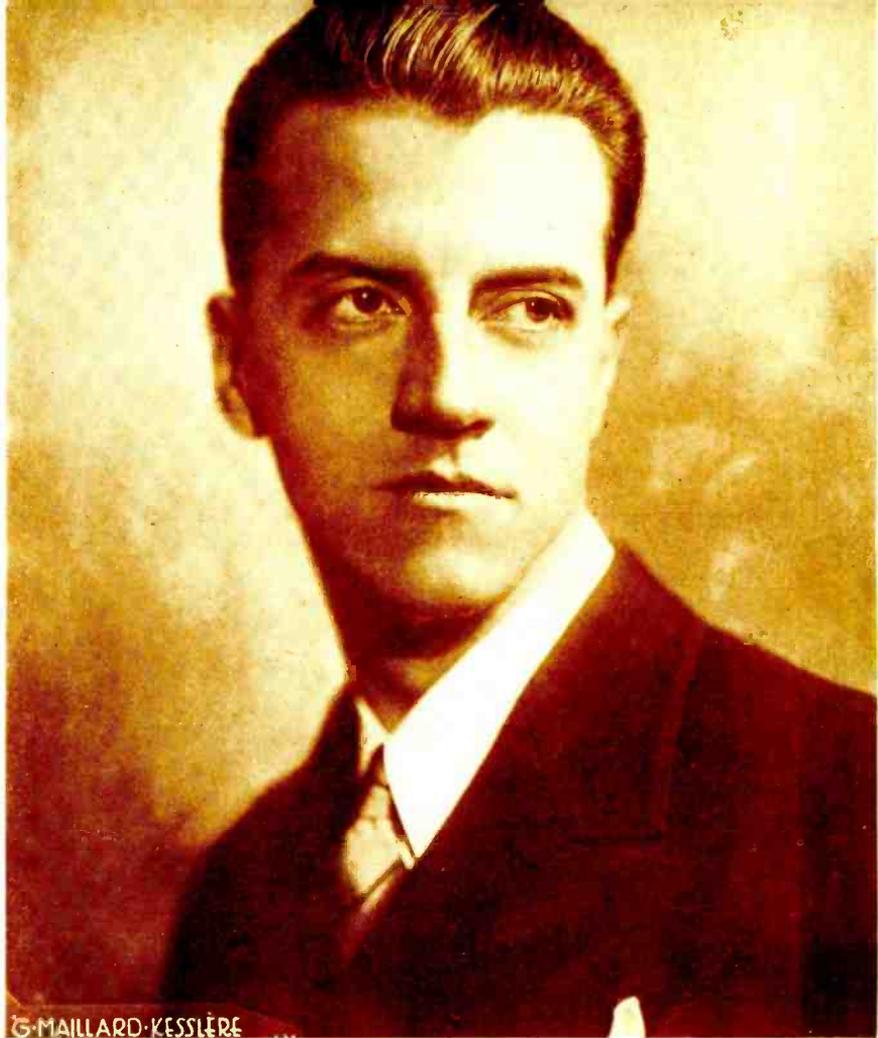


Handwritten signature or mark in the bottom left corner.

FRANCES MADDUX
Considered New York's No. 1 Intime chanteuse. Recently featured in The Rainbow Room—Radio City.



LEO REISMAN
Famous
Conductor



JOHN HERRICK
Baritone

Recent Town Hall Recital
FORMERLY FEATURED ON
FATHER JOHNS PROGRAM

Address Inquiries to
N.B.C. ARTISTS BUREAU—Radic City



FRANK PARKER, NBC tenor who makes it his business to bait Jack Benny, was born on the lower East Side of New York of Italian Parentage.



BEN BERNIE, NBC's Ole Maestro, was born the son of a blacksmith on May 31, 1893, over in Bayonne, N. J. As a frail child he was made a violinist, and the rest followed.

BING CROSBY still remains in Hollywood dividing his time between Paramount pictures and radio, excepting for the time he spends at his ranch with wife Dixie Dunbar.



BEN BERNIE, the tongue-in-the-cheek ribber, was not always known as Ben Bernie, the Ole Maestro. Before Joseph Schenck, at that time in charge of bookings for the Loew circuit, heard Ben demonstrating violins in a department store and entertaining the Christmas shoppers with his baritone voice, he was Bernard Ancel, son of a poor blacksmith in Bayonne, N. J. Bernard was one of eleven little Ancels who grew up to the tune of the anvil chorus, and one of his boyhood jobs was to ride the newly shod horses back to the farmers.

When it was realized that Ben's physique did not measure up to the family trade, his father decided he was to be an engineer. But his mother thought that his huge mop of hair would look well above a violin and that he should become a maestro. At sixteen he unwillingly entered New York University, but spent most of his time in campus theatricals. Then came his vaudeville opportunity, which led to many adventures. A tobacco-chewing Virginia mountaineer of unerring aim aroused Ben's ire and for the first time he started talking on the stage, releasing a flow of Cherry Hill's finest that left the hillsmen gasping and the management enthusiastic. They raised his salary. This was the start of Ben Bernie's ad lib chatter, and from then on Ben talked more and played less.

Some of those early night jumps were made sans Pullman tickets and often sans railroad tickets. He often had to go through the train coaches fiddling his way from car to car, passing the hat. Eventually he went into Reisenweber's, one-time rendezvous in New York, as master of ceremonies, and later teamed with Phil Baker. Later he determined to form his own stage band, which was featured in vaudeville before going into the Roosevelt Hotel where he was booked for five months and remained five years, instead. Then came a call to London and several months at the Kit Kat Club. Then a return to America, followed by a sojourn to Hollywood; the College Inn in the Hotel Sherman, Chicago.

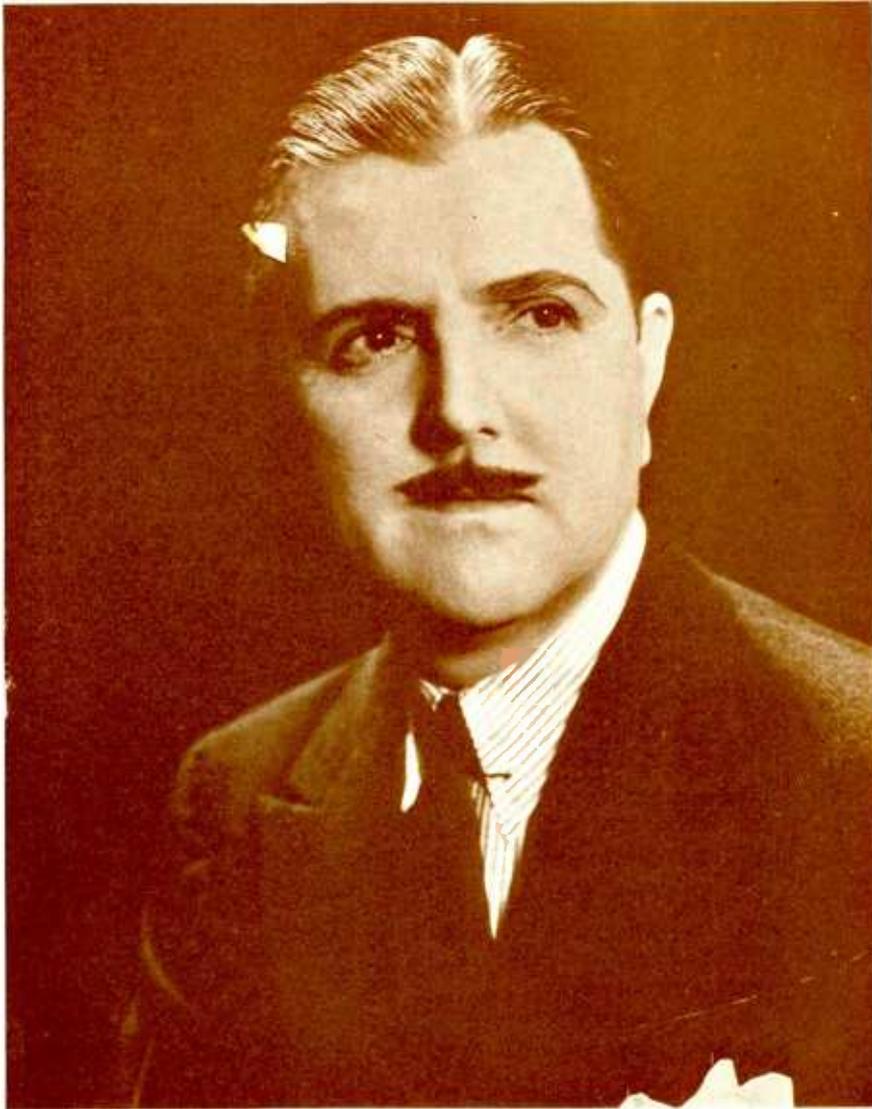
Ben's radio career began nine years ago on WJZ. Mennen's was his first commercial program. In 1931 he began broadcasting his world-famous Pabst Blue Ribbon Beer programs, and in 1933 was heard 29 times each week from the Blue Ribbon Casino at A Century of Progress Exposition.

Paramount Studios have featured him in **SHOOT THE WORKS** and **STOLEN HARMONY**. At present there is a picture under consideration of Ben Bernie with his friendly enemy Walter Winchell.

Ben's latest sponsor is the American Can Company.

— o —

STUART DAWSON—Ex-medical student, biological research worker, bond salesman and director of art school. Pursued his medical career for four and a half years at Washington University, St. Louis. Decided he'd rather do something else and left school eighteen months before graduation, working in biological research laboratory for a while. Became a successful bond salesman on La Salle street, bought an art school and became one of the directors. Is an artist himself. Radio career dates from 1924 on a visit to a Chicago station to meet a friend. Pressed into service as announcer when one of the staff was called away by death of a relative. Came to NBC in 1932. Has announced every type of program. Born Springfield, Ill., Feb. 22, 1901. Single.



NICK DAWSON

One of radio's most outstanding dramatic actors. Made his microphone debut as Daddy in J. P. McEvoy's Daddy and Rollo and flashed to fame as co-star with Elsie Hitz in *The Magic Voice* and their recent success, *Dangerous Paradise*.

Formerly in charge of developing commercial programs for The Columbia Broadcasting System and now executive head of his own producing company.

NICK DAWSON RADIO PRODUCTIONS

19 East 47th Street—N. Y. City

Telephone Wickersham 2-4224



Betty Winkler
Chicago
Dramatic actress.

RAMON RAMOS, the NBC tango maestro, is tall, dark and handsome and has been waving the baton for the past seven years . . . was born in Mexico on 300 acre cattle ranch owned by father . . . dad one of the big land-owners, and director of prominent bank seriously objected to Ramon's desire for professional career . . . every member of his family an accomplished amateur musician . . . he is only one to capitalize on musical ability . . . as a child played the violin . . . now a specialist on the guitar . . . one of very few musicians to master six string guitar . . .

Is accomplished tenor singer . . . excellent dancer . . . taught ballroom dancing to many well-known dance teams . . . seriously considering establishment of dancing school . . . devotes two hours every day with his singing teacher. . .

All around athlete . . . excels in polo . . . owns a string of ponies on father's ranch . . . played at Bollbrook and Flamingo Polo Club in Florida . . . has a prize collection of musical recordings . . . favorite tunes of every country . . . his musical library of records is insured against theft and fire . . . likes to be photographed in a polo shirt . . . has over fifty types of polo shirts . . . goes for silk foulard handkerchiefs . . . blue, grey and maroon pet colors . . . conservative dresser but with a flair for loud ties and scarfs.



Mildred Windell
Charming Soprano over WMCA

FRED ALLEN stepped into a crowded NBC elevator on his way to a "Town Hall Tonight" rehearsal. Behind him a pair of elderly ladies began to chatter in excited tones. "Go ahead and speak to him," one of them said.

"Ah," thought Fred, "My public." He turned about with a smile

"Young man," said the lady, "will you kindly get off my foot."

— o —

ROBERT BROWN—Disappointed baritone. Early training pointed towards vocal career but discovered after attending Cincinnati College of Music, that singers often fail to eat. Studied civil engineering two years at University of Buffalo. First audition in 1925 at WGR was reading magazine article on "High Price of Rice in Louisiana." Came to NBC as announcer in 1932. Most dramatic moment in career was covering arrival of Balboa's fleet from plane at A Century of Progress for NBC in 1933. Born New York City, December 7, 1904. Married Mary Louise Steele, contralto, who came to NBC networks with him in 1932. Height 5' 11". Weight 140.



Grete Stueckgold
Celebrated Concert Soprano

ELLA LOGAN, petite songstress of The Band Goes to Town on NBC, considers shoes no longer an essential studio attire. Finding the ultra high-heeled shoes which she wears uncomfortable, on a recent broadcast she simply took them off and went on with the program.

— o —

DONALD DOWD—Ex-vocal student and would-be singer. Entered Penn State College with the idea of being doctor but two years of pre-med work convinced him that he'd rather sing. Transferred to Ohio University, where he earned way as clerk, waiter, usher, factory worker and mechanic, meanwhile finding time to take part in football, track, wrestling, dramatics and singing, besides editing year book. Attracted to radio as means of earning money to continue vocal studies. At school broke into radio as singer. At WLIT in Philadelphia, as singer and announcer. Later at WLW Cincinnati. In 1934 to NBC's Chicago staff. Has Bachelor of Music degree. Born Philadelphia, March 22, 1905. Married. Height 5' 11". Weight, 170.



BASIL FOMEEN

Maestro of the "Grand" Accordion Composer and Director

Internationally known and personally honored by the Queen of Greece and King Alphonse of Spain.

Guest soloist at Roxy's and the Paramount Theatres in New York. Victor Recording Artist, and guest artist on many network programs.

Conducts his famous International Dance Orchestra at the Savoy-Plaza Hotel in New York City.

Basil Fomeen
Savoy Plaza Hotel
New York City



Walter Craig

WALTER CRAIG is acknowledged by many as Radio's foremost independent Radio Producer, being one producer who contacts his own clients, writes, casts, directs and produces his own shows personally; and who writes the commercial continuity as well as over 50% of his productions.

He has a background which includes 20 years in the theatre as Actor, Manager, Author and Director! and seven years in Radio as Writer, Director and Producer.

He is known as "The Minute Man" at the RCA Victor Studios because of the thousands of One Minute Programs he has produced there for such accounts as: Gillette, Dodge, N. Y. Milk Ass'n, Carter's Little Liver Pills, DeSoto, Doane's Kidney Pills, Mello-Glo Face Powder, Liggett Drugstores, Plymouth Motors, United Drug Co. and many others.

Craig has several "firsts" to his credit in Radio:

Produced first "Dramatized Commercial" in 1931 for the REMINGTON TYPEWRITER program.

Introduced a typewriter in the same program as a Musical instrument for the first time.

Wrote and produced the first Radio Musical Comedy at WORLD BROADCASTING on electrical transcriptions over a year before the "First" Musical Comedy appeared on the Chains.

Wrote and produced the first "Variety Show"—with Fred Allen, Kate Smith, Willie and Eugene

Howard and the Songsmiths—way back when sponsors ridiculed the idea of putting "Theatre" on the Air.

Was the first director to employ music to denote action—the technique which he is currently employing so successfully in POPEYE.

Is currently operating nine radio series—all of which are renewals for the second, and some for the third, thirteen week periods. Never rides a train if an airplane is available. Has travelled over 60,000 miles of air. Hobbies: Deep-sea fishing from his M. Y. STATIC (a 160 pound Marlin, caught in Bimini, adorns his office wall), taking Movies and talking Radio and Merchandising.

— o —

ELEANORE SMITH, Ben Bernie's girl "Tuesday." From the private Chambers of one of the nation's outstanding criminologists to the hotel-room-office of a handleader! Aged 29, blonde, small. The Ole Maestro says of "Tuesday" that she works 27 hours per day and 8 days per week. Her position previous to that of factotum to Ben Bernie was personal secretary for seven years to Judge Marcus Kavanagh of the Superior Court of Cook County, Chicago, Illinois.

When the Judge's health failed and it became necessary for him to retire, an offer of a new position was brought to Eleanore by Esther Schultz, Radio Editor of the Chicago Evening American. "What? Ben Bernie's secretary? Thank you indeed. I think his music is great and his chatter very amusing, but I could never be his secretary!" However, the editor had committed herself to the extent of promising an interview, so Eleanore hid herself over to Room 243 at the Hotel Sherman. She found the Ole Maestro sitting on the edge of a bed which was filled with unanswered mail, music, instruments, and a Great Dane named "Freckles." The dresser had been converted into a filing cabinet, and the typewriter stood precariously on a tiny writing table.

The result of that interview was that both decided to try each other for a week or so. That was nearly four years ago. She travels wherever the band goes . . . admits she enjoys living out of a suitcase . . . considers Ben Bernie the "Chief" of all handleaders, and regards the multitude of detail in his organization equally as important as case histories, petitions, briefs and confessions of a criminal court office.

— o —

JAMES RICH, WNEW musical director, has so mastered the console that he can provide all sound effects needed on a dramatic show, using only the organ.

— o —

STANLEY SHAW, WNEW's Milkman, goes to bed twice a day since he has taken over the lobster shift of radio. He sleeps from 9:00 A.M. to 5:30 P.M. and then again, from 8:30 P.M. to 12:30 A.M.

— o —

WALTER PRESTON, of the NBC Mastersingers, had to learn to dance the Virginia Reel and several other old fashioned square dances when the Mastersingers made a moving picture short which is to be released shortly. The film features Preston, Carol Deis and other NBC artists.



Eleanore Smith



The Norsemen

Management Larry White

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MR. GEORGE MARSHALL DURANTE, the founder and director of THE SCHOOL OF RADIO TECHNIQUE, received his vocal training and experience as a singer in Italy, where he studied under the famous Maestros Battistini and Cattaneo. Since his return to New York, he has been instructor of opera and concert artists for the past ten years. Mr. Durante's long experience with the Bel Canto method of teaching, together with his sympathetic understanding in the development of talent and personality, are admirably suited to the needs of those requiring instruction in Radio Technique. He personally supervises all vocal training. He is assisted by the following staff:

MR. FRANK M. THOMAS is in charge of Dramatic Art, with many years experience as successful actor and director, in association with such great directors as David Belasco,

Charles Frohman, William A. Brady and such famous stars as Lenore Ulric, Laurette Taylor, and Ethel Barrymore.

MR. FRANK LEITHNER supervises arranging and coaching of popular songs and ballads. Mr. Leithner has had ten years experience arranging and conducting with many famous orchestras, Rudy Valle, Meyer Davis, Ted Fio Rito, Abe Lyman, Enric Madriguerra, Rubinoff and others. When assistant leader with George Olson, he arranged songs and coached the famous Ethel Shutta and Joe Morrison. With George White's SCANDALS accompanied Everett Marshall and Ethel Merman.

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LEO REISMAN, rhythmic Leo Reisman, the most dynamic man among the conductors, proves that the artistic point of view is the commercial point of view. Very much in the public eye since the age of twelve when he conducted the high school orchestra up in Boston, his birthplace, Leo, with his distinctive musicianship and barometric showmanship, has built and held his audiences faithfully. Even at a tender age when his career was still being fashioned for him by his doting parents who hoped he would some day be a doctor, young Leo asserted his preference for the work in which he so distinguished himself later on. His superior musical training and subsequent artistic expression, plus a colorful dramatic personality, have gained for this Reisman an enviable position in the field of dance music.

He started his professional career playing popular tunes in a music store in Boston, which lucrative job paid one dollar per afternoon—a great income for a young man of twelve, considering there was no government tax to be paid on it.

A few years later he installed an orchestra with himself at the head at the Brunswick Hotel, where he held forth for more than a decade. Finally arrived and settled in New York, the mecca of all artists, where he was engaged to play at the swankiest Central Park Casino, the rendezvous of the elite. From that moment on to the present the discriminating dancing public has been, and willingly, under the spell of his compelling rhythms. Rhythmic Reisman they call him therefore. And justifiably so.

Leo Reisman's first radio broadcast took place in Newark in 1922, over WJZ,—a fact which makes him the second oldest broadcasting orchestra in America, a distinction to be proud of. And today, after thirteen years of successful broadcasting, he is still going places, and getting there.

Equipped with an original turn of mind and sensitive understanding, coupled with varied technical training, he is impatient with stodginess of thought and expression. His men are well aware of the fact and respond with lightning-speed attentiveness, like soldiers before their general. Watch him, if you can, directing a rehearsal, and you will know what we mean.

From Honolulu to Tokio, and to the smallest hamlet on the American and European continents, the Leo Reisman records are looked to for the most artistic interpretation of the latest tunes. His records, as a result, are the most widely sold, both here and abroad.

— o —
NORMAN BARRY—Educated at Ohio State University. Later served before the mast on Great Lakes, jerked sodas, drove taxis. Left job as accountant in 1930 to become announcer on WIBO after friends told him he had excellent telephone voice (probably inherited from his grandmother, Mother Lake, considered one of the greater platform and chautauqua lecturers in her day). At WIBO was spokesman for experimental television broadcasts. Worked with Don Irwin's orchestra at Terrace Gardens in Chicago, where he was featured as bass baritone. Returned to announcing in 1933. Joined the NBC in 1934. Born 1909. Height 6' 2". Weight 172.

— o —
JOHN HERRICK was born in Boston 28 years ago and after graduation from the public schools took up vocal study under the late Harriet Barrows. Herrick started singing in public at an early age and was boy soloist in many Boston church choirs.

His exceptional popularity in New England where he is known as the "Golden Voiced Baritone" and "New England's Most Popular Singer" was earned by singing for a Boston sponsor over WEEI twice weekly on a program that was broadcast for four years without interruption.

Following an audition at NBC's Fifth Avenue studios in the Summer of 1933 he was immediately booked on a sustaining spot over the blue network on Saturday evenings which spot he has held ever since. After his debut over NBC on a sustaining basis the commercial department got busy and in less time than it takes to tell sold him to Father John's Medicine for a solo spot on the "Gem of Melody Series" with Harold Sanford's orchestra.

Last year this young good looking baritone filled forty-seven concert engagements and this season his concert bookings were filled 90 percent solid by the first of the year. These engagements he will make between broadcasts and they will probably take him over the entire Atlantic Seaboard and as far West as Chicago.

His hobbies are travel—walks in the country—fast automobile riding and the opera. Every free evening he had last year was spent at the Metropolitan during the entire season.

He is single—hasn't a sweetheart at this writing, but with his voice, it isn't safe to predict anything.

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Bill Baar

"Grandpa Burton" to you is Radio's "Man of Many Voices" over WEAf (Basic Network), Monday, Wednesday and Friday of each week at 4:45 and repeat broadcast for Southeast network at 5:30. He portrays eighteen characters from childhood to old age and that in itself is some one man's job. He is also author of his own scripts.

Bill Baar, contrary to the ideas of his air public, is only a young fellow . . . one look at his picture is sufficient to convince you. Bill first decided to be a commercial artist but later turned to the theatre. Studied at Goodman Theatre, Chicago, where he trod the boards with many now famous stars of stage and radio. He has worked in Chautauqua, Stock, Legitimate, and once toured with the Hagenbeck Wallace Circus in quest of authentic radio material for his program, "The Big Top."

Played the boy, "Tim," in the Frank Buck radio jungle series which brought him to New York. At present broadcasting his one man show, "Grandpa Burton," from Radio City. Besides writing his own show and playing all the characters, he still finds time to act in various other shows.

"Grandpa Burton" . . . 18 characters from 8 to 80 that's

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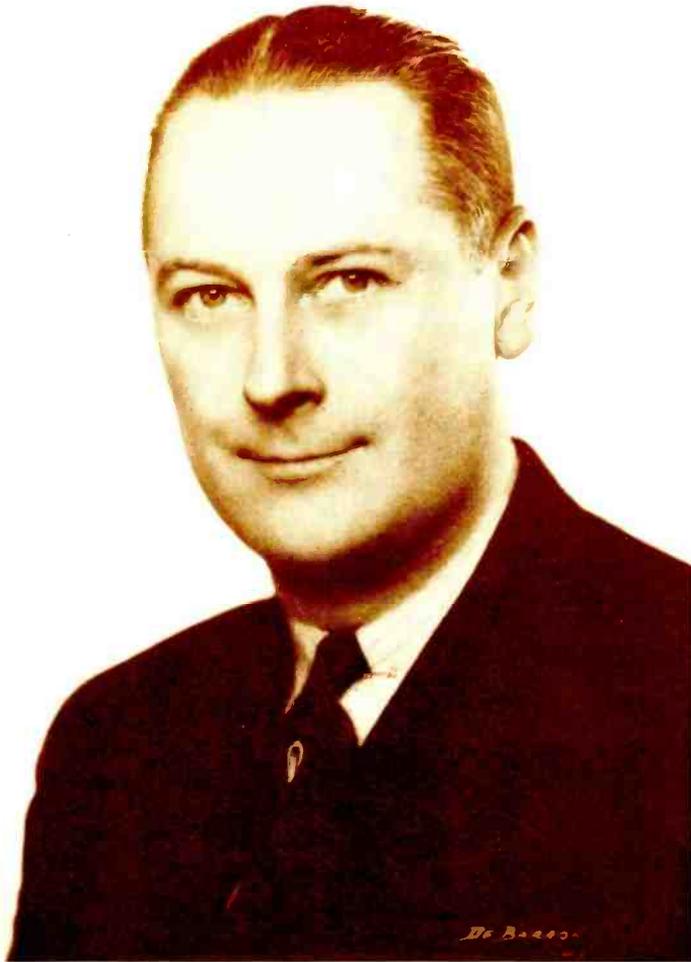
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Miss Peralta has played in leading theatres from coast to coast—Denver, Colo., Dallas, Texas, Kansas City, etc.—and was one of the first organists on the air in a full half hour period daily with a program of her own selection.

She taught organ in the Chicago Conservatory and under her direction the Chicago Conservatory held a series of weekly broadcasts featuring the students and teachers of that fine school.

In California she gave daily organ recitals at Barker Bros., also in the Fox Studio.

Her first engagement upon coming to New York was organist in the Grand Ballroom of the Waldorf Astoria Hotel where for two seasons she played at all the important weddings and banquets. At Xmas time Miss Peralta played a half hour organ recital of children's music as a prelude to the Silly Symphony at Carnegie Hall.

She was organist on the "O'NEILLS," one of the most popular sketches on the air over WABC network.

This coming Summer she will again tour the country having engagements in Chicago, Denver, San Francisco, Los Angeles, etc., and will return in the Fall.

She invites additional engagements for this coming season.

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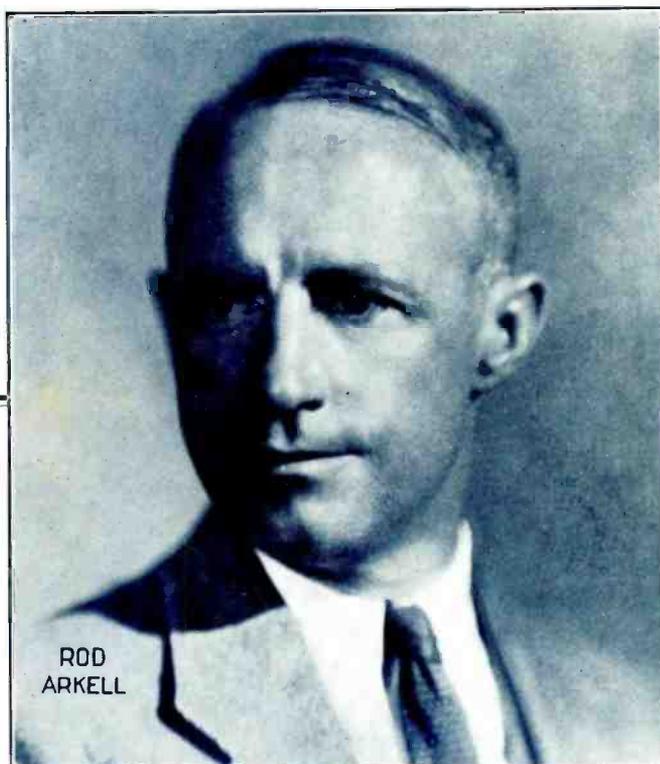
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Publisher**
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Commentator**



ROD ARKELL

Heard during the past five years over CBS and NBC networks as well as WOR and other Metropolitan stations.

For ten years publisher of a group of Florida newspapers, Rod Arkell is also widely known in Toronto, Montreal, Detroit, Cleveland and Chicago, having at one time served as columnist and featured writer for Hearst, as well as bureau manager and correspondent for United Press in Michigan and Illinois. In the South Mr. Arkell was a member-publisher of the Associated Press.

In Radio Rod Arkell has been heard on various commercial and sustaining programs, including Philco, Carlsbad, I. J. Fox, and many others. He has handled such widely known international events as the arrival of Balbo, Ramsay MacDonald, Edouard Herriot, Wiley Post, the Mollisons, Jimmy Mattern, Man on Street; fast of Mahatma Ghandi, the presidential election and inaugural broadcasts; and was aboard the President's flagship Indianapolis for Columbia. He holds the record for continuous broadcasting, having been on the air during the presidential election returns for eight and a half consecutive hours. Writes a daily column for the Morning Telegraph in New York and will shortly appear on a new NBC network commercial. Author of "Gems of Genius," "Some Call It Luck," and "Rhyme With Reason."

Address

ROD ARKELL — Morning Telegraph — N. Y. City



Well! If it
isn't our ol'
friend
**NICK
KENNY!**

Just before the late war the bulletin board of the U.S. Arizona began to blossom forth with buds of verse. Every one was accused until it was discovered that none other than Nick Kenny was the culprit.

With a few wars under his belt, Kenny left the Navy and started a newspaper column called, "Getting an Earful." He did sports, police stuff and re-writing but always managed to grind out a bit of rhyme while resting. Nick started attracting attention when he did the sea poems on Old Arizona; but he really arrived when his poetry hit the pages of the Daily News. His "Tribute" to Lindbergh was reprinted in the Literary Digest as one of the outstanding efforts of that epic flight.

Kenny is one of the modern poets, having made his debut into this world on the eve of the present century, but his followers are already a legend. His name is a byword in business offices, where his verse is read to the clicking of typewriters. Subway riders and commuters while away the hours of their travel to the tune of his songs.

Uncle Nick Kenny's verses are of the work-a-day, spiced with the salty tang of the sea.

Nick, as Radio Editor of the N. Y. Daily Mirror has the widest read radio column in America. He has helped many a star to stardom as the letters in his files reveal. But he would rather write a "Patty Poeme" than any of the songs he has fashioned. His radio programs are dedicated to the star of to-morrow, etc., etc.

JACK BENNY has a new hideaway. It is the tiny tower room at the El Mirador Hotel in Palm Springs, California. The NBC jester tries to get down there a couple of days each week and work on his script in solitude. The little room was converted into a temporary broadcasting studio for the convenience of Amos 'n' Andy last Winter.

PHIL ELLIS, pianist and accompanist of the Sizzlers, believes he has "played the Palace," vaudeville's Mecca, more than any of the stars whose names are known to everyone on Broadway. He never got very far away from the Palace, in fact, because so many stars wanted him as their pianist for their New York performances.

THE FRIM SISTERS, harmony trio, heard over NBC on The Hit Parade, started out as two separate acts—a duet and a single. They were to appear one night, at a charity entertainment, but when the show seemed to be getting overlong the master-of-ceremonies asked them if they could do an act together. They went into a huddle for five minutes, worked out a three-part harmony and got the biggest hand in the show

BRUCE RAY, heard as narrator in several WMCA programs, was quite surprised to find a Christmas card from an old school friend in his fan mail recently. The friend hadn't recognized Ray's voice or his "radio name." The fan letter said "Your voice sounds so familiar—as that of an old friend."

BEN GRAUER, who announces the "Weekend Review" program recalls the time Ray Heatherton, NBC baritone, then a newcomer, appeared on the program. Heatherton was backing away from the microphone for the closing high note in the song and reached the end of the stage without realizing it. Before anyone could grab him, he overstepped the end and down he went with a crash. Grauer added this was really a "weakened" program.

BARNACLE BILL, heard on WMCA every afternoon at 5:15 P.M., uses a new ukelele every week on the average. Bill maintains that a new uke gives him better tone than an old one, but the real reason for his frequent change of instruments is that he gives the instruments to boys and girls who have musical inclinations and who cannot afford to buy a uke for themselves.

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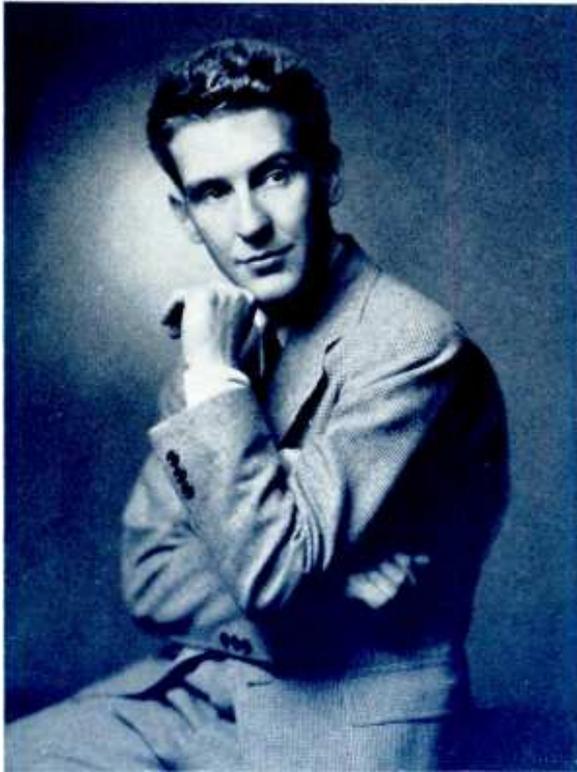
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During a period of twenty years he has molded the music of 154 Broadway productions, a list of which would be a resume of the outstanding musical hits of Broadway.

He has directed such shows as the Ziegfeld "Follies," "George White's Scandals," all of Romberg's Operettas and scores of other famous productions.

In 1925 he established an all-time record of opening 14 shows for the Shuberts in one week.

In Radio he has scored even higher honors in "Lucky Strike" - "Gulf" - "Bromo-Seltzer" - "Chrysler" and now produces as well as directs the Palmolive "Beauty Box Theatre."

AL. GOODMAN

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Girls of the Golden West	WLS
Verne, Lea and Mary	WLS-NBC
Judy and the Jesters	WGN
That Certain Four	WMAQ-NBC
Pat Buttram	WLS
Otto and His Travelers	WLS
Christine Smith	WLS
Chuck & Ray	WLS
Flannery Sisters	WLS
Elm City Quartet	WHO
Jo and Jean	KWK
Kasper Sisters	WLS
The Co-Eds	WRJN
Murray Sisters	WHO
The Lumberjacks	KWK
Tom Sawyer	WHO
Blanchard Octet	NBC
The Tune Tossers	WHO
Art Gillham	The Whispering Pianist
Jackie Miller	Juvenile
Larry Kurtze	Arranger
Tex West	at WABC
Ken Wright	Organist

W. M. ELLSWORTH locates and trains talent for stations and advertisers. No charge for services.

LEFT

Top—Judy and The Jesters.
Center—Pat Buttram.
Bottom — Verne, Lea and Mary.

RIGHT

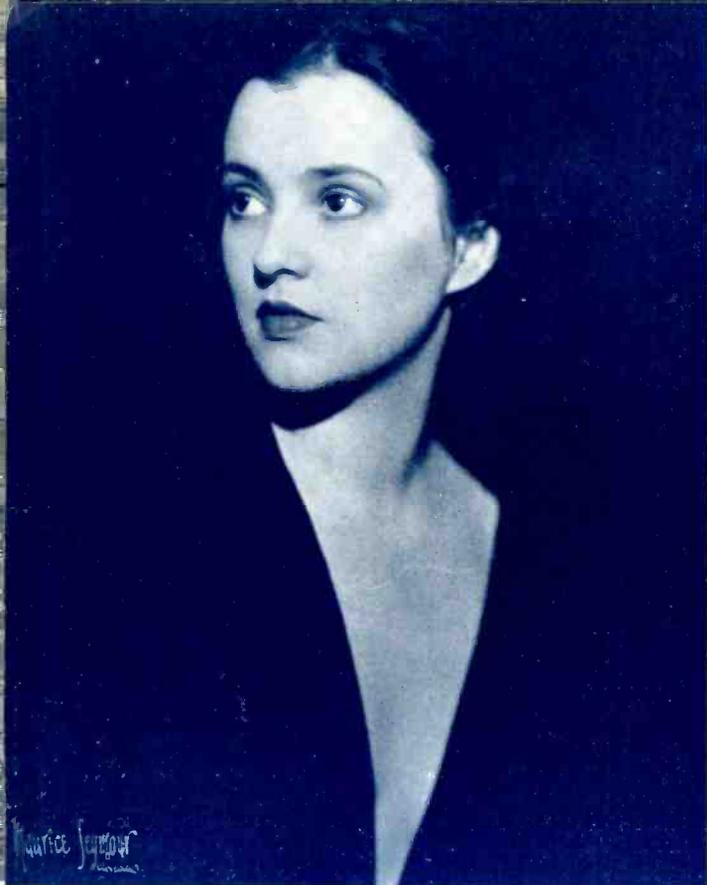
Top—Otto and His Tune Twisters.
Center—Sally Foster.
Bottom — Girls of the Golden West.



Kasper Sisters

That Certain Four





Gale Page

One of the few starring contraltos who can successfully read lines thus enabling her to both sing and act on the same program. Born in Spokane, Washington, Gale Page first appeared before the public in a stock company on the West coast. Chicago then heard of her when she became a headliner on the floor show in the Empire Room in the Palmer House. The NBC Artists Service recognized her ability and signed her as a special feature artist on the "Climaline Carnival" program where she has appeared for the past two years. Gale seems destined for a Hollywood career.

SIX BRILLIAN THE CHICAGO



Ann Seymour

Famous star of Stage and Radio and leading lady for the third year in the "Grand Hotel" program over NBC network. Following a six generation heritage of the stage she has reached the pinnacle of success in radio in addition to her previous stardom on the stage. Played with the famous Channing Pollock in "Mr. Moneypenny" and later in stock; followed by operating her own playhouse and then cast as Maria in the Ethel Barrymore revival of "The School for Scandal" for a Coast-to-Coast tour. Then her first radio audition for WLW in Cincinnati where she remained to play over two hundred roles in the short space of three months' time. She is considered one of the finest young actresses in radio.

Don Ameche

Leading man for Campana's two network programs, "Grand Hotel" and "First Nighter." Studied to be a lawyer but the call of the stage was too strong to resist. Appeared in amateur theatricals while attending the University of Wisconsin; then went to New York where he appeared in several stage shows. Came to Radio in 1930 making his debut in the well known "Empire Builders" program. Has played in "First Nighter" for five years and in "Grand Hotel" for two years. Was also leading man in the "Betty and Bob" show for three years.



STARS FROM N.B.C. STUDIOS



Betty Lou Gerson

Born in Chattanooga, Tenn. Was educated in "Creative dramatics" in Chicago where her rapid rise from comparative obscurity to radio stardom is best illustrated by the fact that in 1934 she was substituting for the leading lady and doing occasional "bits" on the "First Nighter" program and today she is first lady herself on that same network program. She has played major roles in NBC's "Kilmer Family," "Talkie Picture Time," "Lights Out," "Nickelodeon," "Grand Hotel," "Flying Time," "Fibber McGee" and occasionally in the cast of "Life of Mary Marlin" over the CBS airlines.

Charles Sears

Charles Sears—tenor—is the black-haired, brown-eyed soloist of the "Household Musical Memories" programs. Walter Stevenson of WMAQ discovered Sears quite accidentally and sent him to Louise Gilbert who was then directing the Nunn-Bush program. He received his opportunity on this program and within a few months was booked on several major radio programs, among which were Pabst Musical Memorial, Kraft Theatre Party, Wilson Concert program, the Northerners and many others. At the present time he is featured on the Climaline Carnival. Roger Douless said—" . . . Sears is the nearest approach to John McCormick radio has ever seen."



Joan Blaine

Joan Blaine—actress and narrator, is a great, great granddaughter of the famous American statesman, James G. Blaine, and was born in Ft. Dodge, Iowa. Played stock in Philadelphia and leads in the following New York productions: "Tenth Avenue," "Suicide Club," "Spitfire," "And So To Bed," "Winter's Tale," "Mystery Square" and many others. Recently acclaimed by Radio Guide as the leading Radio Dramatic Actress throughout the United States and Canada, and presented with a parchment scroll, so enscribed, Miss Blaine is also a singer and accomplished harpist. At present she is appearing in leading role in "Mary Marlin" five days a week, is leading lady in "Princess Pat" and also appears in "Music Magic."



JUVENILE STARS

from

N. B. C. CHICAGO

BARBARA FULLER, popular child star of the NBC Chicago Studios began her Radio career at the age of ten years following the advice and direction of Harvey Hays, noted Stage and Radio dramatist. During her first year on the air she played leading child roles in "Eye of Montezuma" and "Salty Sam," both of which were network commercials. Following her first year in radio she has been heard on the "Welch's Grape Juice" program, "Music Magic," "Horlick's Malted Milk," Montgomery Wards "Immortal Dramas," the "American Medical" series and others. Critics acclaim her one of America's foremost radio juvenile radio stars.



BURTON D. EISNER was born August 9th, 1922 in Chicago. With but slight dramatic training he commenced his radio career on December 12th, 1932 over WIBO Chicago. His genius attracted the attention of the N.B.C. Artists Bureau where he was signed under contract in March of 1934. Since then he has appeared on the following programs: "Barnacle Bill the Sailor," "The Desert Kid," "The First Nighter," "National Farm and Home Hour," "College Inn Program," "Real Silk Program," "Horlicks Malted Milk" and "Mary Marlin."



CORNELIUS PEEPLES is one of the most popular young radio stars in Chicago. Since 1933 when he played in "Doggie Dinner" over WBBM, and the lead of Wallie in "Tip-Top Circus" at WGN, he has been in continual demand. The programs he has appeared on include "The Northerners," "Helen Trent," "Jack Armstrong," "Lum and Abner," "Bob Becker," "Orphan Annie," "Little Church Around the Corner," "Ma Perkins," "Painted Dreams," "Rube Applebury," "Mary Marlan," "Nicolodeon," "Grand Hotel," "Uncle Ezra," "Alkeselsis," "Household Finance," the lead in "Robin Hood Jr.," "Curtain Time," "Fiddle Riddles," "American Medical Association," "Princess Pat," and "First Nighter."

FRANK PACELLI, ten year old member of the Jack and Jill Players theatrical company, has appeared on many NBC programs such as "Grand Hotel," "Silken Strings," "Welcome Valley," "Masquerader," "Household Finance," "Fibber McGee," and the Montgomery Ward religious program.





BETTY WINKLER

Betty's career as an actress has encompassed everything from being Queen of the May to playing stock and appearing in outstanding radio productions. At 17 years she was playing leads in stock and later broke into radio taking the part of "Vivian" in "The Trial of Vivian Ware" over WTAM Cleveland in which she registered tremendous success. A few of the radio programs in which she has been starred during the past few months are as follows: "Girl Alone," "Kremola," "Grand Hotel," "Welcome Valley," "Lights Out," "Saturday Jamboree," and many others.



HAROLD PEARY

Harold boasts of an enviable record of having been under contract as actor and Baritone soloist with NBC in San Francisco from January 1929 until March, 1933. Then he came to Chicago to be featured in such characterizations as "Tony" and "Major Fellows" in "Flying Time" as "John Knight" in "Girl Alone" and as "Dr. Haines" in "Welcome Valley." Also appeared in "Grand Hotel," "First Nighter," "Eyes of Youth," "Nickelodeon," "Saturday Jamboree," "Lights Out" and other outstanding shows.

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TED MAXWELL

Ted Maxwell entered Radio in 1927 joining the staff of NBC in San Francisco. Promoted to position as Production Manager which he held for three years then gave up executive work for the role of artist. Featured in many West Coast productions before coming to Chicago. Has appeared as "Capt. Ross" in "Flying Time," as "Lee Warner" in "Girl Alone," "Finch" in "Welcome Valley." Maxwell has written over thirty stage plays and also appears in "Jamboree," "Lights Out," "Nickelodeon" and other NBC features.



JOAN WINTERS

Joan Winters dramatic actress, was born in Dayton, Ohio, beginning her dramatic career in the cast of Stuart Walker's stock company in Dayton. Later went to Toledo where she played leads for over a year and then to New York to appear in "Bad Girl" followed by appearances in Chicago in a long list of successful plays. Started her Radio career in 1931. Has appeared in Radio in such programs as "Widow," "Girl Alone," "Grand Hotel," "Forest Rangers," "Lights Out," "Eyes of Youth" and "Princess Pat."





BOB CARTER announcing on the staff of WMCA of the Inter-City Group of New York.



SIGMUND ROMBERG, one of America's premier composers and conductors.



THE HEAT WAVES—novelty instrumentalists and vocal trio. Steve La Marr, Jack Winston and Duke Durbin.



ROSE WELLS. A charming "personality" singer who is also an accomplished dancer.

ROBERT CARTER, who is perhaps better known to the radio audience as Bob Carter, is on the announcing staff of WMCA, key station for the Inter-City Group in New York.

Born in Ashland, Kentucky, some thirty odd years ago, Bob Carter attended Georgia Tech for several years but left in order to enlist in the Royal Air Forces of Canada. After three years of war he returned to the United States and joined the staff of the Brooklyn Eagle as cub reporter. Then came several other newspapers and in 1927, he took his first chance at radio, joining the staff of WCDA, New York, as an announcer. Then followed more radio work at WNJ, Newark, and WOV, New York, and finally WIP, Philadelphia, where he has been for the past three years. He is well known for his announcing of the Eno Crime Club series.

Bob, by the way, holds an F. A. I. license and has more than 1800 hours of solo flying to his credit.

— o —

FORT PEARSON—Ex-radio singer. While working as a bank teller in Shreveport, La., he sang in spare time over a local station. Quit the bank and radio in 1930, when the bank let out thirteen employees. Decided he would try farm life for a while, but in 1931 felt the singing urge coming on again. Secured a radio job at Port Arthur, Texas, and later at KPRC, Houston, Texas, announcing football. Came to NBC in June, 1935. Married. Height 5' 9½". Born Chattanooga, Tenn., May 3, 1909.

— o —

ROD ARKELL, Broadway Columnist, commentator and Radio Philosopher (WOR-WEAF) has had a succession of jobs as reporter, columnist, editor-publisher and featured star on radio Programs.

Born in Toronto, Canada, he attended school and left to become a printer's devil on the Toronto Star, and worked his way up to the editorial desk. Left Canada to accept a position as feature writer in Cleveland and later in Chicago. He became bureau manager for the United Press in Detroit, after that. Then became a reporter and columnist for the Detroit Hearst papers. In 1924, due to illness in his family he left for Florida and ran into the real estate boom. He purchased a weekly paper which he later turned into a daily and in three years bought up eight more weeklies, including the one published "way down upon the Sewanee River" which he still owns—in High Springs.

In 1929 he became news commentator for his own papers and the Miami News and Tampa Times on three Florida Stations. Later he was the Philco Philosopher over a Southern Network and was heard on the Hav-A-Tampa program.

His first New York broadcast was the Presidential returns over WOR remaining on the air for over eight hours of continuous talking which established an unbroken record to date. This was in 1932. From WOR he went to Columbia and there handled such programs as the flights of Jimmy Mattern, Amy Molison and the fast of Ghandi, and interviews with Herriot, Ramsay McDonald, etc.

He has been featured on the NBC Network and at present is the "Friendly Poet" on the I. J. Fox Fur Trapper program. Is married and has two children—a girl and a boy. Spends his winters in Mt. Vernon, N. Y., and his summers in Florida.



The Kings Jesters

An instrumental quartet of four boys who play practically every known kind of instrument. Organized several years ago in Indiana, then went to W. W. Chicago where they were discovered by Paul Winterman, an Engineer at NBC Chicago. George Howard, who plays drums, also acts as manager. During the past year they have added a girl singer to their group, Miss Marine Whitney.

In addition to their radio work, the KINGS JESTERS and Miss Whitney are now appearing regularly at the Terrace Room of the Morrison Hotel. They are known throughout Chicago as "the biggest little band in town."

**The KINGS JESTERS—N.B.C. Artists Bureau
Merchandise Mart—Chicago**

PARKYAKARKUS, foil of Eddie Cantor on CBS, hails from Boston, Mass., and his real name is Harry Einstein. Was educated in Boston public schools. As a boy, wanted to be a fireman. Was an advertising director before entering radio. Made his radio debut in Boston and joined CBS February 3, 1935. Was so thrilled after his first broadcast that he walked home a distance of seven miles before he realized it. Owns a pet parrot that speaks Greek. At each opening broadcast, wears the same suit he wore at radio debut. Admits the suit is rather worn but would not part with it. Dislikes grand opera and doesn't like to dance. Once "ran" as mayor of Boston as "Parkyakarkus" during a radio feature. Favorite dish is hamburgers. Also likes Chinese food. Doesn't care for jewelry but is an authority on old silver. Is not superstitious but always carries a "lucky" coin. Only eccentricity in dress is wearing stiff-bosomed shirts. The name Parkyakarkus is registered. He weighs 199 pounds and is six feet tall. Has brown eyes and black hair.

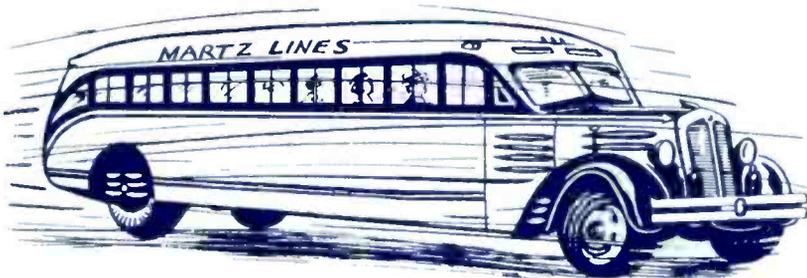
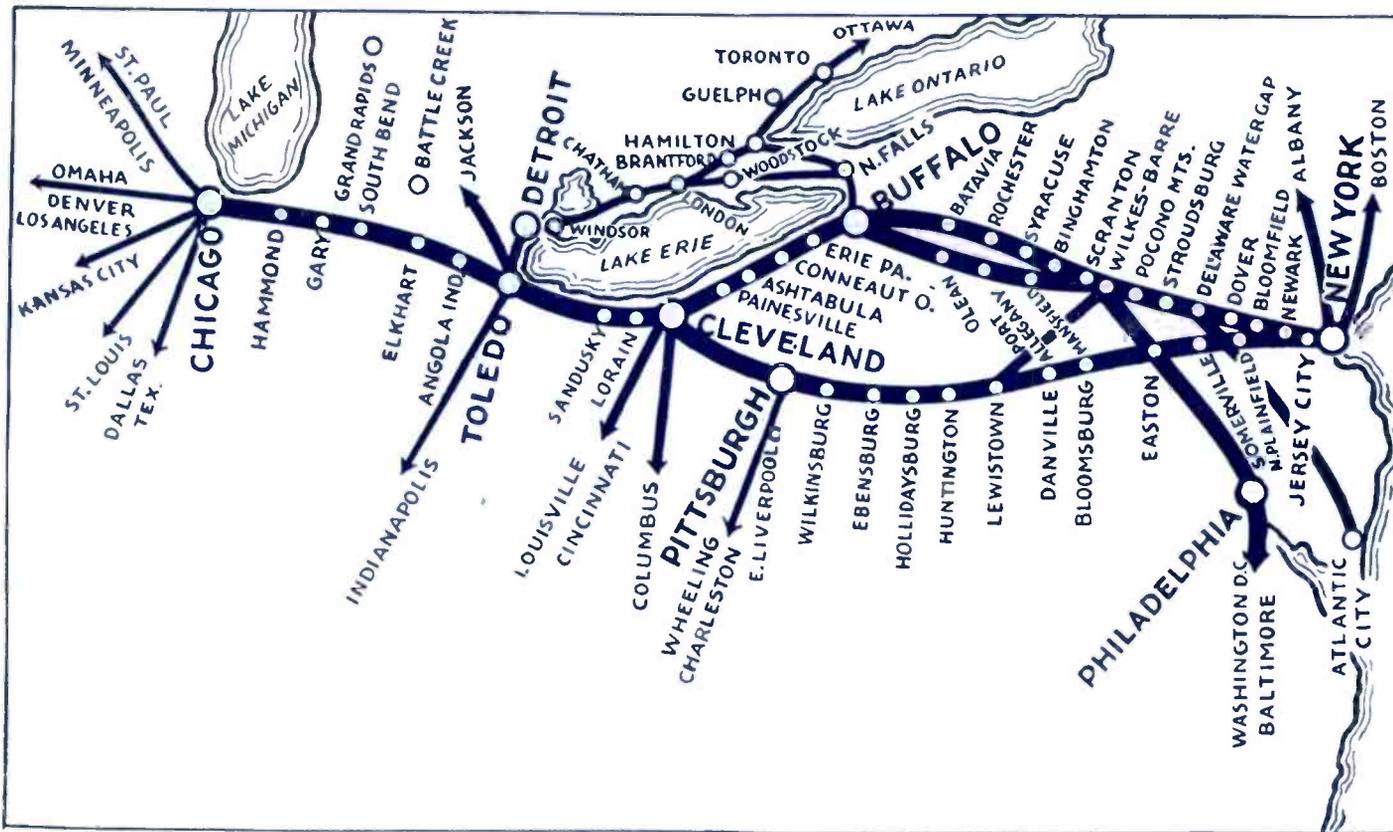
GLORIA LA VEY, Soprano, who won a Radio contest in Montreal was launched on a successful career as soon as she had made contact with NBC in New York. After several months on sustaining programs her worth was recognized and she was given a singing lead opposite Gladys Swarthout on the Palm Olive program. She also appeared on the Ipana, Colgate, Coca Cola and Firestone programs and is now soloist with General Electric and the Goldthwaite programs on NBC. Miss La Vey possesses a charming personality in addition to her lovely soprano voice.

DOROTHY LaMOUR is a beauty contest winner from New Orleans who was discovered and brought East by Mort Millman. She has signed with NBC indefinitely. In New York less than a year, she has appeared in some of the leading clubs and has been featured on big time coast-to-coast programs. She specializes in torch ballads and lives up to the name "The Dreamer of Songs." She is considering several offers from picture companies.

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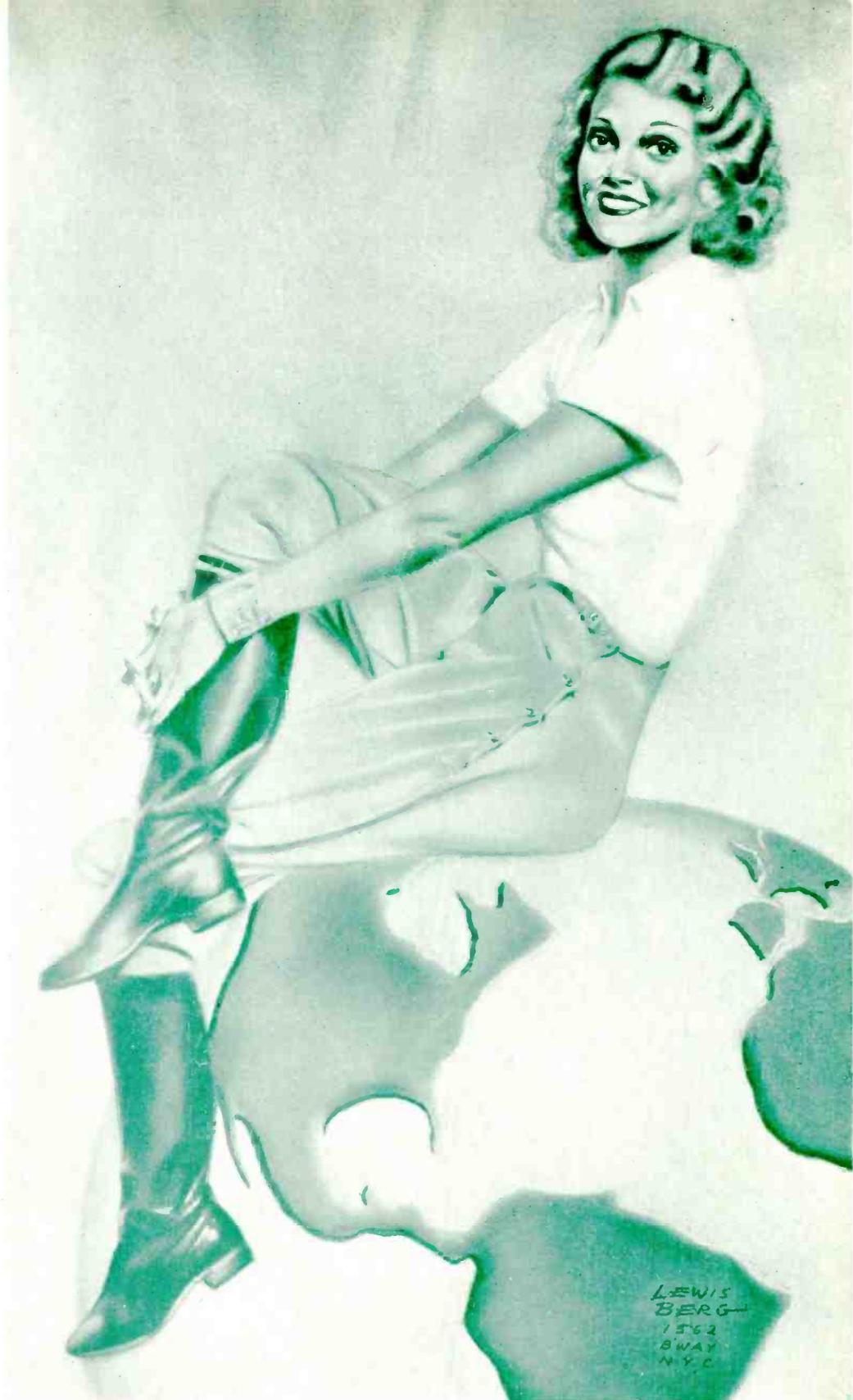
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Auxiliary Transmitter
Atop the WMCA BUILDING



BROADCASTING from a tiny circular room, atop the Hotel McAlpin (from which name it took its call letters), WMCA first became known to the New York radio listeners on February 6th, 1925.

That's only ten years ago . . . Yet tremendous progress has been made in the art of Broadcasting since those crystal set days. And step by step, WMCA has participated in this progress.

WMCA's many "firsts" tell a story of leadership which has characterized the station from the start. For example—WMCA was the first New York station to broadcast commercial programs. (And what a precedent that set!) It was the first to broadcast popular programs on Sunday (pretty daring in those days!). First also to broadcast during the hours after midnight and the first station in the East to broadcast until "three in the morning" on regular schedule. WMCA was the first to broadcast Stock Market reports twice a day. (Why bring that up?)

WMCA's "Little Theatre of the Air", seating some two hundred and fifty, marked the be-

ginning of the present-day vogue of big visual audiences.

Famous radio personalities whom WMCA started on their way to success are almost legion. Dean of the WMCA Alma Mater is Rudy Vallee. Other luminaries include Arthur Tracy (the Street Singer). Baby Rose Marie, Don Carney (Uncle Don), Phillips Lord (Seth Parker), Ozzie Nelson, Tom Noonan, Will Osborne, Henry Burbig, "The Voice of Experience",—ad infinitum!

* * * * *

Getting back to the early history of the station . . . WMCA engineers soon discovered that the roof of a New York hotel was not the most advantageous location for a 500-Watt transmitting plant. So the transmitter was moved to Hoboken, there to stay seven years until 1932, when a new and thoroughly modern plant was erected at Flushing, Long Island. It was then—and still is today—one of the finest transmitting plants in the East. The 300-foot twin towers are located directly on

Flushing Bay with the ground system buried in salt marsh—an engineer's ideal site for a broadcasting station.

The superb signal radiated by this modern transmitter is one of the marvels of radio engineering. A recent field strength survey showed that WMCA is heard clearly throughout the entire New York Metropolitan area—taking in a population of some twelve million people! Through recent improvements made in the telephone transmission lines connecting the five New York studios with the transmitter, WMCA is the first independent New York station to be completely engineered for high-fidelity broadcasting.

* * * * *

Because of its undeviating policy of catering to the Cosmopolitan interests of New York, WMCA has become synonymous with the New York scene.

The Theatre, sports, local news, night-life, banquets, benevolent activities—all these are continually reflected in WMCA programs which are geared to the dynamic life and tempo of New York itself. The WMCA microphone alone is present at all the major fights, the hockey games, six-day bike races, basket-ball games, track meets—in fact at almost every important sports event held at Madison Square Garden.

Gala programs regularly broadcast over the station include the Annual Ball of the Friar's Club, the Jewish Theatrical Guild of America, Judge Hartman's Fashion Show and Ball, as well as the regular luncheons of the Cheese Club, Motion Picture, Kiwanis, and the New York Advertising Clubs.

Among the daily programs that are heard over WMCA are such popular features as "FIVE STAR FINAL" (a thrilling news dramatization)—"TODAY'S WINNERS" (a program immensely popular with racing fans)—"DICK FISHEL'S DAILY SPORTS RESUME"—"Cathedral of the Underworld" in

Chinatown—"AMATEUR NIGHT IN HARLEM"—Harry Hirshfield in his "ONE MAN'S OPINION" — "THE GOOD WILL COURT" directed by A. L. Alexander—HAPPY LEWIS REVUE—V. E. Meadow's BEAUTY FORUM—Helen Leighton's RENDEZVOUS, and the INTER-CITY DANCE PARADE. This latter program is one of the many features being broadcast simultaneously with WIP in Philadelphia with which station WMCA recently joined forces in an Inter-City hookup. "Inter-City Presentations" emanating from WMCA are now being broadcast also over stations WCBM (Baltimore), WDEL (Wilmington), WOL (Washington), WMEX (Boston), WPRO (Providence), and WLNH (Laconia, N. H.).

* * * * *

Operated by Donald Flamm and a staff of experienced radio executives who understand New York's radio requirements, WMCA continues to hold the spotlight in the field of independent broadcasting stations. It is continually pioneering new ideas in radio programs—discovering new radio "talent"—setting the pace in local showmanship and in special events broadcasting—thus attracting to the station an ever-increasing army of loyal listeners.



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(Note the second of the twin towers in background)

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Princess Atalie is a descendant of a family of Chiefs and leaders of whom her father was a distinguished State Senator. After graduating from High School in Muskogee, Oklahoma, she came East to Boston and studied voice culture at the New England Conservatory of Music, Dramatic Art and Diction. Then followed a course in Logic, Ethics and Psychology at the Boston University and in 1917 she answered the Call by going overseas as a Y.M.C.A. Secretary and as one of the noted entertainers in the "Y" huts.

She has lectured and sung in Europe and in all the principal cities of America. Princess Atalie has been a guest soloist with the Boston Symphony and has given recitals in all of the leading concert halls in the East.

The New York Times said: "Her voice is beautiful, full, rich and brilliant."

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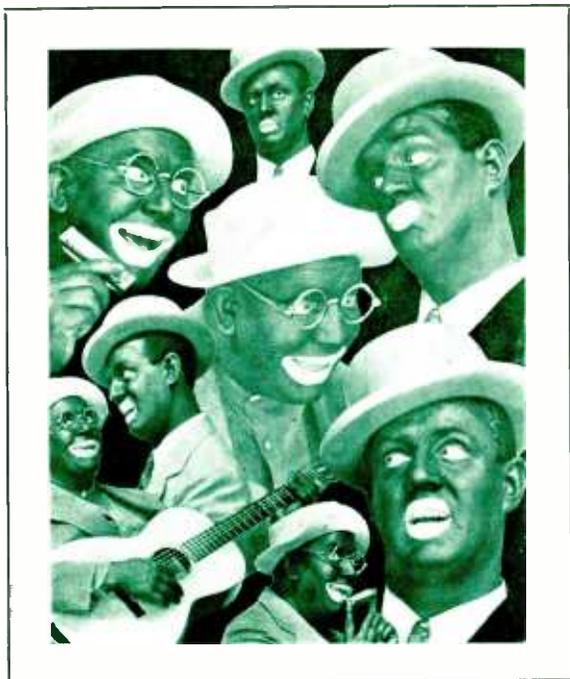
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Popular radio team who entertain radio audiences in song and dialogue with the joys and tribulations of "The Honeymooners"—a series of fifteen minute programs broadcast over the NBC-WJZ networks.

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LYDA ROBERTI



OLGA ALBANI



GERTRUDE NIESEN



WALTER HUSTON

PHOTOS BY DE BARRON

MILLS STUDIO STATIC

STUDY in contrasts. Vic Erwin conductor of the Cartoonland Band and Floyd Buckley (Popeye-hissself) at a Popeye rehearsal. Vic Erwin—handsome, debonair and smiling—Floyd Buckley—well just Floyd Buckley, mustaches and all.

Col. Gus Arnheim, the favorite West Coast band leader was, in part, responsible for Bing Crosby's crooning his way to popularity, so lay the blame where it belongs. Col. Arnheim encouraged Bing while he was an entertainer with the Colonel's band at the Coconut Grove, Los Angeles.

In its three years existence more than 2,500,000 members have been enrolled in Capt. Tim Healy's Ivory Stamp Club of the Air. Capt. Healy, adventurer, spy-catcher and soldier declared, heatedly that the "Ivory" mentioned has nothing to do with baseball playing. Charitable of him but we has our doubts, as the Ethiopian said.

We have often wondered where Deem Taylor got his peculiar sense of humor but we have lately heard that Deems was once a life guard so the trail is all clear.

Ben Bernie's girl "Tuesday"—Walt Winchell's girl "Friday"—my girl "Everyday"—and some evenings, too.

Recently came across some lines mentioning Kenny Baker, described as a Jack Benny stooge and we have been under the impression that Jack was the stooge. Strange where one's thoughts will carry one.

We like Edward McHugh, NBC's Gospel Singer because the tempo of his selections is, necessarily, slow and we realize he isn't just another crooner, for which the Saints be praised.

Emil Coleman, bandleader is reputed to have over 300 clocks and watches and is usually the last member of the band at rehearsals. Loves Labor Lost?

We hope that Conrad Thibault, who has rejoined the "Showboat" hour isn't seriously considering making his theme song that number he recently sang:—"I Got Plenty o' Nuttin'" 'cause Conrad has plenty of something and that is voice.

An inspiring sight. Graham McNamee on crutches seeking to keep step with "Drummer Boy" Abe Lyman. Yes sir 'twould be an inspiring sight.

Helen Marshall, the beautiful blonde soprano is de-

voted to Mickey Mouse but if one of Mickey's live counterparts were to appear Helen would probably jump on the nearest chair and sing for help. So much for mice.

Gloria LaVey—something every guy hopes for and seldom gets.

Someone said that Rudy Vallee was a Colonel on the staff of Gove Lafoon. Not very complimentary as our understanding is that a kernel is the soft part of a nut.

Always will remember Frank Tours as the Musical Conductor of Irving Berlin's soldier show during the world war. And Frank doesn't look a "day" older after seventeen years—he looks "years" older, but still manages to 'conduct' himself as an English gentleman should. R'ally old thing!

Fred Allen's description of himself as "a joke book wired for sound" doesn't listen so good on the other end—the receiving end.

If Fred Waring could visit a Ford plant he would know why it is necessary to have two musical broadcasts weekly. Maybe it's Henry's way of easing his conscience.

Betty Glenn, lately of WMCA Press Dept. is now a Private Secretary. Her principal duties are said to consist of keeping the squirrels away from Gracie Allen.



BERT MILLS

Probably a canard.

Things are not always what they seem. Paul White-man on a horse seems to be inverse ratio.

Fred Astaire may have dancing feet but when it comes to singing—well as we said Fred has dancing feet.

Met Sammy Smith of Southern Music, recently, on the Boul' Mich' in the Windy City. Sammy mumbled something about looking for a horse and something more about "Boots and Saddle." This may sound like a 'plug' for the song but we think that was what Sammy was looking for—a plug to try his "Boots and Saddle" on.

Almost called the Central Park Zoo a few weeks ago. Saw what we thought was a baby elephant ambling down Madison Ave. but on closer inspection discovered it was only Jacques Renard, bandleader for Ted Husing.

Rubinoff and his Violin. Which does the enter-

taining? Rubinoff Or the Violin? Still Rubinoff does make funny faces at rehearsals, so what?

"Was you dere Sharley"? Jack Pearl with Pearl grey hat, Pearl grey overcoat, Pearl grey trousers—standing in front of the Paramount Theatre gave us the shudders. The ensemble might have been called the Pearly gaits.

Whatever has become of Francia White, lately of the Beauty Box operettas?

We have always been partial to blondes because blondes are said to be fickle. So are we. And the one we're alluding to knows whom we mean.

Headline in the papers: "Sounds Effect Man's Noise Lands Him in Jail." Just another case of Poetic Justice. That's where they all belong.

John Barclay, leading man of many Beauty Box presentations never carries a watch. Probably like us, he carries the ticket.

Saw Alfred Hertz, late of the Metropolitan Opera and for some time a conductor for NBC San Francisco studios, trip over his own beard. Just another Bushman.

Fritzie Scheff abloom with Youth, still warbles the Victor Herbert numbers as only Fritzie can. She is still our pet songstress.

Grand reception from that WOR party aboard the Majestic while she was some distance out from land, New Year's Eve. The sound of the waves crashing against the ships sides were plainly audible and that's all we could hear. Maybe Jean Goldkette, Corrina Mura and the rest of the gang were seasick. Lovely thought!

We are indebted to CBS for this latest addition to our education and particularly to the Announcer. It happened that we dialed WABC for the Theodore Roosevelt Memorial broadcast on Sunday, January 19th and were greatly edified to hear that the temporary chairman appeared on the platform wearing "a cutaway collar and striped trousers." This on a day when the wind was howling and snow falling. Of course the gentleman so described was indoors but how he arrived there without getting cold was not told.

Unless we are greatly mistaken this sets a new fashion in men's wearing apparel and it is to that fact that we feel that our education is being improved.

Pat Flanagan, Chicago's premier announcer, reporting a sporting event over the air sounds like something but we can't seem to remember what.

The Norsemen may sound like "square heads" to you but they happen to be a quintet of misguided 'birds' from Minnehapohlis. And they sing just GRAND.

Jessica Dragonette—tiny but, oh how nice. With a glorious voice. Ask Cities Service.

We hear that Jan Peerce, Chevrolet's famous tenor, is Metropolitan bound. Fine thing for the Met and mebbe for Jans though his stock is above par right now.

N. T. G. "chicken fancier" is said to consume enough Bromo Seltzer to pay his own broadcast salary so the sponsor's out nothing. Maybe yes and maybe no.

Thinking of sending Al Goodman a blue shirt. That one he wears at rehearsals is sure to get soiled soon.

Cynics rail at marriage and yet a most touching scene before each Chevrolet broadcast. Virginia Rea being kissed on the forehead by Edward Sittig, her husband and manager, kissed tenderly as though each kiss conveyed a blessing. And cynics rail at marriage. We certainly do.

Seems like adding insult to injury to allow "Uncle Jim" Harkins to audition amateurs. How long has Jim been out of the amateur ranks, himself? Or how long since the Civil War, you may ask? We don't know. Ask Jim.

Leo Reisman while living in Panama, a few years ago, paid \$200.00 for a radio and had it hooked up. The only sounds he could get from it were a few squeals. Probably one of the earlier amateur programs.

The Whitney Family Ensemble, composed of six musicians practice simultaneously. They have always been afraid that the ensuing cacaphony would bring complaints from the neighbors, but as this happens in Chicago the noise is probably covered by machine gun fire, so don't worry, folks.

Hats off to Gloria Grafton, singing ingenue of the Jumbo-Fire Chief program. Imagine having to compete with a fire siren but Gloria seems to be holding her own.

Mark Hanna, the genial artist's representative, missed his vocation. Mark has everything it takes to be a Hollywood leading man but instead he chooses to book leading women. Maybe he ain't so dumb after all.

Barnacle Bill who strums the ukelele over WMCA station may find that giving ukes to children will prove his undoing. Uke players are akin to public enemies. There are too many of them now and most of them are noisemakers, only.

Really seems too bad! We had always admired Nick Kenny immensely until we found out that he was a poet. A poet to us is like a newly married man—just another guy gone wrong.

Richard Crooks the celebrated American Tenor is supposed to have a sense of humor. Must be so when it is realized that he was in the insurance field before his days of singing.

Alexander Woolcott has stated, repeated and reiterated that radio was designed for morons. Having listened to his quaint talks and quainter humor we believe that the "town fryer" has amply proven his point.

Always wondered what was meant by an "aldermanic" paunch. After getting a close-up of Sig Romberg, the wonder has ceased. But the melody lingers on.

At Rubinoff—and his violin's housewarming, recently, we ran into a lot of gag men—pardon—radio editors and columnists.

They look just like other people—through their eyes. That "grand old band conductor" B. A. Rolfe doesn't show his age but does show his girth.

And so going from the sublime to the Congress we shall label this one "Finis."

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WARD
 and
MUZZY
 FLORENCE
 ———
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Address: Hotel Beaux Arts—307 East 44th St., N. Y. City

ADELE RONSON, the daring and romantic Wilma Deering of the CBS adventure series, "Buck Rogers in the 25th Century," is an importation from the theatre to radio.

Born in New York City, the vivacious brunette was taken to Tulsa, Okla., at an early age, when her father decided there was a fortune in the newly developing oil fields. She was educated in that city, and though considered a good student, her primary interest was in amateur theatricals.

Miss Ronson's parents first objected to a stage career for her, but after her successful playing of leads in a local stock company, their objections were withdrawn and they did everything possible to help her. When her father died, Adele gained her mother's consent to come to New York. She was determined to "go on the stage or bust."

At first, she worked as a model in one of the city's largest department stores, meanwhile studying dramatics, playwriting and art appreciation at Columbia University and City College. Finally, Adele got her chance with a Yonkers, N. Y. stock company at a salary of \$10 a week. She was ill when the show opened, but "carried on" for a week, and had to go to bed for three months. Later she won a scholarship in the American Laboratory Theater, where she studied and worked for six months. At the end of that period, the organization's officials discovered she was planning to enter the commercial theater, and revoked her scholarship at once.

Subsequently, Miss Ronson danced at the Provincetown

Playhouse, acted in "The Legend of Leonora" and "The Road to Rome" and played leads in "Mrs. Bumpstead-Leigh," "Skidding" and "Gold Braid." There was a brief excursion into movies, and personal appearances with the picture in New York.

Next she became interested in radio and obtained a part in the True Story Hour. Since then she has appeared in many outstanding dramatic programs and for the past three years has spent much of her time in the role of Wilma Deering which she created.

GRAHAM McNAMEE, veteran NBC announcer, was initiated to full membership in the Circus Saints and Sinners during their regular initiation ceremonies at the Hotel Gotham, New York, on December 18th.

As the "Fall Guy" of today's ceremonies, he was "given the works" by an enthusiastic gathering of fellow Sinners—false hair, showers of pop corn and all. As an innovation in the regular procedure in honor of the new member, the committee introduced a microphone which talked back—in uncomplimentary terms—to the announcer using it.

McNamee was welcomed into the ranks of Circus Saints and Sinners by Tony Sarg, President, and Bill Steinke, Ring Master, with Dexter Fellowes, Mayor Fiorello LaGuardia, and other celebrated members of the group cheering the hazing process.

Graham's initiation was witnessed by a group of pioneers in broadcasting, who entered the radio field as fellow workers with McNamee when Station W'EA'F was located at 195 Broadway.



BETTIE GLENN
former Publicity Director
of WMCA who is now
Private Secretary for
Burns and Allen.



PEG LA CENTRA
one of NBC's popular
singing stars from Radio
City Studios.

LORETTA LEE, copper-haired, grey-green eyes . . . medium height and build . . . sings popular songs in a rich, husky voice.

Born twenty-one years ago in New Orleans, which seems to have turned out more than its share of successful vocalists . . . Sang at charity affairs in New Orleans with the Boswell Sisters . . . that was before they rose to fame and fortune . . . her father a judge of juvenile court frowned on any night club activities . . . finally obtained his consent to appear over a New Orleans radio station.

Came to New York three years ago with an uncle and aunt for a New Year's Eve party . . . became ill and welcomed the New Year in bed . . . was going over some songs in a publishing house when George Hall in an adjoining room was attracted by her voice . . . the orchestra leader was holding an audition and invited her to join . . . won out over 23 other hopefuls . . . that was on a January 13th . . . hasn't been superstitious since.

Has been appearing regularly on her own spot over the CBS coast to coast network. Recently she was engaged for the role of featured vocalist on a new sponsored program over the WOR-Mutual chain. The program is heard currently every Tuesday night at 8:30 p.m. Her father has never seen her act, but has quit frowning.

Is fond of swimming, but finds singing takes up most of her time . . . her ambition is to have a home of her own . . . has a boy friend in New Orleans she has only seen twice in two years . . . however, he telephones her every week . . . and she sings all her songs to him over the air.

JERRY COOPER has had a colorful career. Two years ago, a young fellow rolled into New York as an uninvited guest of the railroad company . . . he unwound himself from the rods of the freight train broke and determined to make good in the big city . . . at that time he was too broke to eat . . . today, he's too busy to eat . . . Jerry Cooper has reached stardom in the short span of two years . . . the son of a pair of choir singers, young Jerry learned to sing almost before he could talk and now he's heard over the air waves four times weekly . . . he is featured in the "Tea At The Ritz" broadcasts three afternoons a week and on Saturday night for a beer sponsor . . . as a young man he got a job singing in a small night club in his home town of New Orleans when somebody heard him singing in the showers of the local A.C. . . . he was playing semi-pro baseball at the time while clerking in a hotel . . . Roger Wolfe Kahn heard him one night and engaged the young fellow to appear as his guest star at the fashionable Club Forest . . . encouraged by the praises of the maestro, Cooper decided to strike out for the North . . . he hit the trail for New York and finally arrived — penniless and hungry . . . for weeks he walked the streets trying to convince people he could sing . . . learning that the Palais Royale was rehearsing a new show featuring Emil Coleman, Jerry went there and asked for a break . . . they told him he could hang around but gave him no promise . . . he hung around . . . when Coleman raised his baton on the opening night he found Jerry Cooper sitting on the stand and assumed that he had been hired . . . Jerry sang that night and was hired . . . from then on it was a series of ups and now he has arrived at the top. . .



DOROTHY PAGE
NBC's Chicago contralto,
who has won several
beauty contest prizes.



HELEN JEPSON
lovely blonde NBC so-
prano. Her proudest
achievement was being
signed on the staff of the
Metropolitan Opera.

"ACCENT ON REALISM"

Josephine Evans

• Who brings true characterizations of the real Southern mammy in dialect rich, mellow and clear. An outstanding feature for programs which require genuine realism.

Spirituals — Folk Songs — and Nursery Jingles. A wide background in radio and the theatre. Director of The Dixie Singers, and Quartets.

Her deep contralto has thrilled thousands.

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—or—

One Sheridan Square, N.Y.C. Telephone WAtkins 9-7762



Jo Maie Evans as Mammy, just sayin' "Howdy Folks"

HELEN MARSHALL, beautiful blonde soprano heard over NBC networks, has a passion for Mickey Mouse and has an exceptionally large collection of articles representing her hero. However, she blushing admitted cheating on Mickey when Donald the scrappy duck was around. She collects handkerchiefs with his picture on.

—o—

JIMMY DURANTE thought his first radio broadcast about ten years ago was his last.

"We never got another call," says the former star of the current Jumbo-Fire Chief series, talking of a guest appearance which he made before the microphone with Clayton and Jackson, his former partners in comedy.

"It was murder," Schnozzle explains. "We got an offer to go on the air for a cigar company. They had Freddie Rich's orchestra. He had 40 men. We matched him with six of our own. We had nine men in the band at our night club, but laid off three because they didn't have their pants pressed. We wanted to make an appearance.

"We start off singing 'Jimmie, the Well Dressed Man.' Did we murder that program! The Rich orchestra never played a song. We told a dozen gags, did three numbers, got stuck for material, then we repeated back to the start.

"They were trying to get us off. We wouldn't go. They were saying, 'You had enough.' I was saying, 'Wait a minute. The best stuff is coming now.' That was our auspicious debut on the radio. We were there for half an hour solid. We never got another call."

PETE MACK, veteran comedian, heard over the NBC networks has thousands of followers who anxiously await each broadcast of his "Moosickers," one of the hilarious comedy highspots of the air.

Pete is the leader of a Brass Band, assisted by Eddie Adams doing the character work and James McManus, the singing; and the whole band doing enough work to make the spot one of the best natured comedy offerings, combined with good music, that has been heard in a long time.

Pete Mack as a Czecho-Slovakian Professor is right in his element and gives everything to the part that makes him one of the outstanding dialecticians of the time. He is a real comedian. To say more would be just "gilding the lily," metaphorically.

o

THE NORSEMEN, NBC favorites, started their career at college. Four lads from the middle west with good singing voices and a pianist-arranger decided to show the bunch in college just what a male quartette could accomplish in the musical field. They got together between lecture periods and after classes and worked with an enthusiasm that soon made them the "talk of the town." Their next step, naturally, was the radio. And so at KSTP their debut was made. After a short time around the home stations they were transferred to New York and their splendid harmonies are heard over the NBC network. Ted Klein and Adrian Revere are the tenors and Ed Lindstrom, baritone, with Ken Schon carrying the bass. Jimmy Peterson is the accompanist and arranger. There, in short, "The Norsemen."



Fred E. Baer
Publicist



Patricia
Gilmore
19 year old con-
tralto with Enrique
Madriguera over
NBC network.



Bob Hope
Star of
Radio, Stage and
Screen



Ramon
Ramos

FRED E. BAER, of the publicity firm of Fred Baer & Associates, answers that age-old question as to whether publicity is a profession or a business by saying it is distinctly an art and quotes John Skinner, the writer, to prove it.

It happened some years ago, before Mr. Skinner became a noted contributor to fan magazines, 1930 to be exact. The occasion was the production of the famous series of Puccini operas, the first time such an ambitious broadcast venture came to a network. The sponsor was the American Radiator Company, the talent was drawn from the Metropolitan and the Chicago Opera Companies; including among many others Gennaro Papi, Frances Alda, Pasquale Amato, Mario Chamlee, a specially assembled orchestra of symphonic talent; Deems Taylor; the best guidance that the world of music afforded; the best brains of the National Broadcasting Company, and many affiliated groups, such as the Judson group, the late lamented George Maxwell, of G. Ricordi & Co., and many others. Each of the operatic series cost approximately \$50,000.

It was front page stuff and the whole world knew about it when the premiere took place. The resultant criticisms ran the gamut of praise, including John Skinner's which appeared in the *Brooklyn Eagle* of which he was then radio editor. But John had an afterthought, and he added to his column of praise, this remark:

"But splendid as was the artistic performance, it was transcended by the remarkable publicity performance."

The publicity work on the Puccini operas was not the first nor the last of its kind directed by Fred E. Baer, but it always stands out in his recollection as the one time, in his knowledge, that a publicity effort was directly compared with an operatic production as a work of art.

(Continued on page 121)

BOB HOPE, comedian, who is being starred in the Shubert's production of the "Ziegfeld Follies," and who is currently co-starred with Frank Parker on the Family On Tour series over the CBS networks, this season has come into his own as a radio jester of the first rank.

But for providential nervousness when he was making a speech at a church social in Cleveland, his native city, Bob Hope would have never followed the stage as a career. He began to talk in all earnestness, and soon found his auditors laughing at his remarks. What he said wasn't particularly funny, but his method was. He exhibited a nervous shyness in his speech that produced smiles. Hope quickly capitalized this in his subsequent speechmaking. In time his renown as an amateur comedian spread through the community, and bids for his appearances at county fairs in Ohio brought him to the attention of vaudeville bookers. It was the late "Fatty" Arbuckle, however, who saw his possibilities as a comedian, and soon Hope was attached to the latter's act, playing mid-West variety houses.

This excursion into the professional ranks determined Hope to try his luck on his own, and he organized an act with several stooges which eventually carried him to the Palace Theatre, in New York, where he held on for several weeks. He tried to land a job in a Broadway show but managers turned a deaf ear to his pleas.

(Continued on page 111)

Robbed, He Wrote A Poem About It

Could you, on finding your house ransacked, your most prized possession gone, but a pair of pajamas and some books left, write a poem about it?

David Ross—philosopher, poet, humorist, ace announcer of the Columbia Broadcasting System—did just that, even when the robbery involved the loss of his coveted Gold Medal awarded him by the American Academy of Arts and Letters for good radio diction.

Mr. Ross arrived home from a Chesterfield program to find his rooms despoiled, and, his anger still hot, got into the pajamas, sent the suit out to be pressed, then penned the following vilification against the robbers:

Alas poor slithering thief
Of no avail my golden plaque
To cleanse the speech you have employed,
Since your barbaric tongue
Will still pronounce it:
"Toidy-toid."

Alas, Demosthenes
Whose brow is stamped upon the gold
And broods in silent grace,
Could he but hear your fetid speech,
He'd spit his pebbles out
Upon your face.

Go, poor squirming scum,
Melt down the stolen gold
And sell it for dishonored pence instead;
And withered be your tongue some day.
David Ross.

—o—

TED FIO RITO and his versatile orchestra has been added to WOR's distinguished dance parade directory. The composer and conductor, whose band has been inveigling New Yorker Hotel dance-lovers to go to town, began a sixty minute session on December 15th.

Ted and his tinkling piano, Muzzy Marcelino, Candy, and a baker's dozen of vocal entertainers and orchestra men comprise the program. It is not a straight dance session, but one brimming over with novelty effects, special vocal arrangements, and other features that have made Ted Fio Rito a coast-to-coast favorite.

Fio Rito's orchestra originated on the West Coast, where it became movieland's favorite band. They scored a hit in the Warner Brothers picture, "50,000,000 Sweethearts," with Dick Powell and later enhanced the "Hollywood Hotel" programs on a national network. Ted is a native Newarker, however.

WOR's list of dance orchestras reads like a blue ribbon Who's Who of America's favorite rhythm makers: Bob Crosby, Anson Weeks, Jan Garber, Kay Kyser, Hal Kemp, Johnny Johnson, Henry Halstead, Joe Reichman, Art Jarrett, Jack Denny, Carl Hoff, Veloz & Yolanda, Horace Heidt, Al Kavelin, and Mitchell Schuster stand out prominently.



GLORIA LAVEY

Soprano

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**GENERAL ELECTRIC
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**IPANA FRED ALLEN
PROGRAM**

and **PALM OLIVE
PROGRAM**

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N.B.C. ARTISTS BUREAU

Radio City

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Vaughn DeLeath



Gertrude Berg

GERTRUDE BERG, the "House of Glass" and "Rise of the Goldbergs" authoress and main character, is one artist who snaps her fingers in the face of radio tradition. Beginning Jan. 13 she is reviving the "Rise of the Goldbergs" on a Coast to Coast hookup over WABC. The new series will be heard five times weekly at 5:45 p.m. and Mrs. Berg will bring back to life the character of Molly Goldberg.

The proudest mother in the land, Mrs. Berg has seen her brain children become the adopted children of the nation. No episode in the Goldbergs, no matter how enthralling, could equal in interest the story of Gertrude Berg herself. Unchallenged, she occupies a niche all her own in radio's hall of fame.

Distinctly a radio product, Mrs. Berg is as much a part of broadcasting as the microphone. She recently celebrated her sixth anniversary on the air—a radio lifetime.

She was born and raised in Harlem when Harlem was still a white settlement. Her father was a hotel keeper named Edelstein and she attended Public Schools 103 and 149, Wadleigh High School and Columbia University. She is married to Lewis Berg,

a sugar technologist who is famous in his own right in the scientific world. With the exception of two years spent with her husband on a Louisiana sugar plantation, she has lived all her life in New York.

If the Goldbergs are popular because they are natural and disclose sidelights on human nature so true as to be recognized by all classes and creeds, they are so because Mrs. Berg has always been a student of character.

Her first excursion into radio writing was with a script about two New York salesgirls. The idea didn't go over so big. Then she hit upon a script about Jewish life and the "Goldbergs" or "Rise of the Goldbergs" was born. Creating an idea and selling it were two different things and for several months Mrs. Berg went from studio to studio seeking an audition. Finally NBC agreed to hear her. The audition was put on the air and the response from listeners was so spontaneous the network decided to make the script a permanent feature. That was on November 20, 1929.

Mrs. Berg is 31 years old. She is 5 feet 5 inches tall and weighs 150 pounds. She has dark hair and eyes. She has two children, a boy, Cherney, aged 13 and a girl, Harriet, aged 9. In the Goldberg sketches Mrs. Berg can explain anything to her children, but in her real home she has a hard time explaining to her own children. She is an accomplished singer and pianist and paints pictures for diversion. Mrs. Berg played in vaudeville to packed houses from June, 1930 to June, 1931 and has had several offers to take her act into motion pictures.

— o —

VAUGHN DeLEATH, who during December broadcast for three weeks from station WGY, Schenectady, over NBC network due to vaudeville engagements in Albany, Troy and Schenectady, was the inspiration for a lyric poem of tribute. The poem was penned by Mrs. Susie Aldrich Edwards, whose great-great-grandmother was Abigail Ball, a first cousin of George Washington's mother.



Walter Tetley

ROGER WOLFE KAHN was born in Morristown, N. J., October 19, 1907.

Studied violin from seven to thirteen years of age. Also studied symphony drumming, ukelele and guitar during those years. Now plays professionally saxophone, clarinet, oboe, flute, piccolo, English horn, banjo, guitar, trumpet and piano. Composed many ukelele solos, and at the age of 17 was under contract to Mills Music Corporation as staff composer, for which concern he wrote several ultra modern piano and instrumental solos. Is composer of "Crazy Rhythm," "Imagination," "Following You Around," "All By My Ownsome," "El Tango del Perroquet," "Gentlemen Prefer Blues," and many other popular songs, besides having composed the entire score for J. P. McEvoy's "Americana," some numbers for the "9:15 Revue," and the score for "Here's Howe."

Organized first orchestra at 15 and secured booking at the Knickerbocker Hotel Grill. Following that, appeared with orchestra in Shubert revue called "Vogues," which led to an engagement at the Rivoli and Rialto Theatres. Succeeded Paul Whiteman into the Palais Royale in New York City. Next came a two year engagement at the Hotel Biltmore, followed by the Castillian Royal, during which time the orchestra was chosen to headline at the opening of the new Palace Theatre, Chicago. Returning to New York, played one season at his club, El Perroquet de Paris, after which came an engagement at the Hotel Pennsylvania for one year. Has subsequently played a return engagement at the Hotel Pennsylvania in 1932, followed by the Forrest Club, New Orleans. Claremont Inn on Riverside Drive, and the Sun and Surf Club, Atlantic Beach.

Made one of the first orchestral Vitaphone pictures for Warner Brothers in 1927, and a second Warner short in 1932. Received long term Victor recording contract shortly after orchestra was formed, and made over 100 Records for this company. Played himself on many of his recordings, and at expiration of Victor contract, was signed by Brunswick and later by Columbia.

The orchestra, since 1926, has been a well known radio attraction having been on the air many times a week on sustainings and was also featured on the Lucky Strike Magic Carpet programs in 1932.

Learned to fly during the summer of 1927 and has since held a transport pilot's license.

— o —
FRANK KLODE, new member of NBC's announcing staff, says he now is a Young Man With a Goal—he's going to get acquainted with every musician in Radio City.

A few days ago Klode arrived at the studio to announce Lew White's organ recital, but found no White. Two minutes before going on the air—White still missing—Klode tore wildly down to the musicians' lounge, grabbed the first musician he could find and dragged him through corridors and around corners at breakneck speed, reached the studio with seconds to go, pushed his victim down before a piano, and commanded, "Play!"

"I can't. I haven't got my drums," the victim said, weakly. It was Harry Edison, veteran NBC percussion virtuoso.

RF



Photo by Maillard-Kesslere

Compliments of

ROGER WOLFE KAHN

660 Madison Avenue

New York City

•
REgent 4-0400—0401

RF



BASIL FOMEEN—His musical education began in Old Russia's Cadet School—at the early age of 9—a training as compulsory, professional, specialized and rigorous as his military instruction—Basil Fomeen was the foremost musician in a school of 600 boys when the Revolution broke—leader of the Summe Cadet Corps Brass Band with 70 members a conductor of the school Symphony Orchestra and leader of the choir.

When the Revolution broke, Fomeen was in the last year at Cadet School. His family's property was confiscated and they were without even food. At this point, the Inspector of Cavalry of the Red Army in the military state of Kharkoff, who had known Fomeen as student leader of the Summe Cadet Corps Band, asked him to organize and direct a military band for his command.

Fomeen visited all the schools in Kharkoff selecting from each its best musicians. Uniforms and horses were supplied these students and most important of all—food tickets.

When, shortly, the White Army drove out the Red, he became a member of his own cadet corps regiment in the White Army. After two and one-half years they were forced to evacuate to Gallipoli. Conditions there were very bad, food rations being reduced to one white cracker, five or ten beans, one piece of sugar and a teaspoon of corn beef hash per soldier per day.

Fomeen hunted for a piano in town, finding it in a Russian restaurant which was a favorite with Greek officers. Here he played for his meals.

One day one of King Constantine's most popular young marshals whistled a tune which Fomeen picked up on the piano. Because this became popular with all the Greek officers, they flocked to this restaurant—the only place in town where they could hear their favorite music played.

They persuaded Fomeen to leave Gallipoli and go

to Rodesto, where there were three pianos. Here he did numerous odd jobs to earn money—cobbling—tailoring—barbering—manicuring—the last a cosmopolitan innovation in this small town.

Pursuing this latter occupation he called on the banker's wife in her home, where, seeing a piano, he asked permission to play it. His ability so impressed the banker's wife that she offered to get him pupils. Before he left Rodesto, he had established a dance studio, was teaching piano, singing and dancing, giving concerts., etc.

Leaving Rodesto, he went to Adrainopolis, where he played in the leading cafe. When a travelling Greek Repertory company came to town, they asked him to play for their performance. Appearing for rehearsals he found them ready to put on an operetta. He told them to play drama for two days, demanded rehearsals for the operetta, trained a ballet and produced a dramatic sensation, described by local newspapers as "a new era in the Greek theatre."

With his customary initiative, he had the local blacksmith make him a piano tuner's key. Armed with this and the military governor's letter guaranteeing him protection, he proceeded to call on all owners of pianos, which, as he says, "had not been tuned since the Turkish War."

Once again provided with funds, he went to Athens. There he secured a piano playing job in the leading cafe, just outside the city—Paleo Falero, which was the favorite haunt of the old nobility and outstanding personalities in diplomatic and military circles in Athens. Here he assembled an orchestra: was summoned several times to play for the Queen of Greece. In the meantime, one of his cousins of whose Russian regiment King Alfonso of Spain had been honorary officer, was serving in the King's Royal Guard in Madrid—Alfonso having offered his honorary Russian regiment sanctuary in Spain as members of his Royal Guard.

Fomeen visited his cousin in Madrid, was presented to King Alfonso and played for him several times. Soon, however, his cousin presented him with a return railway ticket to Athens because, as Fomeen expresses it, "I got too gay with the girls."

In Athens, his musical versatility continued to attract attention. One day, some members of the American diplomatic staff told him that America offered the real field for his unusual talents and described its opportunities in glowing terms. So Fomeen and his Russian orchestra embarked for the United States where his remarkable musical career has developed rapidly as composer, Victor recording artist, soloist and orchestra conductor.

Unique in all the world, is Mr. Fomeen's "grand" accordion. Produced by four experts, working under his personal supervision, according to his original designs, attempts to copy its construction and imitate its tone have always failed because no one—except its creator—knows its musical secrets.

Larger than any other accordion, it has the greatest range—almost 4 octaves. Its double keyboard has 45 keys on each—3 full octaves and 7 notes, 5 whole tones. The versatility of its upper keyboard construction makes it possible to imitate combinations of French horns, the clarinet and bassoon. This is particularly noticeable in Mr. Fomeen's rendering—

(Continued on page 133)

LOUISE WILSHER, WOR's new staff organist, who spends much of her spare time in the studio practising on the organ and proving to skeptics that an organ can match any instrument any day in versatility.

Miss Wilsher received much of her experience as an expert organist in the mammoth movie houses of Chicago, Kansas City and St. Louis before the talkies sunk all organs into oblivion and mothballs.

The slim, pretty organist-accompanist mourns for the days when silent pictures were aided by an adept organist.

"How I used to love to play the music softly for a melodrama," sighed Miss Wilsher.

When Miss Wilsher isn't playing the organ, she is tuning into the music of "Red" (pardon us) Loring Nichols and his orchestra. Besides being a Red (there we go again, we mean Loring of course) Nichols fan, she is the strawberry-headed conductor's wife.

Of course this has nothing to do with the fact that she is a Nichols fan.

FRANK NOVAK started to beat the drum at the tender age of 3 years in his father's music store in Chicago. Father shook his head and wanted Frank to become a surgeon. Frank shook his head and decided to be a musician. Frank's shake was the better one as proven by today's facts.

As the director and composer of scores for the CBS "Vanished Voices" programs, he feels that if he did not gratify his father's early hopes at least the apple did not fall far from the tree. The elder Novak plays the drums, too.

Young Frank drummed his way to a public appearance when he was four, and two years later was appointed official drummer boy for the Sons of the American Revolution.

At the Harrison Technical High School he organized and directed the school orchestra, sang with the glee club and set a swimming record for plunging 54 feet. At the same time he was rapidly learning how to play many of those instruments which had fascinated him as a child. He studied violin, piano, and organ. By now, Novak can play as many musical devices as there are letters in the alphabet.

When he left the University of Chicago his own orchestra was engaged for the Terrace Gardens at Appleton, Wis.

Frank was engaged at the Edgewater Beach Hotel in Chicago and other rendezvous during the next two years. He left for Miami where his orchestra was booked at the exclusive Jockey Club, Bath Club, Miami Biltmore Hotel, Kit-Kat Club and other smart resort spots during the next several winters.

When the Florida realty boom broke, Novak came north again, this time to stay. For a while he provided music at Brooklyn's Hotel St. George and at the Orienta Beach Club in Mamaroneck. Then his band was engaged for the "Wizard of Oz" programs. Later he developed his talent for composing and wrote six original selections for each of the broadcasts. Last year he created marches and incidental music for the CBS Dixie Circus series.



ARLENE FRANCIS

Dramatic Star

—●—
Now Appearing With

HELEN HAYS
in "The New Penny"

—●—
Also appearing in
"Five Star Jones"

—●—
Member of the cast
of "March of Time"
and many other ace
programs.

—●—
Address Care Of
"WHO'S WHO IN RADIO"

PAUL RHYMER, author of NBC's "Vic and Sade" program from Chicago, says Vic, Sade and Young Rush are asked repeatedly: How do the characters get their names?

"You can't find names like those of Rev. Kidneyslide, the parson; Mr. Gumpox, the garbage man; Mr. and Mrs. Lampfiddle, and Ike Kneesuffer in any phone book in the world," asserted the listeners. "Are there actually people named Spleenbucket, Angelharness, Chestbutter and Stembottom, or are they just names that popped into somebody's head?" they ask.

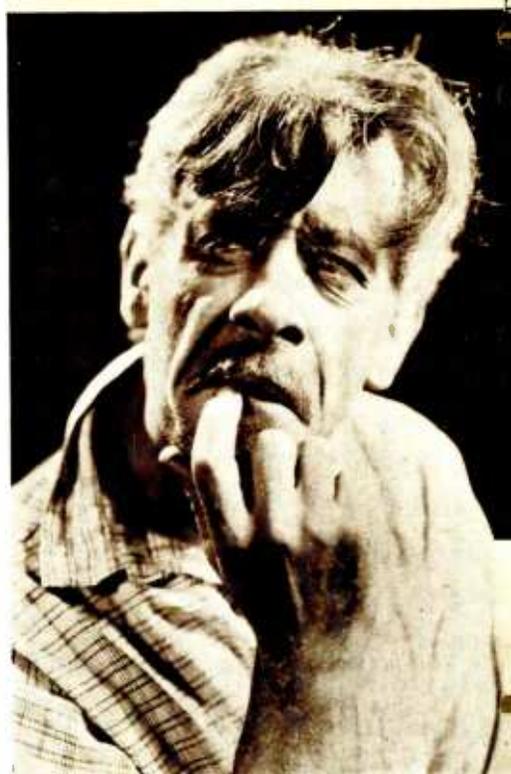
The answer is they are all inventions of Paul Rhymer, the 29-year-old Chicago radio writer, who created Vic and Sade nearly four years ago and has been writing each episode produced on the air since. His Dickensian flair for humorous, significant names was displayed with the first broadcast when he gave his two leading characters the monickers, Victor and Sade Gook.

Soon he introduced Gus Plink, the town drunkard, and Hank Gutstop, another ne'er-do-well. Gran'pa and Gran'ma Stopheaven, Mr. Scorch, Cora Buck-saddle and Mr. Klinkfaucet also were added to the gallery of Vic and Sade's friends and acquaintances, so that today, the list of Rhymer's creatures bids fair to outrival the Pecksniff, Scrooge, Micawber, Uriah Heep and Fagin of Dickens.

Not all the characters have such names. Rhymer believes they lose their effectiveness if used too frequently. So most of the people who live in the little town where Vic, Sade and Young Rush make their home have commonplace names, as Smith, Davis, Brown, Jones and Johnson.

Regular listeners to the broadcasts know that only Vic, Sade and Rush—the latter played by Billy Idelson—are heard. Billy and Van Harvey never "double" for other characters. Each has only the one part to play. The neighbors and friends are shouted to across the alley, talked to through the window or chatted with over the telephone.

Ed East



Bruno Wick
Character
actor NBC
New York



Jack Benny

VAUGHN DE LEATH's new morning program series has provided an outlet for two other talents of the veteran broadcaster. In addition to singing, the NBC star is carrying the announcing assignment and playing her own piano accompaniment.

— o —

HARVEY HAYS, veteran NBC actor and narrator, inaugurated late-evening programs, distinctly different from the customary radio offerings of that time over WENR on Monday, November 25 last.

With a musical background provided by Irma Glen at the organ, Hays read excerpts from great dramas, poems and prose classics, a field in which he is outstanding and established a very high record for this type of program.

Hays came to radio more than seven years ago after a career of 25 years on the stage. Since his debut on the air he has been featured in many well-known programs, both sponsored and sustaining, and is at present heard on the "Words and Music" program over NBC networks from Chicago.

THREE LITTLE FUNSTERS, Bill, How and Jim are among the oldest acts in broadcasting.

In August 1924 they began working together as a trio. On December 18th, 1923, Bill and How first appeared together, being presented as Hanson and Howard. Thus while the act is a little over eleven years old, on December 18th two of the trio celebrated their 12th anniversary working together.

Originators of the business of talking in unison, the "little" funsters are all over six feet tall. They are on the air eight times a week, appearing on WMCA.

They all play the piano and guitar, Bill also performs on the harmonica, How plays the Jews harp and Jim contributes what has been called music from the potato whistle or ocarina.

According to Bill and Jim, How collects old paper bags, having once been noted as a string saver. Jim has been the author of a number of popular best selling songs, most famous among them being "Rose of No Man's Land" and "Little Red School House."

The Funsters have their own studio in the WMCA building where they rehearse four hours a day except for Tuesday and Friday when they put in a full hour day planning and preparing programs. They sing an average of 64 songs a week and produce 52 gags each seven days.

All three of them are married. One of the trio is the proud father of two daughters.

They are talented animal mimics and dub in animal sounds on one of the better known animal cartoon pictures. They have also made several shorts for RKO and have appeared in practically every theatre within 50 miles of New York City. Engagements at a greater distance are impossible due to their daily commercial broadcasts.

In their broadcasts as a trio act up to December first, 1935 they had been on the air a total of a little over 1600 hours appearing in 5473 programs, using about 27,474 songs and 22,067 gags.

WINIFRED CECIL to you, please. For the first time in the long-run history of the NBC Maxwell House Show Boat program, the leading lady is to put aside her masking "nom de chanson" and receive direct applause. Winifred Cecil, charming young soprano, is the lucky lady.

Three months ago Miss Cecil was picked from a radio chorus to sing anonymously on the Thursday evening "journeys" of the famous river craft. She won the audition in competition with a number of well-known radio singers and was announced by Lanny Ross and Captain Henry as "Virginia Lee."

On December 14, Winifred Cecil was introduced to New York music circles with a recital at Town Hall. She was acclaimed with such enthusiasm by the critics, it was decided to drop the Show Boat tradition and award Miss Cecil with personal recognition.

HELEN PICKENS spends all her time away from the NBC "mike" knitting . . . Even during intermissions on the air, her fingers are steadily wielding the longest needles ever seen around the NBC studios.



LUCILLE MANNERS

Soprano

Popular young Soprano whose charming voice known to millions of radio fans from coast-to-coast; is now being heard on her own program every Tuesday night over the WJZ-Blue Network.

Miss Manners is perhaps best known for her performances on the Cities Service and Palmolive network programs; although she has been guest artist on the Philip Morris and innumerable other network programs during the past year.

Miss Lucille Manners combines both legitimate stage performances and concert appearances with her radio work.

LUCILLE MANNERS

N.B.C. ARTISTS BUREAU

Radio City

New York



Joseph
Granby

TWENTY YEARS ago, when the Canadian frontier was still wild and rough, Joseph Granby, incorrigible villain of many National Broadcasting Company dramatic programs, and a group of actors appeared in the sparsely settled regions as actor pioneers, the first dramatic troupe to brave the wilds in a land suffering from a deficiency of theatres.

The actors rented schoolrooms or saloons, placed tables together for the stage and put on their show, usually before a standing audience. The frontiersmen drove in from the hills and country-side for the shows and many of the famous Northwest Mounted Police were conspicuous in their red uniforms. Granby played the villain and the rough pioneers voiced their feelings freely. However, Granby lived through the experience of performing in frontier towns and toured other sections of Canada for two years.

Granby was born and educated in Boston. He participated in high school dramatics, but did not consider the stage as a profession until he was eighteen years old. Then he joined the Castle Square Theatre company under the direction of Winthrop Ames. The second week he jumped into a lead role through the absence of another actor.

After one season in Boston Granby joined Jerry McAuliffe's repertory company and the Canadian experiences followed. Two years later he turned to stock. He played with Lionel Barrymore in "The Claw" at the Broadhurst Theatre, New York, in 1921, and two years later with Olga Petrova in "Hurricane," which ran sixteen weeks in the Frolic Theatre, which has since been converted into the NBC Times Square Studio. A long list of Broadway appearances includes "We've Got to Have Money," with Robert Ames, "The Purple Poppy" and "Menace" at the Forty-Ninth Street Theatre. In "Lalla," presented at the Greenwich Village Theatre, Granby was featured with Kate McComb, with whom he recently played in the radio mystery feature, "The Trial of Vivienne Ware." As in most other plays, Granby played the radio crook.

Granby last appeared on Broadway in "Hawk Island," a play of the 1929 season, in which he again took the villain's role, this time as a murderer. Then

the actor deserted the footlights for radio, making his debut under the direction of Vernon Radcliffe in "The Man in the Iron Mask," a Radio Guild presentation.

His outstanding radio role was that of The Chief, the gang leader of the Johnson and Johnson Musical Melodramas. Other roles include many in the Radio Guild shows, The ABA Voyagers, "The Silver Flute," "Empire Builders" and "Sherlock Holmes." He also portrayed Black Barney in "Buck Rogers." Almost invariably Granby portrays the villain.

Playing the most unpopular type of stage character has become second nature to Granby who, in real life, is far from villainous, lives on Riverside Drive in New York City with his wife and gets his greatest thrills out of driving a Ford and playing golf.

— o —
KAY THOMPSON who, in the modest restraint of a radio announcement, has rhythm to burn.

A sensation among the newest crop of blues singers!

Miss Thompson came to New York from St. Louis via California.

St. Louis always expected her to do great things, but—a great big but—not as a "torcher."

She was the darling of her home city's music-intelligentsia as a piano prodigy of four . . . in her quite recent teens she made a superb impression as piano soloist with the St. Louis Symphony.

If she had not gone to spend a summer vacation in California all might have been well. But one thing led to another, including Bing Crosby. Radio moguls in the East sat up and took notice. A long period of stardom on the Fred Waring program! Then Lennie Hayton reached for her as the ideal vocal instrument for his inimitable arrangements.

St. Louis views her with regretful pride, California is crazy about her, New York accepts her as one of the family, and the whole country listens to her rhythmic song.

As a coed at Washington University she learned that singing, more than the piano, was her forte. Coed parties brought to her the revelation that she had those natural attributes that distinguish blues singers. Youth, a superabundance of vitality, a strikingly distinctive blonde attractiveness made her lean toward that medium of expression.

But she has never neglected to make full use of the musicianship she learned while studying the piano. She personally arranges all her songs, giving them the individuality of her character. She is a choral director par excellence, and her accomplishments with the famous feminine choir heard on the Ford and Lucky Strike programs are incomparable.

The music intelligentsia in St. Louis has never ceased to regret her desertion of the piano classics for the rhythmic songs of the present day.

At a rehearsal one day an admirer of Kay Thompson of the classic mood inquired if she still played the piano.

"Oh my, yes," came the blithe reply of the songstress, "but I've been graduated from Brahms to blues."

— o —
PHIL REGAN, NBC tenor, made his first public appearance as an amateur in 1920. It was at Proctor's Fifth Avenue Theatre, New York, and Regan sang "Old Pal, Why Don't You Answer Me." He won first prize.

CHARLES GAYLORD, orchestra leader of Penthouse Serenade (NBC-WEAF, Sundays, 5:00 p. m., E. S. T.) . . . an alumnus of the Paul Whiteman band . . . joined Whiteman as a member of the original Whiteman Trio and as violinist . . . was assistant conductor to Whiteman for two years before leaving to form own orchestra . . . Gaylord was born Parkersburg, W. Va., June 27, 1906 . . . mother's family had comprised the Whetmore Band during Civil War days . . . Charlie's parents wanted him to become a doctor, but encouraged him in music when they found his inclinations lay in that direction . . . family moved to Clarksburg, W. Va., where Charlie attended school, playing on football and basketball teams in high school and on basketball team at West Virginia U. . . . formed first band when the scheduled orchestra failed to appear for junior prom . . . Gaylord was called upon to supply music, which he did, forming a fraternity band which became known as the Mason and Dixon Seven . . . Ted Weems and Jack Fulton (who now sings on Penthouse Serenade) played in the band under Gaylord's direction . . . first commercial engagement was at Summit Hotel, Uniontown, Pa., with Fred Waring troupe as the rival attraction . . . Gaylord later led Kentucky Serenaders and then formed Gaylord-Young orchestra . . . then was hired by Whiteman, with whom he was associated for six years before forming own group again . . . Gaylord is married to the former Beryl Williams of Ziegfeld Follies . . . he's five feet, ten and a half inches tall, weighs 152.



BETTY GARDE

Dramatic Stylist

Now Starring in

**"MRS. WIGGS OF
THE CABBAGE PATCH"**

Address inquiries to—

CY. BROOKS

"WHO'S WHO IN RADIO"

JAMES HAUPT, tenor, and musical director of the National Broadcasting Company has had a colorful career, despite the youth of the singer.

A native of St. Paul, Minn., Mr. Haupt began his musical education at the age of eleven, singing alto in a boy choir. Since that time he has perfected himself in many branches of music—he has made a study of piano and organ, and at college he organized and directed a male quartet that gave performances of marked success for seven years afterward, a record for an amateur group.

Critics who have listened to his singing comment on the clarity of his diction, his wealth of emotion and his clear, ringing tones. Mr. Haupt has appeared extensively in oratorios, and few tenors can boast of his familiarity with this highly specialized type of music. He has sung in *The Messiah*, *The Creation*, *The Elijah* and *Bach's B Minor Mass* (to mention the more important choral works) at the Church of the Ascension and the Church of the Divine Paternity in New York, and in numerous other places of worship throughout the country.

His command of French, Italian, German and Spanish has given him a wide repertoire in the best of lyric and operatic music. His programs are distinguished by a colorful variety and originality seldom met with in a concert hall. As a technical background, Mr. Haupt has his long experience as musical director of the Riverdale School, New York, the Pearl River High School and more recently the radio station WEAF.



VIRGINIA REA—the outstanding soprano on the air, was born in Louisville, Kentucky; and is descended from an old southern family dating back to revolutionary times.

She made her first appearance at the age of five, singing in church in her home town. As a school girl she formed high artistic ideals and her belief in the advantage of a firm musical foundation. After finishing high school, she attended Drake University in Des Moines, Iowa, where she graduated with high honors and received her M.A. degree. Virginia continued her studies in France where she studied voice and coached in opera under the finest masters, including Blanche Marchesi, in Paris. When she returned to the United States she appeared in concerts from coast to coast, making two trans-continental tours in successive years. She was still in her teens when her opera debut was made as "Gilda" in *Rigoletto*, in which she proved a sensation and was acclaimed by press and public. Today she has in her repertoire more than ten operas, including *Traviata*, *Romeo and Juliette*, *Martha*, *Faust*, *Lucia*, *Mignon*, *Manon*, *La Boheme*, etc.

For six years she was an exclusive Brunswick recording Artist, whose records were sold over the world and were considered the finest vocal recordings ever made by that company. Through her records VIRGINIA REA was introduced to radio. Having the perfect recording voice, she is unmatched today in her flawless performance over the air. Beloved by millions as OLIVE PALMER she sang for four consecutive years exclusively for Palmolive on the Palmolive Hour. In her repertoire she has more than a thousand songs and arias.

VIRGINIA is extremely good to look upon, is five feet, three inches tall, fair complexion, hazel eyes and black hair. She weighs about one hundred and twenty-five pounds and dresses to sing over the air as though she were in the theatre.

In private life she is Mrs. Edgar Sittig and she and her husband live in a colonial stone house in the Pocono Mountains, ten miles from Stroudsburg, Pa.

They make their New York home at the Gotham Hotel, where they spend the week-ends; for Virginia is the Prima-donna on the widely acclaimed Chevrolet program; singing every Saturday night at nine P.M. over WEAJ from coast to coast.

— o —

MARGARET MANSFIELD, the Minnie of the NBC Pennsylvania Dutch comedy series, "Minnie and Maud," has an authentic dialect even though she was born in Des Moines, Iowa. For the past nine years Margaret has been leading lady, producer and half-owner of a stock company in Mt. Gretna, Pa.

— o —

BILL BAAR, NBC, Radio's Man of Many Voices, known to radio listeners as "Grandpa Burton," was born in Chicago. At an early age he decided to become a commercial artist, but on entering high school his theatrical talents were brought to light by his writing, acting and producing his own plays in dramatic societies.

On leaving high school he entered the Goodman Theatre, where he blended art with the theatre and decided to be a scenic designer. In the training, it was necessary to study makeup and acting as well as the other branches of the theatre. After the first term, he then decided to become an actor and later turned to radio.

On completing his course, he found it just as impossible to get a job in radio as in the theatre. It was evident that the only way to be in a show is to be the show. Thus he wrote his first radio script, employing four characters which he, himself, portrayed.

After an audition, he was given his first radio job at WAAF in Chicago. This was the beginning of Bill Baar's one man show. After working one year to the day at this station, he was offered a 32 week commercial contract with WBBM, Chicago. This was the debut of "Grandpa Burton," radio's tall story teller who spins adventurous yarns to the youngsters.

In order to gather material for a new radio program, he toured with the Hagenbeck Wallace Circus. Eleven weeks later he returned to Chicago where his program "the Big Top," in which Bill portrayed all the characters in a three ring Circus, was aired six days a week over WENR, NBC, lasting eight months. Then "Grandpa Burton" returned to the air for a year and a half on NBC.

Frank Buck, on hearing of Bill's versatility in portraying so many characters, hired him to play the boy, "Tim," in the Frank Buck jungle series over NBC. When Buck left for New York he took Bill along where the program closed several months later. After a short vacation in Bermuda, Bill returned to the air again with his "Grandpa Burton" series over WEAJ, NBC, New York, on Monday, Wednesday, and Friday.

Since leaving high school, Bill has worked in Chautauqua, Vaudeville, Legitimate and Radio. All that is left for him to conquer is the movies, but unless he can write and portray all the characters as he has for the past five years he will not be happy. Having portrayed over 1000 different characters and written every word he portrays over the air, he is truly Radio's Man of Many Voices.

EDWARD MacHUGH . . . off the air, a genial man, rotund and ruddy-faced. . . . On the air each weekday morning, NBC's Gospel Singer. . . . A baritone who knows by heart, 2,000 sacred songs of all denominations . . . has sung 3,000 different hymns since he began broadcasting over NBC two years ago. . . . A conscientious person, he reads every piece of fan mail which comes to him. . . . Which is no mean task, for twice he has been in first place for amount of mail received by NBC sustaining artists . . . and never below fourth place . . . Result—each month he reads over 2,000 letters from all over the world. . . . hard work comes easily to him. . . . In Dundee, Scotland where he was born May 26, 1893, he had to toil long hours after school to help keep his poor family together. . . . Later in Montreal, he labored first at cleaning railroad cars, then in a shipyard. . . . A period of work in a Boston department store . . . then his first broadcasts and glimmerings of fame . . . A trial at singing hymns on his programs . . . enthusiastic response and his start as the now widely-known Gospel Singer . . . A heavy-set man, MacHugh weighs what he says is "too much" . . . 206 pounds . . . considerable for a man of five feet seven and one half . . . he's reducing now at doctor's orders . . . not too easy, for he is fond of good food and fonder of cooking it . . . which he does whenever he can get away from New York to his home in Newton, Mass., where his other diversions include feeding the wild birds which flock to his yard . . . Also likes salmon and trout fishing . . . Irish-Scotch, he loves to tell jokes on both nationalities . . . But in the studios he grows very serious . . . He thinks of the deeply heartfelt letters which pour in to him from all over the globe.



Joseph Granby

*Veteran "Radio Villain"
and Character Actor
Star of Pictures and Stage*

✻ ✻✻✻✻✻ ✻

Now appearing as

"BLACK BARNEY"
in **"BUCK ROGERS"** and
other radio productions

✻ ✻✻✻✻✻ ✻

Joseph Granby

Endicott—2-9747

or

Lexington—2-1100

AL PEARCE, whose leadership of the famed Al Pearce Gang makes him "radio gangster #1", took part in his 2,500th radio program during the broadcast over an NBC-WJZ network on Friday, January 24.

Pearce has been on the air without interruption for more than seven years, starting with the old Happy-Go-Lucky and Blue Monday Jamboree programs on the Pacific Coast. At present his versatile group of entertainers is heard over an NBC-WEAF network each Monday at 5:00 p.m. and over an NBC-WJZ network each Friday at 9:00 p.m.

In celebration of Boss Al's 2,500th program, Tiz-zie Lish revealed another of her famed recipes and Andy Andrews singing comic, presented a number composed by comedian Morey Amsterdam, "I Wonder What A Baby Thinks About". Harry Foster sang "When April Comes Again". The Three Cheers did "I'm Glad That I Am" and Harry Sosnik directed the orchestra in "Stumbling", "Rose Room" and "Alabama Bound."

NICK KENNY, radio editor of the Daily Mirror, is now heard on WMCA each noon at 1:00 P.M. in a program originating in his offices in the Mirror Building. Noted as a poet as well as an entertainer, Kenny reads liberally from his own poems as well from other popular works.



Judith Lowry

Studied at Chicago Musical College and Belasco Theatre. Has appeared in many New York stage productions including Kenneth Mac-Gowan's revival of "Beyond the Horizion"; Booth Tarkington's "Seventeen"; Somerset Maugham's "Sacred Flame"; was with Walter Hampden in "Light of Asa"; etc. Came to radio in 1930 and is considered one of the finest character women heard on air. Shows in which she has been heard include Kilmer Family; Grand Hotel; Welcome Valley; First Nighter; Montgomery Ward's "Immortal Dramas" and many others.



"Ginger Snap"—Comedienne—is one of New York's youngest radio stars. She appears on the "Tasty Yeast" program over WEAJ and is under the management of Bob Wells.

BURGESS MEREDITH, known as "Buzz," was born in Cleveland, Ohio, November 16, 1908. Attended Amherst College and upon leaving there did a succession of things—reporting, started a haberdashery store, sold vacuums, roofing and toilet articles, worked in Macy's and Saks-Fifth Ave., ran on Wall Street, was ordinary seaman for two years to South America.

Upon return from South America, joined Eva Le Gallienne's apprentice school. Was with her three years, playing in "Alice in Wonderland," "Liliom," "Romeo and Juliet," "Peter Pan," etc.

Has been in various stock companies during the Summers of the last five years.

Has appeared in "Little Ol' Boy," "3 Penny Opera," "She Loves Me Not," "Hipper's Holiday," "Hide and Seek," "Battleship Gertie," "The Barretts of Wimpole Street," and acclaimed by critics as the "Hamlet of 1936," after his performance in "Flowers of the Forest," last season.

Is the sensation of this season in "Winterset."

Played "Red Davis," on the Radio for six months—'34 and '35.

Has had many picture offers both last season and this, but to date prefers the scope of the theatre.

Has been on critic's poll of the 10 best performances for the last three years.

— o —

RUSSELL PRATT'S "Topsy Turvy Time" is back on WMAQ. Almost ten years after he first brought Topsy Turvy Time to the air, in November, 1925, Russell Pratt returned to the airways with his famous children's program on Monday, November 25 last, at 5:00 p.m., over WMAQ, the same station over which Topsy Turvy Time was broadcast from 1925 until 1930. The program is being heard daily except Sunday.

Many of the thousands of youthful listeners to the first Topsy Turvy Time series now are grown and married, and so it will be largely to a new generation that Pratt directs his program of nonsense, poems, recitations and spontaneous humor. The half-million who belonged to the Topsy Turvy Time club when it left the air in 1930, however, will remember Pratt's mysterious co-worker, T. Thomas Toofins, a "hoarse, blatant, egotistical person of uncertain age who modestly called himself the world's greatest plain and fancy reciter," and Harry Whoozis, friend of T. Thomas Toofins, the official mail man and something of a singer. Grandpa Tooffins, Hop Wing and other characters in the original show also will return.

It was on Topsy Turvy Time that Pratt, now known to radio listeners from coast to coast for his comedy roles, made his radio debut. Previously a "staid business man, a credit man," he became interested in radio because of his four children (he now has five), whom he entertained with fantastic stories. In 1925 he suggested to Judith Waller, then station director of WMAQ and now NBC central division education director, that he be permitted to broadcast his strange stories and recitations on a children's program. Miss Waller gave him a period on the air and within a few weeks Topsy Turvy Time was attracting more than 1,000 letters a day. More than 1,400 branch clubs were formed, and by 1930 more than 500,000 children belonged to the Topsy Turvy Time Club.



Photo by Maillard-Kessler

JAY CLARK

Actor — Writer — Director

EXPERIENCE

Two years studying dramatic technique with George Pierce Baker at Yale 47 Workshop.

Two seasons as Stage Juvenile—straight, characters, Spanish and French dialects.

Two years in Pictures—under contract to Paramount-Public, West Coast Studios, Hollywood.

Four years in Radio—with major programs: NBC network, CBS network, transcriptions.

CURRENT PROGRAMS

Acting—Straight, character, Spanish and French Juveniles—"Lux Radio Theatre"; "Eno Crime Clues"; "Radio Guild"; "Vanished Voices"; "Just Plain Bill", and others.

Writing and Directing—"Front Page Dramas" for The American Weekly; "Jungle Jim" for the Comic Weekly.

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RICHARD BLAYNE, staff announcer on WMCA, spent several seasons on the stage before entering radio work.

— o —

VICTOR ARDEN is the affable CBS bandmaster of "Broadway Varieties" and "Harv and Esther." He took his first piano lessons in Wenona, Illinois. Moved to Chicago for high school and more keyboard study. Spent his vacations playing calliope on the river show-boats. His first conducting was done for the "Blackfriars" of Chicago U. Branched into the business of supplying music for dances. Sometimes played for as many as five fraternity dances a night. Was immediately successful in writing skits for vaudeville. His "Flashes" played the Keith-Orpheum circuit for five years. After graduation he decided to storm New York for a job. Courted hunger before he got a \$75-a-month job making piano rolls. He punched the holes by hand in many a roll. Until he showed his employers how to do it mechanically. It was with a player-piano-company that he met Phil Ohman. And the two-piano team of Ohman and Arden was promptly formed. Their first big job was in "Lady Be Good," Fred Astaire's first show. They subsequently played with many of Broadway's biggest productions. And with such stars as Clifton Webb, Mary Hay and Ruth Etting. Victor conducted his first radio orchestra in 1929. He considers rhythm and melody most important factors in music. Calls them the "meat and potatoes" of musical fare. Always informal, he works rehearsals with tongue in his cheek. His principals have a good time but get their work done.

JOE BELL, NBC actor-director who took the part of Steve Van Brunt opposite Helen Hayes in "The New Penny," gave Edith Meiser, authoress of the continuing play, her first radio job. They had been friends for years, both having been at the Theatre Guild School.

— o —

WILLIAM S. RAINEY, production manager of the National Broadcasting Company, formerly played leading parts on Broadway, and built, owned and managed theatres before he entered radio four years ago.

Rainey is credited with being the first man to produce "The Way of the World" in America. He put it on at the Cherry Lane Playhouse, widely known as an experimental theatre, which he himself founded.

"The Way of the World," is a brilliant social satire first produced in England in 1700.

After taking a law degree at the University of California, Rainey turned to the stage. He was soon starred in juvenile leads with the Alcazar Stock Company in San Francisco and later became lead tenor of the American Opera Company sharing honors with Lawrence Tibbett in a musical production.

Military service in the World War interrupted Rainey's career, but the end of the conflict saw him back on the stage, playing with such well-known stars as John Barrymore and Nance O'Neill. He left the stage in 1927 to become program director of the offices established by NBC in San Francisco.

Rainey's radio experience has included announcing, singing, acting and producing. He has also written many dramatic scripts and adapted some stage productions to radio.



JIMMIE GIBNEY, young song writer of NBC, Radio City.



JEANNE BOND, charming and efficient secretary to Leo Reisman.



EDDIE AND GRACE ALBERT, nationally known "Honeymooners" team over NBC networks.

JIMMY GIBNEY is Radio City's page boy who yearned to write the words for somebody's music. Of course there was a girl behind it, a young dancer in his own home town inspired in this lad a desire to do big things. He turned to song writing and just as he was beginning to show promise of getting somewhere the girl left town and the next he heard of her she was married. Undaunted he worked that much harder and finally made his way to New York where he secured a job with NBC, as a page, feeling that he would there meet someone with whom he could team up.

Finally one morning a visitor called to see a musical conductor who was busy at the moment so he and the page started conversation. The visitor learned of the page's ambition and the page, Jimmy Gibney, so impressed the visitor that he told Jimmy of a composer named Paul Ames who lived some distance from New York, and asked Jimmy to get in touch with Ames and send him some of his lyrics. Ames later received his lyrics and was immediately interested and so was born the song-writing team of Gibney and Ames.

Their first effort "What Could Be More Lovely Than Love" was a hit and has been heard over the air frequently. It has been pronounced "excellent" by many artists and the boys are confident of going places and doing things from now on. Good luck, Jimmy.

— o —

NORMAN ROSS—Ex-swimming champion, once holding 72 world, American and foreign records, including all world's records from 150 yards to a mile. Olympic champ in 1920. Attended Stanford University until war broke out when he enlisted. Also managed to crowd in several years as sports writer. Was also aviator in the war. Turned to radio in 1931 when he was called upon unexpectedly to broadcast a major league baseball game. In 1933 he joined NBC. Born in Portland, Oregon, May 16, 1896. Height 6' 2 1/2". Weight 240. Married.

EDDIE ALBERT, of the NBC Honeymooners, is busily rehearsing for his first stage role. He is to act as an actor would act in the forthcoming production, "Evening Star," written by Zoe Akins, author of last year's Pulitzer Prize play, "The Old Maid."

— o —

GEORGE "JUD" HOUSTON, WNEW's chief production man, was the announcer of the first Radio Show in Cleveland in 1925.

— o —

JEANNE BOND received her early education abroad. She speaks five foreign languages fluently and her English has a distinctive charm. While still in her teens she worked as French translator in a large engineering export office. Later she was confidential secretary to a famous radio inventor.

The scene of her present job is the bustling studio of Leo Reisman. Here she reigns as the secretary ne plus ultra. Petite and delicate and feminine to the fingertips, she is at the same time a dynamo of alertness and energy. She interviews in person hundreds of visitors each week, while her voice hums steadily over an array of five phones all of which seem to be going the livelong day. Here she shows her fund of intelligence and tact—invaluable traits for the hectic office life of so popular an orchestra leader as Leo Reisman.

Seen away from the desk, Miss Bond cuts a trim and smart figure. She frequents modern New York Haunts . . . typical foreign spots . . . Carnegie Hall. for she enjoys music from Bach to Berlin . . . Art Galleries—herself a fine subject for artists who have painted and photographed her portrait, she is a genuine art lover and visits the shows regularly . . . And her spare time she spends in the theatre.

Oh, yes, Jeanne is a brunette, with long wavy hair, olive skin and large brown eyes . . . so naturally she has a weakness, she confesses, for blue eyes. Talking about weaknesses, a few of her other preferences are Brian Aherne, beards, baritones, the circus and Mitsouko perfume.



KATE McCOMB

KATE McCOMB

Radio Star

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LUCILLE WALL, dramatic actress . . . now starring in the NBC serial comedy, *Nine to Five* . . . has played over 400 roles during eight years of broadcasting . . . sister of Mildred and Geraldine Wall, both of the stage . . . niece of the late Horace Bergeron, speaker of the Canadian House of Parliament. . . . Born in Chicago . . . also lived in Brooklyn, Washington and New York City. . . . Graduate of Sacred Heart Academy in Washington . . . ditto the American Academy of Dramatic Art in New York . . . made stage debut at 17, playing stock in Staten Island, White Plains and Brooklyn. . . . Appeared for two years with Jane Cowl in "Romeo and Juliet," "Pellias and Melisande," "Anthony and Cleopatra." . . . Played on Broadway in "The Ladder," "Venice For Two" and "Little Accident" . . . played leads and second leads with Ralph Bellamy in *Des Moines Stock Company*. . . . Air debut in 1927 on WJZ, playing a love story with Fredric Marsh on the *Collier Hour*. . . . For subsequent four years known as "The Collier Love Story Girl." . . . Other programs include "Sherlock Holmes," "Radio Guild," "Lucky Strike," "Polly Preston," and "Dromedary Caravan." . . . At present, has apartment in New York City, furnished in 18th Century English style . . . haunts antique shops for bargains in Sheraton and Chippendale furniture . . . spends week-ends in Forest Hills, Long Island with parents . . . enjoys ice-skating in winter, tennis for the summer . . . hates crowds, taxicabs and conceited actors . . . likes Dickens, Dumas and Shaw, Wagnerian opera and rich pastry . . . needs two alarm clocks to awaken . . . likes all foods but fish . . . has a low and resonant voice . . . light-brown hair and brown eyes . . . is 5 feet 7 inches tall . . . weighs 128 pounds.

ANN BRAE, WOR's only woman producer has had a most colorful career in the entertainment field.

In 1920 there was an act playing the tank towns, the big towns, and the small towns. It wasn't a very good act—mediocre would be the best way to describe it. The better half of the act was a blonde singer and comedienne named Ann Brae. The future didn't look too bright. Then vaudeville died. Ann Brae lost her act. So she did the next best thing. She went into this new-fangled radio business with the typical Elsie Dinsmore "do-or-die" look. She made good.

Today Ann Brae is WOR's only woman producer. The "Broadway Bandwagon" and McIntyre Amateur Revue are written, produced, and devised by the 32-year-old New Yorker. But it took plenty of work and ideas to get that far. First she played a dumb girl with Fields and Hall on a national network, then she became Miss My-T-Fine, Molly Manhattan, and Mrs. Newlywed on WOR and other stations. Some of these shows had scripts that were far from perfect. So she decided to try and improve upon them.

"I find it easier to work with men on a radio show," comments Ann. "Women take too much time out to argue with you even when they know you're right."

She has few outside interests—the major job is caring for her 12-year-old daughter, and finding new ways to cook fish, her favorite food.

Amateurs like the ever-smiling Miss Brae. Even if they deserve a gong, she takes time out to coach them personally. She considers her most important feat being the first to be in a "Mr. & Mrs." act on the air. Why, we don't know.



Carol Deiss

BILL BAAR is being called the 24-year-old Lon Chaney of radio. And deservedly so! For Baar, who's a one-man show on NBC's "Grandpa Burton" sketch, has such great feeling for the characters he portrays that his rapid voice change is actually accompanied by a transformation of his physical appearance.

— o —
CHARLES LYON—Ex-sailor and actor. Parents wanted him to be dentist but after one year at University of Michigan, convinced his mother he was born to the stage. In Hollywood played juvenile leads in Cameo comedies. Left and signed as able seaman. Wound up in jail in Rotterdam as a result of strike. Worked way back to U. S. as mess boy. Became assistant to Stuart Walker in Cincinnati. Got to Broadway playing in "The Poor Nut." Later offered job announcing at WTAM. Took it, finally coming to Chicago NBC studios. Covered many important events, the Roosevelt inauguration, both political conventions, arrival of Post and Gatty. Born Detroit, March 1, 1903. Married. Height 5' 9½". Weight 142.



Sugar Cane
"Sweetheart of Song"

GLORIA LA VEY is a veteran of radio. Coming to New York for the first time in 1930, after a successful debut over CKY, Winnipeg, where she was station artist for some time, she was fortunate enough to get a job on the day she arrived.

Shortly after coming to New York, she began to take lessons from Madame Edith Gaudenzi, who taught her a surprising fact about herself. She was not a contralto—which Miss La Vey had been singing for years—but a soprano. So Miss La Vey was obliged to go through the ordeal of singing contralto on her sustaining program and soprano with her teacher. Her initial success was followed by offers for additional programs. And, except for some months when she left the air entirely, she has been extremely busy. She has appeared in "A Song for Today," "The Hour Glass," "Down Lovers Lane," "Hands Across the Border" and other programs, including Captain Henry's Showboat and Fred Allen's "Town Hall Tonight."

She first sang with the Palmolive Beauty Box Theatre in April, 1934, as second soprano in "The Student Prince."

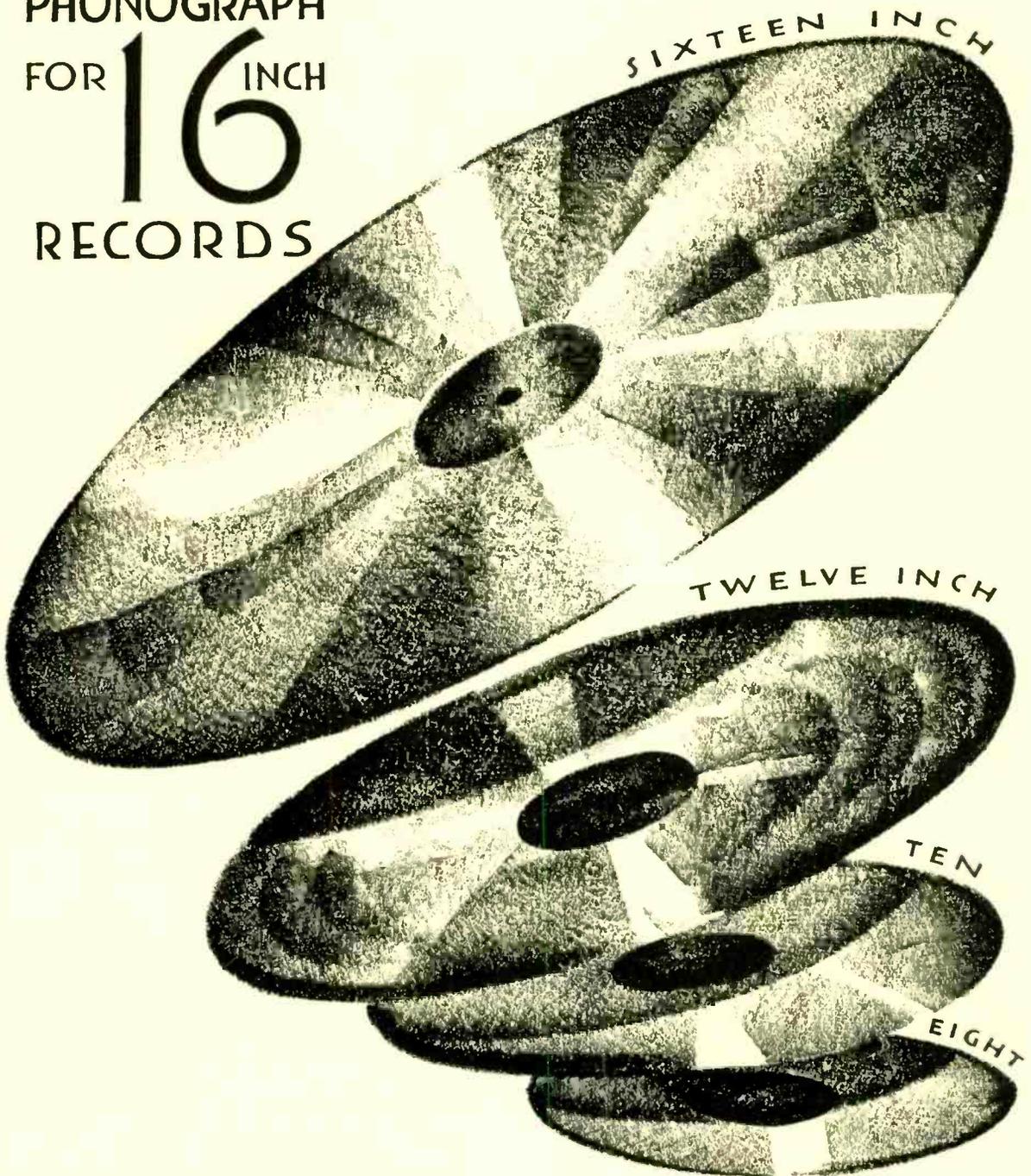
Born in Kent, England, in 1909, Miss La Vey was taken to Canada when she was five years old. Her parents, both of whom are musicians, encouraged her early tendencies towards singing and playing on the piano. At the age of 15 she won a first prize in singing at the Manitoba Music Festival. At the age of 18 she made her concert debut in Winnipeg. This was followed by a successful career in Canadian vaudeville, which eventually led to radio.

In person, Miss La Vey is fair, with auburn hair, is of medium height, and has a sense of humor. She plays a good game of golf and admits it. She thinks Bridge is a waste of time and singing is the biggest thing in life. Gloria La Vey is her real name.

— o —
MARJORIE WHITNEY, NBC's husky voiced torch singer, known as the Queen of the King's Jesters . . . heard currently with the King's Jesters from the Terrace Room of the Hotel Morrison, since childhood has thought of nothing but singing as a career . . . she never studied voice, her "technical knowledge" of singing having been acquired from talking to one of her sisters who had studied . . . Born in Lincoln, Nebraska, April 5, 1916 . . . attended elementary and high school there . . . made amateur stage appearances singing popular songs in Lincoln, intermittently from 1925 to 1933 . . . sang on the air from Lincoln, 1926 to 1934 . . . First professional radio engagement was in 1934 in St. Paul . . . was so nervous that for the first time in her life bought two orchids to wear before the mike . . . received so many compliments on how nice she looked that she was able to sing with confidence . . . Joined the King's Jesters in 1935 in San Francisco . . . they had heard her in the Middle West and offered her a contract after auditioning a hundred girls . . . is the only girl with the four singing and playing boys . . . Her favorite composer is Victor Herbert . . . favorite song is "Stardust" . . . On vacations likes to go to the mountains where she can hike and swim . . . Hopes that she doesn't get over "feeling" her songs when she sings . . . Marjorie is five feet, three inches tall and weighs 114 pounds . . . She's fair, with brown hair and blue-grey eyes.

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Speaker: Eight-inch Magnavox with large field coil and transformer. The original design of the case (patent applied for) gives the large baffle surface that is necessary for the best tone. The sides of this baffle may be swung forward to form a horn where it is desired to concentrate the sound. Twenty-five feet of heavy rubber cable is regularly furnished to connect the speaker with the amplifier. Extensions of 25, 50, or 75 feet, complete with the necessary connecting plugs, can be furnished on order.

Motor: Powerful two-speed (33-1/3 and 78 R.P.M.) universal type with governor speed control. Aluminum castings are used throughout to reduce weight. A 12-inch turntable is standard equipment. A 16-inch cast aluminum turntable, machined and balanced, can be furnished at extra cost. This is necessary only where flexible 16-inch records are used.

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Microphone Attachment: A jack is provided for connecting a microphone to the amplifier for use as a public address system. A crystal microphone may be connected directly to this jack. A carbon microphone requires an external transformer and battery.

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Price: \$99.50 complete.

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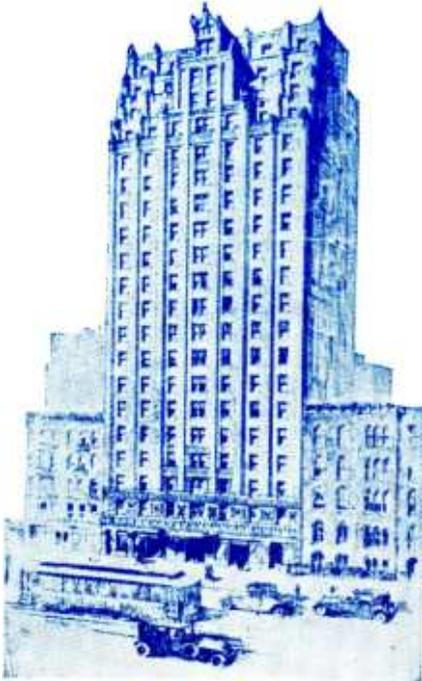
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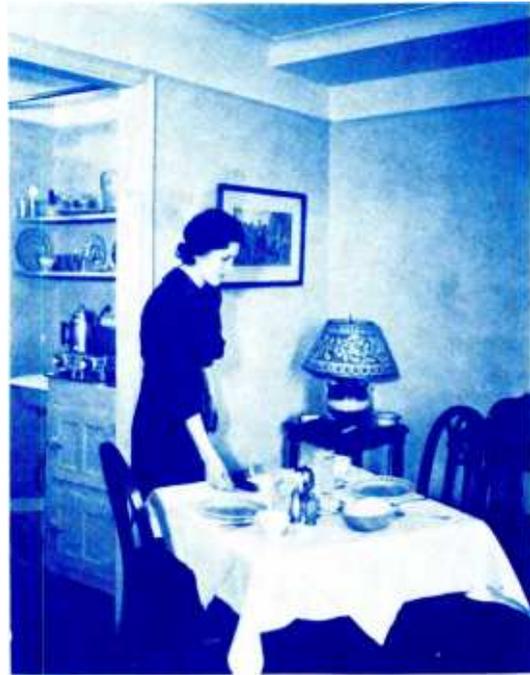
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EASY WALKING DISTANCE FROM ALL THEATRES



Honeyboy
and
Sassafras

GEORGE FIELDS says it was nursing Shetland ponies that started him on his professional career and now, as the Honeyboy member of the black-face comedy team, **HONEYBOY** and **SASSAFRAS**, heard over an NBC-WEAF national hookup, he turns to horses for fun.

At the age of 16, Grove Springs, Mo., seemed dull for George so he ran away and joined a circus. Taking care of ponies wasn't much more exciting, so he tried, in turn, medicine shows, vaudeville, musical shows and stock. Since 1928 he and Johnnie Welsh, the Sassafras of the team, have been regaling radio listeners with the lively goings-on of the Black Panther Detective Agency, the Odd Job Labor Agency, the Red Rooster Insurance Company, the Pry-Into-It Society and the Look-and-Hunt-for-it Club.

But the affection for horses the enforced care of the ponies must have bred in him was fostered by later residence in Texas, where a horse is something to get there with. There he married a horse trainer, Hope O'Carrol, who for ten years has been addressed as Mrs. George Fields, trains horses at home in Texas when she isn't painting pictures or writing stories. Honeyboy Fields watches her, and in New York on the days when he isn't working he goes to the races. He doesn't risk any of his worldly goods. He just watches them run as he watches his wife train them. If there aren't any races he goes to a baseball game.

Horses have never been any novelty to Johnnie Welsh, the long Texan who plays Sassafras to Field's Honeyboy. The Texas plains and horses are an old story to him, so when he wants fun, he fishes. If Honeyboy doesn't stop him he will launch forth on his favorite fish story, but Honeyboy usually stops him.

"Laugh, and the world laughs with you—" is an old time-proven phrase—but Honeyboy and Sassafras get better results by letting the world laugh **AT THEM**. Their inimitable, languid humor and mirth-provoking situations, interspersed with songs, have caught the interest of thousands of radio listeners and their personal appearances invariably "stop the show!"

George (Honeyboy) Fields and Johnnie (Sassafras) Welsh both know the South, and this combined with

their minstrel and vaudeville experiences, has aided them in creating the natural characters of Honeyboy, Sassafras, Applejack, Windy Weather and the other "dark" personalities in their show.

Attracted by the success of Honeyboy and Sassafras on the Hicks Rubber Company Program over station WFAA, Dallas, Texas, the National Broadcasting Company signed them to its network in 1934. They were put on a noon spot on the Red Network and their program, which began very quietly, has grown in popularity to such an extent, that the last six months of that year saw them consistently among the leaders of NBC. In view of the fact that their program at that time was a daytime sustaining feature and their tremendous fan mail unsolicited, is evidence of the unusual popular favor this team won practically over night.

NBC Artists Service presents Honeyboy and Sassafras to any sponsor or agency seeking an established, versatile comedy and minstrel team, equally successful in a continuous strip, in spot comedy or feature appearances in a large broadcast.

BILL KEARNS of the Sizzlers likes to sing, and he's doing pretty well with his NBC programs, but Bill also is an author of some success. Whenever he isn't warbling he's grinding out stories for pulp magazines.

LOIS LONG, noted journalist heard over CBS, exhibits with amusement a letter from an official at the United States Naval Hospital in Washington. "If you should ever need any letters of recommendation," it read, "I know I can vouch for 80,000 sailors and 20,000 marines who would be happy to supply them."



HERBERT L. KNEETER, associated with the Nasib Photographic Studios of New York has been active in the theatrical field for many years, supplying legitimate shows, vaudeville artists, radio artists, bands, night-clubs and restaurants with photographs. He has built up a wide and varied acquaintanceship, among his clientele being numbered many of the foremost stars of radio, stage and screen.

(Continued from page 88)

One afternoon, after the late C. B. Dillingham had just produced a hit and was in a particularly jovial mood, Hope walked in, seized his opportunity and tried a few wisecracks. Mr. Dillingham signed him for a role in "Sidewalks Of New York." The show failed in a few weeks, and Hope retreated to the variety theatres.

He came back to New York the following year, however, and obtained a part in "Ballyhoo." "Ballyhoo" proved a sparkling showcase for Hope's talents and he practically "stole" the show. Max Gordon the following year signed the young comedian for the role of Huck Haines (the Fred Astaire part) in the stage version of "Roberta." Hope clicked, and during the eight months' run of the Max Gordon musical, he was spotted as guest star on several Rudy Vallee and Major Bowes' radio programs.

Hope came back to Broadway last season in the short-lived "Say When," in which he scored a personal success. In fact, it was through that musical that Hope was spotted on his first starring radio program, "The Intimate Revue."

Hope is back on the air, co-starred with the singer Frank Parker. He is currently featured in "Ziegfeld Follies," a lavish musical which bids fair to remain on Broadway for the remainder of the year 1936 A.D.



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and now in New York
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BURKE BOYCE was born in St. Louis, Mo., in 1901 and educated in Harvard. He is a graduate and former instructor in English at Harvard University. Heads the National Broadcasting staff of writers and has had a wealth of experience. After taking part in the Olympic Games in 1924, he was sent on a trip around the world by G. P. Putnam, who published his book of the voyage. He has traveled extensively in Great Britain and France, to study at first hand the literary and historic locales. For a short period he sold advertising along the French Riviera. Formerly on the staff of Ivy Lee's nationally known publicity firm, later associated with John Price Jones.

Mr. Boyce joined the NBC in 1928. Since that time he has written or assisted in writing many of the most successful radio dramatizations broadcast. Keenly enthusiastic about radio as a medium of literary expression, Mr. Boyce was the first to develop the fast moving blackout technique so successfully employed in the Rapid Transit series. He also was the first to write a combination music-and-drama program for the air. He has practical theatrical experience, gained as a principal in a Broadway summer revue.

Mr. Boyce now devotes his entire time to radio writing, but in earlier days achieved considerable success as a writer of magazine articles and short stories, published in this country, England, France and India. He has also had more than fifty poems published.

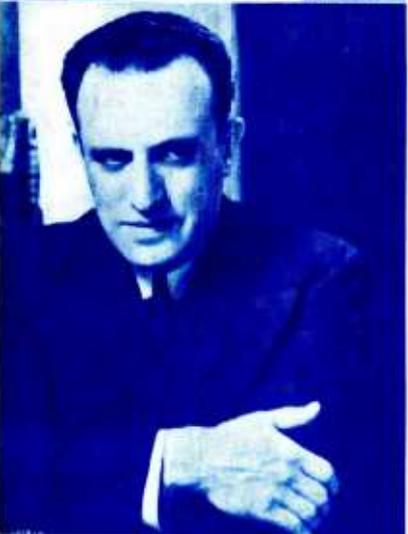
DOROTHY LAMOUR, NBC's Dreamer of Songs, who never has to use a song-copy while singing popular songs, has an ambition. Dorothy would like to be able to afford to pay a symphony orchestra to play her to sleep every night.



Jerry
Cooper



Niela
Goodelle



Al Goodman



Eleanor
Powell

AL GOODMAN, M. D. (Music Doctor). When a baby is anticipated, or when one is ailing, a doctor is called in. The medico arrives, performs his test-tube hocus-pocus, picks up his fee and hat at the same time, and is off to similar duties elsewhere.

When it's a play that is ailing or struggling to emerge from an embryonic stage, they call in George S. Kaufman. Kaufman has been foster-father to dozens of plays. He is the Play Doctor.

And when it's a musical show that is incubating, the call goes out for the Music Doctor—Al Goodman. Goodman, carrying a baton as his total instrument kit, learns the ailment by a glance at the musical score—much as a hospital physician looks at a bad chart—sets about mixing up crescendi and diminuendi, brasses and strings, and other musical mahoola in deft arrangements, sews up the patient in a couple of flawless rehearsals, sees it off to a Broadway opening, then is away to launch another musical comedy that awaits his ministrations.

In almost two decades, Goodman has been associated with exactly 154 Broadway productions. That means that on that many occasions audiences have picked up a theater program and seen the Music Doctor's name tacked on to the end of the phrase, "Orchestra under the direction of . . ."

Back in 1924-25 the "Toscanini of the Main Stem," as he is called, opened no fewer than 14 shows for the Shuberts, including three smash hits in one week. And the season of 1930-31 records show that he was collecting royalties on ten shows, among which were George White's "Scandals," "The Cat and the Fiddle," "Flying High," and "Sons o' Guns."

At seventeen, Goodman got his first professional job tripping the keyboard in a nickelodeon. It was a short step into vaudeville, and soon he found himself with his first Broadway show—as a chorus boy in a Milton Aborn opus. That reveals how high he had risen.

(Continued on page 115)

NIELA GOODELLE, the NBC pianist-songstress, is appropriately known as the "One Girl Show" . . . she is heard over the networks every Sunday night, singing, accompanying herself and doing her own announcing . . . is sponsored by a nail-polish manufacturer and has been on her present program for 26 weeks . . . currently rehearsing for Tom Weatherly's "Illustrators" musical and is on the verge of signing with prominent "ciggie" manufacturer's air show . . . as this goes to press negotiations are nearly completed . . . Niela is a rare example of a radio artist who successfully combines talent with beauty . . . recently selected by McClelland Barclay as the most beautiful girl on the air waves . . . got her start in a Florida night club when the crash left her family broke . . . came to New York at the invitation of a Flo Ziegfeld talent scout and auditioned for the "Follies" . . . after one song, "Ziggie" signed her for a long-term contract and she pinch-hit for Ruth Etting who went to the Coast to fulfill a picture commitment . . . is 5 feet 3 inches tall with eyes of blue and a figure that would do justice to an Earl Carroll show girl . . . secret ambition is to ride a Camel . . . can't find one so she contents herself with airplane rides . . . recently selected by the Ohio State University student body as their favorite radio entertainer and flew to Columbus (Ohio) to be crowned "Queen of Radio" at Ohio State's Junior Prom. . .

FRANK H. ULLRICH, pianist, composer, conductor is a native New Yorker. He has been associated with numerous nationally known bands and was one of the first to recognize the worth and merit of Radio. To try to give a complete resume of his many activities would read like an encyclopedia of the popular musical world. Suffice to say that he has several popular dance tunes to his credit and has been a well known conductor for many years. He has mastered several other instruments, in addition, to his first love—the piano. Accordion, saxophone and xylophone are among the many that he plays well and his services are constantly being sought because of his great versatility.

For several seasons he conducted his own orchestra at the swanky Roney Plaza Hotel, Miami Beach, Florida. Prior to that he conducted at Briarcliff Lodge—that toney night spot up in Westchester, N. Y. and was the producer of the first sponsored radio amateur show over Station WMCA. It was called "The Herberts Diamond Amateur Hour" and attracted considerable, favorable criticism. Frank estimated that in the fifteen months of its existence he had auditioned many thousands of aspiring candidates for radio honors and emoluments.

Frank has a lovely wife, a dog and an asthmatic flivver and it is to this trio that he devotes all his time, excepting for the time he is playing.

—o—
DON QUINN is a gag writer with no library of joke books and no cross index of quips from the humor magazines to help him. Don is the one who concocts the fabulous tales which Fibber McGee relates on the Fibber McGee and Molly program over an NBC-WJZ network.

Don does not use the ready reference method, nor has he a fixed formula of his own.

"It's like this," he explains. "I start out by saying: 'So I walked up to the other fellow and said—You can't buy that zebra.'

"He says, 'Why can't I buy that zebra?'"

"'Because my aunt in Minneapolis has a mouse named George.'

"Then I am into it and have to swim out. It's up to me to figure out what my aunt's mouse in Minneapolis has to do with buying a zebra."

Like most all gag writers, Quinn began his career in fields widely dissimilar from that in which he now is engaged. He was a commercial artist, a surveyor and a sailor in the Navy. Five years ago he decided to write radio scripts and turned out a program for Marian and Jim Jordan, who now play the roles of Molly and Fibber on the Monday evening series. The script clicked and Don extended his efforts to comedy.

The Fibber McGee and Molly program, features Lynn Martin, contralto, and the Master Singers, male octet, in addition to Marian and Jim Jordan.

—o—
WILLIAM JOSEPH ZABSKI, of the NBC reception staff, is known around the studios as "The Blue" because his initials are WJZ, which is the key station of the NBC Blue Networks



Adeline Van Wey *Contralto*

Now singing with the
"Philharmonic"

Over a Coast-to-Coast
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N. Y.



Arlene Francis

ARLENE FRANCIS, pretty NBC actress who joined the Helen Hayes cast following a Broadway engagement, celebrated her return to radio by getting married a few weeks ago. She became the wife of a Paramount film executive. Lucky chap!

— o —

GEORGE D. LOTTMAN was born October 4, 1899 . . . Attended De Witt Clinton High School and Columbia University . . . Joined staff of Women's Wear in 1923; associated as feature writer with New York American in 1924-25 . . . Became radio press agent in 1925, from then on representing such personalities as Texas Guinan, Paul Whiteman, Roger Wolfe Kahn, Jack Robbins, Ben Bernie, Rudy Vallee, Kate Smith, Morton Downey, Buddy Rogers, Vincent Lopez, Bob Ripley, Georgie Jessel, Johnny Green, etc. . . . Was first radio press agent . . . Has represented every club and hotel in New York of note . . . No hobbies but hard work and clippings in the papers . . . Married, has two children, both boys . . . Writes bad poetry and insists he's the reason for larger waste-baskets in newspaper offices . . . The only press agent with a car and chauffeur . . . (Flash! The chauffeur gets paid!)



Gladys Swarthout

WILLIAM H. GREEN, is one of the unsung heroes behind the radio spotlight, the all-important press agent.

Born in Detroit, Michigan, worked his way through high school staging amateur talent shows, graduated into the vaudeville agency field, operating an office supplying talent for all occasions . . . offered management of theatre, which he supplied with stage shows . . . advanced to publicity director of same circuit. Became interested in several road productions, necessitating leaving home grounds . . . Struck up an acquaintance with Hoot Gibson, and became his manager. Thought he would try the circus field . . . took up press duties with the Gentry Bros. Circus, which featured Rin Tin Tin, Jr. . . . took Rinty on personal appearance tour of country's leading theatres . . . met some more movie stars . . . handled their business and did their press work . . . among them Lupe Velez, Mary Brian, Buck Owens . . . Next advertising manager of theatre where Rubinoff and his Violin appeared. Rubinoff liked the campaign Green created for him . . . engaged him to become his personal representative, which he has been ever since.



Rudy Vallee

JACK BERCH, "The Kitchen Pirate," came out of the middle West to gain fame as a singer, announcer, and a script writer for his own programs.

Berch started his musical career in college when he was a featured soloist with the University of Illinois Glee Club. After graduation he formed his own dance band and toured various cities of the United States. A few years later he was married and his wife asked him to give up his uneven musical career for more stable work. Jack became a coffee and tea salesman, peddling his products from door to door to the housewives of Youngstown, Ohio. His love for singing, however, persisted and finally Jack started to sing again as a sustaining star on a Youngstown station. His success over the local station was immediate and in 1930 he started his first commercial program for a coffee manufacturer over WTAM in Cleveland.

Later Jack shifted to WLW, NBC affiliate in Cincinnati, and was heard over NBC networks singing with his wife on the Jack and Jill program. On his current series, "The Kitchen Pirate" he accompanies himself at the piano and also gives his own intimate and breezy announcements.

(Continued from page 112)

When the show closed he drifted to Chicago, became a piano-pounding song-plugger for a music publisher, then transferred to a similar position in New York. Here an alert young man named Earl Carroll became interested in his musical energy and imagination. Together they went to the Coast and wrote, "So Long, Letty," one of Carroll's earliest successes.

Two years later the pendulum of Goodman's career swung definitely upward when no less a personage than Al Jolson was in the audience as he conducted a show. Impressed by the dynamic batoning and enthusiasm of the tousle-haired youngster on the podium, Jolson met him backstage, complimented him, and a few weeks later from New York wired him to return East and become Jolson's personal musical director. Goodman hesitated—for about as long as it took him to pack his baton and toothbrush. His first Jolson show was "Sinbad," which clicked at the box office for many months.

In the eighteen years since then the list of shows for which Goodman has molded the music is virtually a resume of the outstanding musical productions that have come to Broadway in this period. And through the popular operetta era—of fond "Student Prince" and "Blossom Time" memory—and season after season of the Ziegfeld "Follies," the George White "Scandals," the Carroll "Vanities," and numerous others—the roster of stars whom Goodman has led through their musical paces reads like a "Who's Who" of the theater.

In recent years, since 1932, in fact, Goodman has turned to the radio, and scored as successively as ever he did in the theater. Here too he has conducted for the elite—Will Rogers, Irvin S. Cobb, Arthur Brisbane, Jack Pearl, George M. Cohan, Lucrezia Bori, Giovanni Martinelli, et al. It was the late Florenz Ziegfeld who persuaded him to venture toward the networks, to direct the orchestra for the "Ziegfeld Radio Show." Al made his air debut on this series over WABC on April 12, 1932. His sponsors on the air have been radio's biggest: Lucky Strike, Gulf, Bromo-Seltzer, Chrysler.

He recently had the distinction of having two outstanding sponsored programs at the same time. They were the Palmolive "Beauty Box Theater" operettas over NBC-WJZ on Friday and the Lucky Strike "Hit Parade" over NBC-WEAF.

Since he joined the "Beauty Box" program more than a year ago and became its producer as well as music director, the series has zoomed to fifth place in the Cooperative Association of Broadcasters' report for full-hour broadcasts. His return to the Lucky Strike hours marked the third call he received from this sponsor. He was first heard on a Lucky Strike broadcast in the spring of 1933. Then he joined Jack Pearl in the sensational "Baron Munchausen" series on October 7, 1933. Lucky Strike enjoyed its highest ratings when Al Goodman was its musical director.

Truly the Music Doctor of the Theater has crossed the Bridge between the Footlights and the Microphone in a Blaze of Glory!



AGNES MOOREHEAD

(Dramatic Comedienne)

on Phil Baker's "THE GREAT AMERICAN TOURIST" series over the WABC-Columbia network; also with Helen Hayes in "The New Penny" over an NBC network.

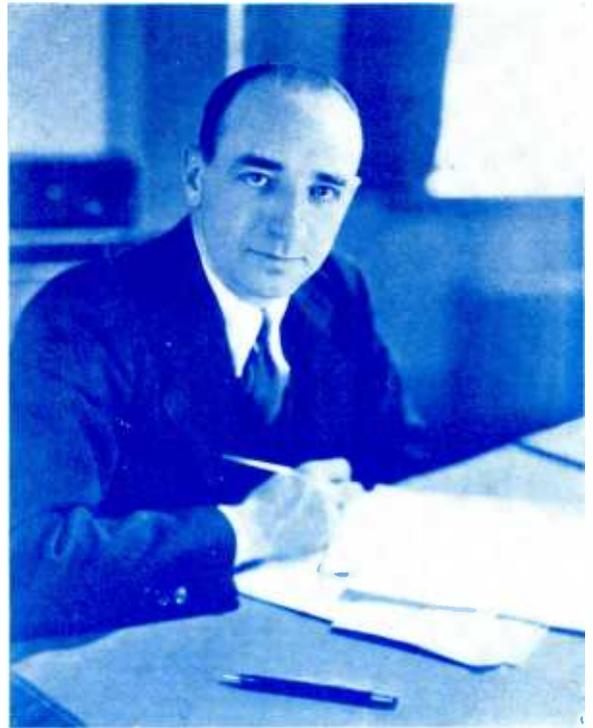
Also starred with Barry McKinley in his "DREAMS COME TRUE" series over NBC-WEAF—Tuesdays, Wednesdays and Thursdays.

Address inquiries to
WHO'S WHO IN RADIO



Joan Blaine

NBC Chicago actress who has starred in such outstanding radio programs as "Silken Strings," "Princess Pat," "Music Magic," etc.



LENOX RILEY LOHR, new president of NBC, has had an interesting and distinguished career in engineering, military and journalistic fields. He was born in Washington, D. C., August 15, 1891, son of Gustavus Peter Lohr and Margaret Bean Lohr. He is forty-four years old. In 1924, he married Florence Josephine Wimsatt (M.A., M.D.) of Washington, D. C. They have three daughters and two sons.

Mr. Lohr was graduated in 1916 with honors from Cornell University with a degree in Mechanical and Electrical Engineering and later attended Claire College at Cambridge University, England.

During the World War, Mr. Lohr served with distinction in the American Army in France and attained the rank of Major. He was awarded citation for meritorious service in action.

For seven years he was a member of the Board of Directors, Executive Secretary and editor of the journal of the Society of American Military Engineers. He was also a member of the Advisory Council of the Federal Board of Surveys and Maps.

In 1929 Mr. Lohr was selected as the General Manager of the "Century of Progress" in Chicago and was in direct charge of the successful Chicago Exposition throughout its continuance.

Mr. Lohr is a life member of the National Highway Association, a member of the American Society of Civil Engineers, the Washington Academy of Science, Sigma Phi Sigma, Scabbard and Blade, National Press Club and Cherry Circle Duck Club.

Mr. Lohr is an author of many technical papers. He is also a Vice President and member of the Board of Directors of the Museum of Science and Industry in Chicago.

—o—

"LULLABY," a song composed by Irene Wicker, NBC's Singing Lady, and her accompanist, Allan Grant, especially for benefit personal appearances, is being published. Irene and Allan are now preparing, for the same publisher, a suite of six of their most popular children's songs.



Don Ameche

Popular star in many leading NBC Chicago studios; such as "Grand Hotel," "First Nighter," etc.

Beautiful dramatic star from NBC Chicago Studios, who was featured in "First Nighter" productions.

June Meredith



DOUGLAS COULTER, just out of college, set out to see the world. He spent three years in Europe, Africa and the Near East looking for new and interesting things. Then he came back home and found the most interesting thing of all—radio.

That was in 1925. Since then Coulter, as Vice-President in charge of radio for the advertising agency of N. W. Ayer & Son, Inc., has presented more than a hundred different series of various types of entertainment to the radio audience.

Today National Broadcasting Company network listeners can tune in to six popular air series—The Eno Crime Clues, Red Trails, The Kellogg College Prom, Hal Kemp and his Orchestra, The Singing Lady and The Galaxy of Stars—which Coulter's organization presents on behalf of various clients of N. W. Ayer & Son.

Listeners whose radio experiences go back a decade to the early days of chain broadcasting remember the old Eveready Hour, one of radio's first great hours, and other programs prepared by Coulter and his staff which brought to the microphone for the very first time such stars as Eddie Cantor, John Drew, Julia Marlowe, Elsie Janis, Belle Baker, Otis Skinner, Moran and Mack, Elsie Ferguson, Weber and Fields, Joe Cook and countless others.

During that decade N. W. Ayer & Son's radio department made history in a new entertainment medium. Under Coulter's direction many experiments were tried and numerous radio advertising precedents established.

Douglas Coulter, a young man with a leaning toward the fine arts and a taste for adventure, went to Europe shortly after he finished his post-graduate work at Johns Hopkins University in his native Maryland. The leaning toward the arts took him to France and Germany to study music and drama, and the taste for adventure carried him on to Africa and the Near East.

When he left the United States, radio was practically unknown. Upon his return he found a new, untried but stimulating medium of entertainment. He knew a good deal about music and he had written, adapted and directed plays in theatres in Baltimore and abroad.

Radio appealed to his imagination. He talked about his ideas to friends in the advertising business, and almost before he knew it he was a member of the embryonic radio department of N. W. Ayer & Son. Two years later he became head of that radio department, and ever since he has been busy at a multitude of duties—creating a new program one day and preparing estimates the next, writing gags in the morning and editing continuities for symphonic concerts in the afternoon.

Douglas Coulter believes in radio. Today he looks back with justifiable pride on the great strides broadcasting has made.

— o —

FRANCIA WHITE, when and if she retires, wants it to be on a ranch down Santa Barbara way in California. There the tiny NBC soprano would raise polo ponies and cocker spaniels.



Effie Palmer

**Dramatist and
Character Artist**

NOW APPEARING IN

"Cavalcade of America" over CBS.

"March Of Time" over CBS.

Mother Parker of "Seth Parker" program.

Prudence Purdy in "Simpson Boys of Sprucehead Bay."

Mrs. Epps in "Just Plain Bill"

Mother Moran in "Five Star Jones"

Mrs. Turner in "The O'Neills"

and numerous other characters over both national networks.



Address

Care of N.B.C. ARTISTS BUREAU
Radio City — N. Y. C.

'Table Talk' for the Easy Aces



What looks to be a square inkwell on the bridge table is really a microphone. The Easy Aces (shown above) rigged it up for better "Voice Balance," and besides it's more comfortable anyway.

MEET MR. AND MRS. GOODMAN ACE—another famous NBC "Mr. and Mrs." microphone combination who successfully combine a domestic career with a radio career. Ace conceived the idea of "Easy Aces" as a radio comedy of American home-life at the bridge-table (and they actually sit at one while broadcasting). Much of the "Easy Aces" comedy is drawn from real-life bridge arguments in which they and their pals frequently indulge.

Ace and the Mrs. are perfectly natural before the microphone which reflects a great deal of their charm and personality. Jane, whose name is really that, and her husband, whose real name is also used on the air, are both very real, human people; both very much in love with each other.

Jane's voice is always a soft, semi-southern drawl, perfect as the dumb-cracking comedienne or the ball-room belle. She originates many of the remarks which Ace writes into the scripts. Sometimes she doesn't think they are funny until he supplies the retort. They've been devotedly "stooging" for each other ever since their school days, when Goodman as a senior in high school fell in love with the younger Janie while helping her decipher problems set down in books.

Ace was born in Kansas City on January 15, 1899, and Jane was born in the same city on October 12, 1905. They went to the same schools for education and dancing. While Jane was finishing high school, Ace was going to Kansas City Junior College, studying journalism, later leaving it for a job as reporter on the Kansas City Journal-Post. His editors, recog-

nizing his flair for humorous writing and showmanship, made him dramatic critic and column conductor.

He held the posts for twelve years before venturing into radio. That was in 1928, the same year in which he ventured into matrimony. He had broadcast for a year as the Movie Man, presenting a radio edition of his newspaper column. The next year he originated "Easy Aces" over a local Kansas City station.

The feature "clicked" instantly, and in 1931 Ace took himself and Jane to Chicago, where they broadcast over another local station. Their bridge-table controversies soon achieved a wide following and by March, 1932, were being aired over a network. They have been on the air almost continuously ever since. The Aces' radio acclaim has brought them offers for stage appearances and movie shorts. They have just completed two screen comedies, and are considering a contract to make more.

On the air, the Aces disagree over practically everything. Off the air, they agree unanimously in their likes and dislikes, work and amusements. Both prefer to travel by boat, to watch sports including prize-fights and wrestling matches, and to go to the theater. As for "spare" time, Jane spends her's shopping, while Ace's is taken up with writing and plotting scripts. They want to live in California after they retire, which they probably won't.

SIDE GLANCES: Jane is 5 feet 2 inches tall . . . weighs 103 pounds . . . has hazel eyes and blonde hair . . . likes clothes, designing and shopping for them . . . dislikes jewelry . . . most admires (husband excepted) Jack Benny as a comedian, Vina Delmar and Pearl S. Buck as authors, and Louis Alter as a composer because he wrote "Manhattan Serenade," which is their theme song . . . is superstitious—in addition to keeping up with "Goody's" pet superstition of broadcasting with a hat on, she believes it's good luck to use the same pencil in marking all of her scripts, taking a new pencil at the start of each new series . . . "I'll Say the World" is really one of her pet expressions.

SIDE GLANCES: Ace is 6 feet tall . . . weighs 175 pounds . . . has blue eyes and reddish blonde hair . . . likes to write . . . smokes big black cigars incessantly . . . is always being sought out for advice on gags, which he gives freely . . . is very popular with his professional equals, the headliners in radio and the theater . . . most admires, Fred Allen and Jack Benny; Lyn Fontanne as an actress, and George Arliss as an actor . . . his favorite quotation is "There, but for the grace of God, go I" . . . as for other expressions, he writes so many of Jane's malapropisms in the scripts that he himself is occasionally confused.

ADELAIDE VAN WEY made her Radio debut at Station WSJS, Winston-Salem, N. C. Upon request of late President Coolidge she sang in Washington. After two years on WSJS she arrived in New York and after her first audition was immediately signed by the Mutual Broadcasting System. Miss Van Wey continued with WOR for 32 weeks singing three programs weekly. She has a lovely contralto voice and does popular rhythms and light classics. Currently appearing with the New York Philharmonic Orchestra.

PET LUXURIES

What are the pet luxuries of radio stars? A statistician for a research organization who set out to gather this information found out that most of the entertainers insisted on a pet economy rather than a luxury.

For instance, Paul Whiteman, NBC maestro, declares he would rather pay \$15 for a new pair of shoes than buy a new pair of shoelaces. When a shoelace breaks he usually hitches it together somehow and gets by as long as possible.

Helen Jepson, blonde NBC soprano, has a deep-rooted stinginess in the matter of butter. "I always steal remnants from adjoining butter plates rather than spoil a fresh piece."

Unnecessary service when he doesn't want it disturbs Rudy Vallée. "The whisk broom back slapper in a barber shop is one of the worst instances," he says.

Tom Howard, NBC comedian, agrees and adds: "The gent who knocks you down as you are about to get into a cab after the theatre by opening the door and then fails to close it until he gets a dime for his unwanted help."

Nils T. Granlund refuses to submit to the indignity of a washrag and insists soap and water do the job.

George Shelton's pet economy is smoking a cigar right down to the very end.

It irks Al Jo'son most to spend money for new clothes. "I don't like them new," he says. "Some day I'm going to have a fellow just to break in my new clothes."

— o —

JOSEPH BELL. Born Kansas City, Mo. 1893. Educated: U. of Cal., Stanford, American Academy of Dramatic Art '16. War Record: 2nd Lieut. Infantry, stationed Louisville, Ky. Clubs: Lambs, Players, Los Angeles A. C., Hollywood Post #41 American Legion.

Theatre work since 1916, acting, directing; studied with Yvette Guilbert; picture actor, Hollywood. Co-authored, acted, directed radio plays for N. Y. Evening Journal 1927-28. Played leading parts in many radio productions until he joined NBC Production Staff August 1929.

Production director of dramatic and dramatic-musical shows.

— o —

PHIL BAKER was trying a few mashie shots on the lawn of his Mamaroneck estate not long ago and accidentally drove the ball through the living-room window. Mrs. Baker came out and asked very politely what he was doing. "Just practicing," he replied.

"I see," said Mrs. Baker, "and what'll you do when you get perfect—knock out the bedroom windows?"



WALTER TETLEY

Eight years in RADIO—specializing in all dialects—Comedy or Dramatic

Six Years to Sixteen

Featured on network programs with such leading stars as Fred Allen, Jack Benny, The Maxwell House Show Boat, Helen Hayes and many others. Also, specially featured on the Bobby Benson, Buck Rogers Program.

Has appeared abroad in special broadcasts over the British Broadcasting System and has also appeared on the legitimate stage.

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WALTER TETLEY

**5 Beverly Place
Edgewater, N. J.**

Telephone: CLiffside 6-0448



Betty Gould

THE REVELERS quartet absorbed plenty of continental diplomacy while on their European concert tour. At a dinner party, Wilfred Glenn, basso of the famous NBC four, was asked to guess the age of a woman in the party. Realizing ladies' natural aversion to the age topic, Glenn replied, "Madam, whatever it is, you don't look it."

— o —

EDWARD MacHUGH, NBC's Gospel Singer, was a poor lad in his native Dundee, Scotland, and used to wait impatiently in the long line outside Salvation Army headquarters for his ration of little, hot, freshly-baked pies. "The luscious odors of those little pies," he recalls, "would come floating out to me with such intensity that I not only longed for pies, but for a piece of bread to eat with the smell."

— o —

ROSALINE GREENE, NBC actress, had to brush up on her Spanish a few weeks ago, but not for a microphone role. It was because she was a guest of the government of Cuba at the International Radio Convention at Havana in December and had to have something to say at the luncheon at the Presidential Palace. Rosaline executed an overnight stop at Miami and celebrated her birthday with her parents, were spending the winter at the Florida resort.



Ethel Merman

BETTY GOULD is just five foot two, we'd like to say eyes of blue, but they're hazel—and red hair! (Though she insists it's brown) That's the little lady they mean when they say—"Betty Gould, Princess of the Console," over the Inter-City network from New York.

And she comes by the title honestly. Playing piano at five, she started making public appearances at nine and was Saginaw, Michigan, proud of her. (Saginaw still celebrates the fact that it was her birth-place.) When the wolf first lingered around her door, she decided that playing the organ might help keep him away. The fact that she'd never played an organ before didn't occur to her. Determinedly she sold the idea to the manager of the Palace Theatre in Hamilton, Ohio, who thought maybe she'd last a week or two. She stayed for nine months, then decided that since a small organ in a small pix house was a pushover, she'd try a big one.

She did—at the Tower Theatre in St. Paul. From then on it was easy. Chicago called, and she opened the Oriental Theatre there, working with Paul Ash and his orchestra for three years in that spot. She played the bigger houses in and around the middle west then came to New York, where after playing the Paramount-Fox Brooklyn and others she opened at Radio City.

Since her arrival at WMCA two years ago she's been spotlighted in such stellar programs as Today's Winners Echoes of the Musicals—International Nights—Waltz Melodies and others as well as her own productions, Sing Something Simple—Shadows on the Wall. She is heard regularly on the National Networks as well.

Hobbies—walking, dabbling with paint. She does smoke, but doesn't like drinking. Has no favorite radio program because she's too busy to listen to her own set. Likes radio announcers—boasts of ONE favorite. Sensitive, shy and determined—and possessing a magic in her fingers that has won her the title she holds today—and one she'll keep. "Betty Gould—Princess of the Console," and by the way, the International Jazz Congress at Chicago in 1928 voted her the All-American Jazz Organist.

— o —

LOUIS ROEN—Ex-telegraph operator, assistant theater manager and orchestra leader. Early years spent in Mellen, Wis., where he played baseball and basketball in high school and organized his own dance orchestra. Then to Lawrence College, Appleton, Wis. Left after second year after breaking his leg, going out for football, this being followed by appendicitis, tonsillitis and scarlet fever in short order. Worked successively as telegraph operator, assistant theater manager and orchestra leader. Became announcer at WTMJ in 1929 after an audition which lasted 45 minutes. Married. Born March 13, 1905. Hobby is collecting autographed photos. Height 6' 1". Weight 185.

— o —

MILTON WATSON, tenor on the NBC Evening in Paris program spent most of January on the jump—He was in Minneapolis January 1, back in New York January 6, in Chicago January 8, in New York January 13, in Boston January 15, and back in New York the following Monday for the NBC program on January 20.

(Continued from page 88)

The Baer firm is the original publicity organization to specialize in the radio field. Mr. Baer's personal acquaintance with the field dates back to 1923 when Dr. Lee DeForest, inventor of the three-element vacuum tube which gave him the appellation of "father of radio broadcasting," became his client.

Since that time Mr. Baer's work in radio publicity has been continuous. Outstanding manufacturers of radio merchandise, sponsors of famous programs, personalities whose names have become household words have used his counsel and facilities. The fifteen years of continuous work in radio publicity have given him what is probably the widest acquaintance with radio editors on a national scale of any one in the publicity field.

Like most publicity men, Mr. Baer is a former newspaperman. He was a reporter and editor, having been with newspapers in St. Louis, Philadelphia and New York. He served with the 305th Infantry in France. He entered the publicity field as an employe of Universal Pictures Corporation. He founded his own publicity bureau in 1922 and the following year did his first radio work. It has been constant ever since.

Mr. Baer's operations in publicity are singularly his own. He does not believe in publicity for publicity's sake, but insists that every step in a publicity program should aim for a positive value. Every artist, and every program, he says, has a distinctive character, and publicity should promote the impression that character seeks to make.

Even under difficulties this is possible, he says. There was the instance of Eugene Ormandy, conductor of the Melody Moments program, sponsored by the Jack Frost sugar people with publicity directed by the Baer firm for its six years on the air. Ormandy was compelled to include a great deal of jazz music in his programs. Nevertheless, the Ormandy character was held true to the concept of a serious musician; the public impression was built on a basis of classic acceptance and he stepped into the conductorship of the Minneapolis Symphony Orchestra as naturally as if had never played a jazz number in his life.

According to Mr. Baer, the reason why the public lives of many stars is so short lived, is because they allow a confused impression of their characters to prevail. "A torch singer should not let the public get the idea she likes to keep house," he illustrated. "It is not in character and if she is not careful, before she knows it she will be keeping house."

"The public does not tire of stars who keep up their work. But the public does become confused when publicity is faulty. Bad publicity can contribute to a star's or a program's undoing when no other fault is present. Good publicity can keep their appeal alive as long as the merit shines."

And what is good publicity? Mr. Baer defines it thus:

"Publicity is good when it is all-around good; good for the people to read, good for the editors to print, as well as being good for the subject, whether program or artist. It must truly represent its subject, it must project the character that is offered on the air."

LEO KRUCZEK

Concert Violinist

Director

RADIO SOLOIST

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Heard over Both N.B.C.
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ter for Flo. Ziegfeld and Earl Carroll
—Guest soloist for Loew Metropoli-
tan Theatres, N. Y.

●
Concert Master Capitol Theatre
and Paramount Theatres

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OPEN FOR ENGAGEMENTS

address care of

ARTISTS BUREAU

"WHO'S WHO IN RADIO"



Photo by Wm. Haussler

Front row—left to right; Doris Ruth, Barbara Clark, Helen Winter, Frances Barbour, Dana S. Merriman—Director, Enid Beaupre, Marion Little, Malene Paulsen, Ruth Barrett.

Standing—left to right; Eleanore Davis, Gertrude Ramsey, Ruth Smith, Helen Kiesewetter, Helen Slater, Mae Dehn, Marguerits Saffert, Helen Moore, Mary Lou Irvine, Anna Reiss, Evelyn Sniffin, Ruth Crawford, Frances Sprague, Agnes Shonter, Alice Ahner, Mae Katz, Nancy Baird, Mary Leard.

Members of the NBC Chaminade Chorus

THE GIRLS of NBC—hostesses, secretaries, clerks and feminine assistants—succumbed for the first time to the organization spirit and formed the NBC Chaminade Chorus, a permanent group for singing and social purposes. They made their debut as artists during the annual NBC Christmas party on December 23, joining with the NBC Reception Staff Glee Club in providing choral Christmas carols.

Twenty-six young women, representing virtually every department of NBC, paid their dues to the chorus and reported for weekly rehearsal-meetings, under the direction of Dana S. Merriman of Music Supervision. Officers are Frances Barbour, Sales Department, President; Enid Beaupre, Advertising and Sales Promotion, Secretary; Helen K. Winter, Treasurer's Department, Treasurer; Madge Boyton, Music Library, librarian; Barbara Clark, Program, chairman of social committee, and Grace Sniffin, secretary to Mark Woods, "standby officer," to act in the absence of any of the others.

Frances Rockefeller King in charge of private entertainment for NBC Artists Service, is an honorary member of the group which is named in honor of Mme. Cecile Chaminade, French woman composer.

The first program of the Chaminade Chorus included the Christmas folk songs, Carol of the Russian Children and God Rest Ye Merry Gentlemen, in which they were joined by the NBC men's glee club, and one solo number—The Holly and the Ivy. Helen Gugenheim of Press Department was the accompanist.

GENE ROUSE—Ex-actor and newspaper man. Left school early to make his fortune and consequently has had variety of experiences. Played stock in Denver, Omaha and Des Moines. Got his first radio job because he was fired as sports editor on Omaha paper and was told to run radio station if he knew so much about it. Was one of radio's first announcers, having started in 1921. Has broadcast over 400 fights. Married. Is one of radio's biggest announcers. Height 6' 2". Weight 185.

JOSEF KOESTNER, Composer and Conductor, was born in Willersdorf, Germany. His father was a school teacher and had mastered many musical instruments. His mother was musically inclined also. His father began instructing him on the piano and organ when Joe was four years old. At six he was given instructions on the violin and at eight made his first professional appearance at an orphans' charity affair. Though Josef was self-supporting since his twelfth year still he managed to spend twelve years at the Conservatory at Leipsig where he studied piano, composition, musical science and opera repertory and conduction. He made his Artist's Debut at the age of fifteen at Breslau, Silesia. Later he appeared with The Waldenburg Symphony Orchestra, the Leipsig Popular Symphony and other organizations in Berlin and thruout Germany.

In America he became a leading conductor for many theatres in New York and Chicago and was a conductor for the recording of sound pictures. Then he began orchestra conduction for Radio over NBC.

He has to his credit two symphonies, three string quartettes, four piano trios, ninety songs and four symphonic poems and sketches. The latter are "Leda and the Swan," "Summer Night Scherzo," "Burlesque Imaginaire" and "Dante and Beatrice."

Josef Koestner has been conductor for some of the most famous Movie Palaces in America, and was conductor over NBC from 1929 to 1933 and is especially distinguished as being one of the first Chicago conductors to broadcast over an NBC network from Coast to Coast.

He has directed such well known programs as "Studebaker," "Armour," "Williams-Oil-o-Matic," "Iso-vis," "Northerners," and the "Civic Concert Service." He was the first conductor chosen for the "Armour" hour.

His own music library consists of every known opera and symphony score. He is 34 years old, has brown hair and is light complexioned and is a grand guy and thoroughly human.

THE KEY MEN of WOR are one of radio's veteran quartets, organized in 1926 under the name of "The Grenadiers." They changed their name in 1935 because four other quartets took the same name. . . . "It got so we looked in the newspapers and found 'The Grenadiers' playing in Salt Lake City when we knew darned well we were in New York," explains burly bass Bill Hood They've done practically everything a good quartet can do, from appearing in hit shows ("Hold Everything" and "Follow Thru") to making shorts ("In a Music Shop"). This was the first sound-on-film picture, released in 1927. It's still playing around town In case you have wondered who the voices were in the Aesop Fables and Cubby the Bear cartoon comedies, it was the Key Men They've had twenty commercial sponsors on all the big networks and transcriptions studios, and at one time were as invaluable to a radio recording as wax James Ballister is first tenor, and he is perhaps the only tenor in the country proud he was born in the Bronx He got married last year Travis Johnson is second tenor, a true Texan and graduate of Baylor University at Waco. He met his wife there Carrick Douglas, the baritone, is a Canadian who played amateur hockey with the best of them—Babe Siebert, Howie Morenz and Butch Keeling His ambition is to sing "Road to Mandalay" on a pair of skates It's very hard to find four complete Key Men in the WOR studios Except when they're actually on the air One of them is always out doing solo work, and eye-witnesses swear they are a trio. You can hear them Sundays over WOR at 3:00 p.m., and on many of the station's other most popular musical programs.



BUS TRAVELERS, either occasionally or frequently, will profit through becoming acquainted with Miss Penny at The Century Hotel, 111 West 46th Street, New York City. Telephone Bryant 9-2981.

Miss Penny knows "how," "where," and "when" to travel by bus to any part of the United States and offers pertinent and valuable suggestions to those economical souls who wish to travel comfortably and at least expense.

Just try phoning your bus troubles to Miss Penny and save yourself much wear, tear and time. Adv.



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consists of a very compact unit covered with imitation leather. Has 5 tubes, three stages of amplification, producing abundant power through a 12 inch specially designed dynamic speaker, is thoroughly shielded and fused. Built to accommodate two instruments at the same time. Will operate on 110 volts A.C. also 110 volts D.C. providing a D.C. converter is used. Price \$67.50

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Improve your performance with an EXCELSIOR



90% of the Accordion music heard on leading radio programs is played on the **Excelsior Concert Grand**

Write for Souvenir Brochure and Dealers Proposition.

EXCELSIOR 333 SIXTH AVENUE New York

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What Is To Become of The Amateur?

by

George Marshall Durante

What is to become of the amateur? By amateur, in this instance, I mean the person who has been a winner in any one of the many popular amateur radio programs. The rewards of these programs range anywhere from a ticket to the theatre to a road contract. If the matter stopped here, there would be little or no problem. The tragic part is that it doesn't.

Almost all of the winners of such contests visualize themselves as stars or at least as potential material for stage or radio stardom. In a few cases this may prove to be true—but only in a few instances.

We must realize that after the appearances as winners are made and contracts have expired, the amateur no longer has the same public appeal. Now, if the artist desires to continue his radio or stage career, he must compete with trained professionals of a high order. What happens? The amateur realizes that to do the one special thing for which he has won the prize is not enough.

For instance, one cannot expect to find adequate work as an entertainer if he is a harmonica player with but one tune, or a soloist with but one aria. Good as he may be in this particular thing, the demand is not enough.

To help solve the problem, I believe that the proper kind of school should be available—a school, recognized by stage and radio as a center where a pupil may be frankly told his possibilities as a professional and well trained in his art. Only those who are thoroughly capable of judging good talent and training it in the most effective way have any place in this kind of school.

We must have directors and teachers who know the stage and radio in and out, from program building to the actual technique of presentation—men and women who know what is in demand and who can train the right kind of talent in the right way to meet the demand.

The "fly-by-night" schools have been driven out of business, thanks to many radio executives, leading artists, and also through the efforts of the legal profession, and with honorable, efficient direction and instruction still badly needed to honestly guide the beginner—I offer my services to those amateurs requiring sincere, efficient instruction and assistance.

HELEN HAYES, NBC's new dramatic star, was born Helen Brown. When she went on the stage at the age of six the family decided she should take her mother's maiden name for sake of euphony.

— o —

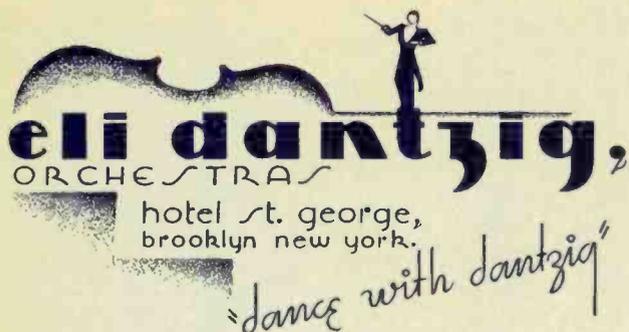
RADIO ARTISTS, Advertising Agencies and Broadcasting Stations have long felt the need for a satisfactory play-back equipment for the 16 inch Transcription Records. The Ansley Radio Corporation with a showroom at 100 West 57th Street in New York, have now brought out such an equipment that seems ideal for the purpose. The Ansley Company has quite a reputation in its own field. They were the first to make a satisfactory A.C.-D.C. radio, back in 1931, and many prominent musical and theatrical people still use this original model and swear by it. They made the first electric portable phonograph, known as the Dynaphone, and now specialize in these Dynaphones and Radio-Dynaphone combinations. The new 16 inch equipment is built in a compact portable case, works on A.C. and D.C., and has surprising volume and tone quality.

LUCY MONROE, standing before a microphone to sing the soprano lead on the program, *American Album of Familiar Music*, on Sunday evenings, can easily be recognized as a runner-up of the "ten best-dressed women." At home, however, Lucy relaxes happily in a tailored sweater and an old skirt. She blames all the fancy dress on the demands of the profession.

— o —

EDWIN WHITNEY. Born Parma Center, N. Y. 1877. Educated: Emerson College of Oratory 1902. War Record: Enlisted in Spanish War, served one year in First Territorial Volunteer Infantry—promoted first musician with rank of 2nd Lieut. Clubs: Masonic, Consistory, Shrine.

Organized Whitney Brothers quartette, toured U. S. and Canada 1902-12 in Chautauqua and Lyceum concerts; organized Whitney Studios of Platform Art in Boston; has given over 5000 recitals in U. S. and Canada; monologue interpreter of full evening plays, 1913-23. Played in "Becky Sharp" with Mrs. Fiske. Joined NBC Production staff 1928; created roles of Captain Jimmie Norton in "Harbor Lights" and Judge Whipple in "Real Folks."



To My FRIENDS—

In approaching the end of my sixth continuous year at the Hotel St. George—Brooklyn, I wish to extend my thanks to:—

Mr. Martin Samuels

Vice President of Bing & Bing

Mr. Carl Lefsch

Managing Director

Mr. Alvin Kallman

Banquet Manager

Mr. Harry Barrett

Publicity Director

for their many kindnesses in making my six year engagement both a pleasant and successful one.

May our friendship be everlasting.

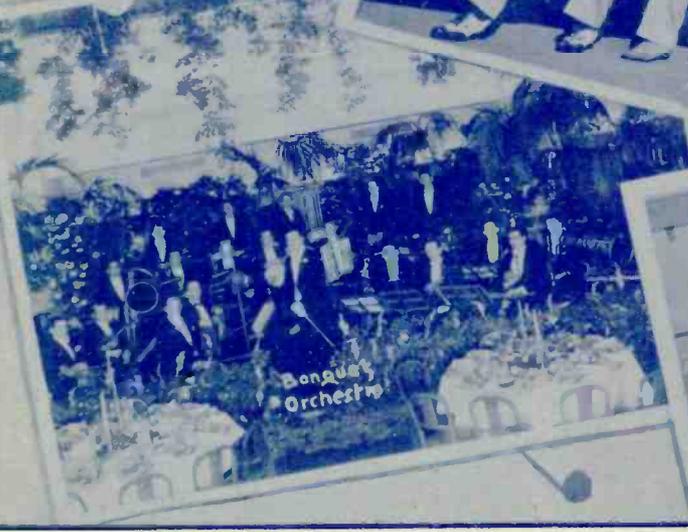
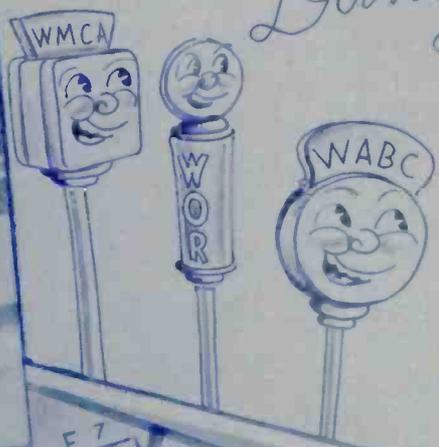
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BOB BURNS is a full fledged radio star now. The Arkansas Traveler, who used to entertain with his homespun humor on guest spots, has just signed a 26-week contract which establishes him as a regular performer on Bing Crosby's Kraft Music Hall series, beginning on Thursday, January 2, 1936. On this date the Kraft Music Hour will move to Hollywood where Bing, as master-of-ceremonies, will feature Burns, Jimmy Dorsey's orchestra and famous personages from the film colony on the programs over an NBC-WEAF network each Thursday at 10:00 p.m., E.S.T.

In celebration of his long term contract the bazooka-tooting comedian has purchased a new pair of bright yaller shoes. Whenever something mighty big happens in Bob's life he "jest buys a new pair o' yaller brogues."

Twice before he got shoes: when he won the A.E.F. rifle championship in France during the war, and when he was married. Bob figures the chance to appear on a regular broadcast series with Bing Crosby is the third big event of his life, so the third pair of shoes.

After his guest appearance on the Paul Whiteman-Kraft Music Hall program from Radio City on November 28, Burns will scam for the West Coast by way of his native Van Buren, Ark., where it is rumored his fellow townsmen have promised to make him mayor or something.

From Hollywood, Bob will continue to report local doings in Van Buren and vicinity. He will also put in part time as radio's own Hollywood correspondent.

GENE BYRON or "Molly of the Movies" as she is better known, says: "I had no audition before going on the air—for, having met a radio director and having claimed unlimited experience before a microphone, I was suddenly called in to replace a girl in the cast who had been taken ill at the last moment. So, with no rehearsals, an audience of two hundred, and no knowledge of which was the back and which was the front of a microphone, I made my debut."

It took pluck and it took nerve. Gene Byron had both these important ingredients ever since she first faced dat ole dabbil mike in 1931. She's been in radio ever since, after first learning her dramatic A-B-C's with Jessie Bonstelle's famous stock company in Detroit.

Most radio prima donnas and dramatic stars have idiosyncrasies and anecdotes, but the 24-year-old Canadian sticks to only one habit—"I like to keep my hat on when I work over the air. I like to be able to push it about at odd angles, all of which I suspect comes under the head of an urge for 'stage business' left over from my theater days," confessed the frank Miss Bryon.

"Molly of the Movies" is heard five times a week over WOR and the Mutual network.

DR. W. E. AUGHINBAUCH, who broadcasts three times weekly on WNEW, held the unique position of personal physician to the Maharajah of Oud who had 800 wives.



ROSA LINDA Concert Pianist

Toured Europe with Igor Stravinsky and honored as the first artist permitted to play his own piano concerto under his direction.

Later five years of European tours, appearing in France, Hungary, Austria, Czechoslovakia, Germany, etc.

Appeared in joint recital with Nino Martini in Chicago Auditorium, and soloist with Chicago Symphony on seven occasions.

Soloist with Detroit Symphony on two occasions.

Command appearance before Premier Dofuss of Austria.

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Played over 20 Concert Programs over N.B.C. network.

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Hotel Ansonia,
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WARD and MUZZY—two girls who met in a Wichita music store six years ago celebrated their sixth anniversary recently as a piano team with a special program over an NBC-WEAF network

Maureen Ward and Florence Muzzy have been hitting the ivories for NBC audiences for almost two years, coming to New York studios last December after more than a year of playing from Chicago. One of the most unusual duos in radio, the Ward and Muzzy pair is the smallest team on the air. Both five footers, they dress alike, have the same hobbies, have lived together since they met, and their combined weight is only 190 pounds.

It was just six years ago that Miss Muzzy, a native of Chicago, met Miss Ward in Wichita, Kansas, the latter's home town. Both were then theatre artists for Fox, but turned to radio, first on a Minneapolis station, then at WLW in Cincinnati before graduating to NBC.

On their anniversary program they played numbers they did on their first program in 1929, including "Russian Rag," a novelty. The girls make their own arrangements. Ward and Muzzy are heard twice weekly over an NBC-WEAF network.

DOT AND JACK REID, harmony duo well-known to radio listeners, started a new series of broadcasts on WMCA and associated stations of the Inter-City Group on December 13th. This popular team may be heard each Friday evening.

Jack has a number of years of vaudeville experience prior to becoming a feature of the airwaves, having been teamed with Eddie Carr at one time. Dot Reid, who plays the piano and sings with Jack in their radio act, was a teacher of harmony for several years prior to her radio debut.

Some radio listeners may know a radio star when they see one, but hostesses who keep an alert eye on the sacred portals of NBC studios in Radio City know a radio star when they hear one!

Without looking up from their desks these sharp-eyed hostesses can tell which performer has passed by the manner of his or her salutation.

When they hear a cheerful "Hello, infant," who else could it be but the ruddy, jovial Frank McIntyre, skipper of the Maxwell House Show Boat?

LANNY ROSS always greets the studio outer-guards with a polite "Good morning, miss." (And the girls never fail to look up to catch his flashy smile.)

JACK SMART, who imitates so many different characters on Fred Allen's Town Hall Tonight program, invariably sidles up behind the young lady at the desk and disguises his voice in some guttural dialect.

MURIEL WILSON, the singing Mary Lou of Show Boat, comes in with time to spare and frequently asks for a piece of paper on which to dash off a quick letter to someone.

CONRAD THIBAUT, handsome baritone of Show Boat, is recognized audibly by a song. He usually sings his way into the studios to the tune of some currently popular melody.

Fred Allen always comes up with a new wisecrack, which a moment later is making the rounds of the studios.

"Well, is all my family here?" is the interrogation that identifies Otto Harbach, who writes and plays in Music at the Haydns.

"Am I in the right place? Is this the way to the Haydns?" The hostesses don't need to look up to know lovely Francia White, prima donna, is on her way to the microphone.

JOHN BARCLAY, the tall leading man of many Palmolive Beauty Box presentations, always follows his deep voiced "Good morning" with "What time is it?" Barclay refuses to carry a watch.

LUCILLE WALL, NBC actress who recently made her debut in the character of Mary Grey, the secretary in the series "Nine to Five," has played more than 400 dramatic roles in the last eight years, ranging from duchesses to duds and back to duchesses again.

ANN MARLOWE, heard each Wednesday noon on WMCA in "Ann Marlowe's Musicals," started out in life with the ambition to become a kindergarten teacher—but a job with a stock company in Westchester was easier to get, so now she's known for her musical comedy and radio work rather than for her ability to entertain little children in their first year of school.

BOB CARTER, WMCA's sports announcer, has covered every form of major sports except airplane racing, yet he is a pilot and has several thousand hours of flights to his credit.

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MADGE MARLEY, NBC'S Carolina Songbird, came to New York three years ago in search of fame, fortune and a job. Her luggage consisted of a weekend kit. The New York shops profited well, for Madge did not return to Greensboro, N. C., for two years.

— o —

JACK BENNY and his troupe of clowns, comedians and musicians will leave the picture lots and NBC Studios of Hollywood early in February to return to New York, where they will continue their weekly broadcasts over an NBC-WJZ network starting Sunday, February 9.

The Benny party of twenty-four, including principals, their wives, children and stooges will board a special car of the Santa Fe Chief and start their eastward journey immediately after their broadcast on February 2. At Chicago, Jack will stop over for a short while to greet his father who will journey from Lake Forest to meet him.

The entire troupe will be busy during the trip having informal rehearsals of their first 1936 New York broadcast. The hard luck member of the group is Sam (Hearn) "Hello, Stranger" Schleppeerman. He went to the Coast in December to join Jack and the gang and also to escape the cold, wintry breezes of New York. Just as he was getting used to the sunny California climate, he is forced to return.

Mary Livingstone, with a portfolio of her poetic compositions: Don Wilson, the Jello salesman, and Johnny Green will also be with Jack on his return. Green, who has been using a special orchestra in Hollywood, will present his regular New York band during the Radio City programs.

DAVID ROBERTS was born in Jacksonville, Fla., in 1912. Studied engineering for three years at Penn State and graduated to spend the following two years travelling around the world.

Upon his return to New York he tried the advertising field and later became a member of the "Guide Staff" associated with the NBC Studios in Radio City.

Meanwhile he gained considerable experience in the broadcasting field by accepting numerous engagements to announce for several independent stations in the Metropolitan district.

Later he secured announcing assignments for several daytime network programs over NBC and soon graduated into the professional ranks of NBC announcers.

Roberts possesses an engaging personality and is not difficult to look at. He has many friends in the NBC studios and is looking forward to a night network job in the very near future.

— o —

An unknown song by an unknown composer will be introduced by Jessica Dragonette on the Cities Service broadcast Nov. 29. "I Danced Into Love With You" is the title, by Margaret Upercraft, a young composer in whom the NBC soprano has taken special interest.

— o —

RUBINOFF, NBC maestro and violinist, receives more than a hundred letters each week from persons who believe that they have the mate to his Stradivarius. Although many of them possess old violins, none of them can match Rubinoff's.



Nick Dawson

NICK DAWSON was born in Vineland, N. J., entering the theatre at an early age and with the exception of interludes when he punched cows, sailed the seven seas in tramp steamers and fought in the world war, he has followed his profession to the success which his talent so richly deserves.

To the hundreds of thousands of Nick Dawson fans it may be interesting to know that his own colorful career was the inspiration for the current success in which he co-stars with Elsie Hitz—Dangerous Paradise.

— o —

EVERETT MITCHELL—Ex-singer. Is one sixteenth Indian. Grandfather was a circuit rider. Everett likes to travel. Spent two seasons singing for Billy Sunday. Was in insurance business. Started in radio as singer on old WDAP. Went to WENR when it was organized and for eight months worked nine hours a day on insurance and eight on radio. Became announcer, then manager of station. Came to NBC along with WENR. Hobbies are fishing and amateur movie photography. Born Austin, Ill. March 15, 1898. Married. Height 5' 11". Weight 162.



Adelaide
Van Wey

HERMAN BERNIE, born in New York City 38 years ago, is one of eleven children. At an early age he showed a great fondness for music and even as a child of five the organ grinder playing familiar tunes in his neighborhood, never ceased to fascinate him. As he grew up, his parents decided to encourage his musical talents but due to family hardships found it impossible to permit him to study. As a result, he was forced to make his way in the business world after graduating from elementary school.

Until the age of twenty he worked in many different fields and finally entered the business end of the theatrical profession. After two years of hard plugging, his brother Ben and he decided to form an orchestra for the "ole Maestro." Again there was plenty of struggling and eating in one arm lunch rooms in order to pay off the orchestra.

At the time the first steel girder was put over the New York Central railroad tracks at Madison Ave. and 45th St., Herman took it upon himself to inquire as to the type of building that was being erected. Upon learning that a large hotel was to be built for the United Hotels chain, he immediately laid plans to get his brother Ben the orchestra assignment. After one and one-half years of hard work and competing with twenty other bands of national repute, Ben Bernie finally landed the job. From then on, as is common knowledge, the "ole Maestro" has been riding the crest of the wave. Herman is still taking care of his personal affairs, and Ben is being booked thru Music Corp. of America.

With Ben Bernie well on the road to success, Herman decided to undertake the management of several other artists and gradually built up a fine reputation as a manager with twenty artists under his direction. Amongst them he numbers Leon Belasco and his Orchestra, Vivian Janis, George Givot, Gracie Barrie, Emil Borco, Gregory Ratoff, Tom "Cecil" Mack, Little Jackie Heller, Ethel Barrymore Colt, Beverly Roberts, Viola Philo, Joan Marsh, Dick Stabile and his Orchestra and Serge Flash.

Herman Bernie maintains offices at 1619 Broadway, N. Y. City.

— o —

BETTY GARDE, born in Philadelphia, the daughter of a newspaperman, made her professional debut at the age of 15. Following this she joined a Philadelphia stock company and continued thus for two years. Then to New York where she soon was seen in various roles in many leading Broadway successes. She appeared in "The Nervous Wreck"—"The Poor Nut"—"The Social Register" and many others. She has also appeared in many successful movies.

Two years ago Betty made her radio debut in a CBS feature called "Wayfaring Men" and has been kept busy before the microphone ever since. She has a long list of radio successes to her credit and is in great demand.

Her crowning achievement is her role as "Mrs. Wiggs of The Cabbage Patch" heard over the CBS network where she is the patient, hardworking, lovable mother who lives in the country and is constantly struggling with the problem of a shiftless husband and many children. This attractive young woman because of her versatility plays the part to perfection and loves the role she portrays. Betty wanted to be a comedienne but the Philadelphia background precluded this possibility and what comedy lost—drama gained. And so Betty is a success with a capital S.

(Continued from page 92)

by the use of silver reeds—specially arranged by the artist to give extra volume required for solo playing with big orchestras of 100 men or more, like Roxy's and Paramount, with whom Mr. Fomeen has been guest soloist.

Composer of "Manhattan Gipsy" a song "hit" with Walter Winchell, Fomeen has produced 12 records for Victor—one an original rendering of the "Rhapsody in Blue" by special permission of George Gershwin.

Guest soloist on radio programs, Fomeen is in great demand for debutante parties, at smart clubs on Long Island, Westchester, Palm Beach, Miami, etc.

Always composing, he presents an original score every afternoon at cocktail hour in the Savoy Plaza's new cafe lounge and bar, where he directs his International dance-orchestra having won this honor in competition with 22 leading New York orchestras. Appearing shortly on the air in a new program, Fomeen's colorful career and remarkable musical virtuosity offers exceptionally good "copy" for a personality story.

RACHEL CARLAY, mistress of ceremonies on NBC's Manhattan Merry-Go-Round, says that if she had another career to choose, she would rather be a doctor than anything else. "I studied singing and now I am an M.D." says the charming French entertainer, who once planned to become a physician. "If I study medicine—M.D. Voila!"

— o —

HELEN HAYES . . . diminutive star of stage, screen and NBC . . . born Helen Brown in Washington at the turn of the century . . . descendant of Patrick J. Hayes, Shakespearean scholar and "The Erin Swan," singing idol of the Gold Rush days . . . stage career instigated by mother . . . doing child parts for local stock company when only five years old . . . first New York appearance as child of seven in Victor Herbert's "Old Dutch" . . . schooled in between shows at Sacred Heart Convent . . . at twelve almost gave up stage career to become a nun . . . after graduation from convent got first part in John Drew's play "The Prodigal Father" . . . success certain from then on . . . at nineteen her name in electric lights on Broadway, side by side with the name of William Gillette . . . later years saw her starring in "Coquette," "What Every Woman Knows," "The Good Fairy," and last year in the sensational success, "Mary of Scotland" . . . movie success as rapid . . . won Gold Medal of Motion Picture Academy of Arts & Sciences for work in first picture, "The Sin of Madelon Claudet," appeared successfully in "Another Language," "Farewell to Arms," . . . and the screen version of "What Every Woman Knows." Now starring in radio for the first time in "The New Penny" . . . married to Charles McArthur, playwright and producer . . . lives in a colonial house at Nyack on the Hudson . . . hobbies include raising prize-winning roses and playing with her scampering Scotties . . . recently turned down \$100,000 Hollywood offer to remain with her family . . .



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Lyric Soprano

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"The Golden Haired Girl
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Popular or Light Musical Opera.

Renewal engagement recently signed as soloist and Mistress of Ceremonies at the Kit Kat Club—famous show place of Valley Stream, N. Y.

Extended engagements at the Silver Slipper in Philadelphia; The Overbrook Villa in New Jersey and many other famous clubs in the East.

Radio appearances over both networks particularly in the Central West.

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Care of Who's Who In Radio



The
Reception Staff
Glee Club
of
NBC Radio City

Back Row—Reading left to right:—Anthony Faillace, Thomas McFadden, Ardon Houser, Edward Blainey, William Hall, Thomas Berry Montague Miller, William Hoffman, Donald Gardiner, Robert Kennedy, John Brennan, Arthur Holman.
Middle Row—left to right:—Richard Diamant, William Garden, James Gidney, Ralph Hallenbeck, Lewis Julian, Thomas Severin, Francis Koehler, Caldwell Davis.
Front Row—left to right:—Anthony Jimenez Ary Moll, Edward Frank, Edward Hayes, Walter Wiebel, Raymond Sullivan, John McCarthy, John Newhouse, Frederick Brown.
Director—William Leroy Marshall

The Reception Staff Glee Club, which began as an idea last mid-summer, is now approaching a reality. It boasts of thirty-five members and has a regular weekly rehearsal schedule. A few of the earlier difficulties are now being worked out. The guides who were so busy taking tours during the late summer rush, have now found time for rehearsal. Under the able direction of Bill Marshall of our Music Library the Glee Club is making excellent progress.

Mr. Marshall began training the group a few weeks before the Brass Button Revue broadcast; in those few rehearsals the group was able to learn several numbers and to present them on the air during the Page and Guide show. It was with considerable elation that the Glee Club received the commendation of the listeners. Several people wrote cards, letters and telegrams saying how much they liked the Club's work. Some listeners asked if they could have more of it. This encouragement was enough inspiration for the boys to continue singing. The regular rehearsals are held on Tuesday afternoons from three to four-thirty and on Wednesday afternoons from three to four. If you should wander through the corridor near the second floor studios during rehearsals, you would hear sounds of the melodic *By the Sea* of Franz Schubert and the light, lilting rhythm of Daniel Prothro's *Shadow March* being rehearsed. The boys are learning new songs and soon should have enough of a repertoire to air their talents on another broadcast.

The fellows are enjoying the work thoroughly. Those who said they couldn't sing are getting a thrill from using their own heretofore unused basso-profundos and lyric tenors. Aspiring announcers are taking advantage of singing and its methods of articulation to improve their voices. The Reception Staff Glee Club is a growing interest. It has been built on the cooperation of the men themselves and the officers in charge. Its future looks very bright.

MRS. LOUISE STARKEY MEAD, known to radio listeners as Clara, of Clara, Lu 'n' Em, gossip

team heard over NBC networks until one week ago, is the mother of a seven-and-a-half pound baby girl born at the Evanston, Ill. hospital Friday, January 17. Lu (Isobel Carothers Berolzheimer) adopted a baby boy last Spring from the famed Evanston Cradle and a daughter was born to Em (Helen King Mitchell) on August 20.

GARNETT A. MARKS recently joined the staff of WMCA, key station for the Inter-City Group. Mr. Marks' biography follows:

Garnett A. Marks born in St. Louis, Missouri, March 21, 1899. Graduated from St. Louis grade and grammar schools, and served overseas with American Red Cross Ambulance Unit. After the war he was a student in the school of journalism, Missouri University for two years. His first radio experience was as a "song plugger" over KFI, Los Angeles, for the Los Angeles Music Publishing House. Later he became staff announcer and baritone for KFI. Returning to St. Louis in 1926, as staff baritone over KMOX. He became sports announcer over KMOX in 1927 and served in that capacity for two years—(1927-28).

He had a special liking for baseball and football reporting having played in both games while in school. He handled all major league baseball games in St. Louis during the 1927-28 seasons and announced all Missouri University football games in the same years. Returning to the Pacific Coast in 1929 he was engaged to sing in the first series of musical pictures for Warner Brothers and Fox. He took a position as staff announcer and baritone for WENR, Chicago, in the fall of 1930, and the following year gained his first network experience as one of the NBC, Chicago announcing staff.

In the summer of 1931 he assisted Tris Speaker, veteran baseball star in giving the play-by-play description of all American and National league baseball games in Chicago.

He returned to KMOX in December, 1931, as staff announcer, assisted on sports with France Loux, veteran KMOX and Columbia baseball announcer.

(Continued on page 141)

PHILLIPS H. LORD has a double hold on the title of top-ranking idea man. First he launched the famous radio character of Seth Parker and made "Sunday Evening at Seth Parker's" one of the most successful programs in radio. Then he did a complete about-face in script material with a timely "G Man" series. And now he is busy with a similar law enforcement series over the nationwide WABC-Columbia network entitled "The Gang Busters." It is to be inaugurated January 15, from 10:00 to 10:30 P. M.

Phil, as he prefers to be called, was born in Vermont, July 13, 1902. Later the family moved to Meriden, Conn., where Phil's father, Albert J. Lord, became pastor of the First Congregational Church. After attending high school in Meriden, young Lord went to Andover Academy and then to Bowdoin College.

During vacations Phil lived in much the same atmosphere he later recreated in radio with his Jonesport sketches. His parents and his grandparents were all New Englanders from way back. In fact, the character of Seth Parker was actually built around Phillips' grandfather, Hosea Phillips.

Fresh out of college, Lord found himself in the role of a school principal. He made a good principal but didn't like it and decided that literature was his forte. His first efforts, however, were failures. Meanwhile he married his childhood sweetheart and, forced to swallow his pride, went to work in a candy factory.

One day, while sitting in a barber's chair, he heard a radio program burlesquing the New England people he loved. It was supposed to be a true-to-life sketch of life in Maine. But Lord knew better.

Once again he brought out the typewriter and spent a month writing and organizing Seth Parker's Old Fashioned Singing School. A small station gave him a try-out. During one of his first programs the manager of a large Connecticut station heard him and asked Lord to write one singing school script each week, to be produced with local talent. Other stations followed with similar requests. In addition to enthusiastic response from the public he soon had a syndicate radio series actually working and bringing in money and a short time later found his program on a nationwide radio network. Within a few weeks the program had built up a faithful, letter-writing audience of millions. Lord made a picture in Hollywood. He was presented on the floor of Congress as "the source of more cheer and contentment and wholesome enjoyment than any person living in the United States today."

Last season, after returning from a world cruise on his schooner, Phil surprised the radio industry with his "G Man" series. He not only secured permission from the Federal Government to use official files for the programs but also made arrangements to have scripts personally checked by J. Edgar Hoover, director of the Federal Bureau of Investigation of the Department of Justice.

Lord's new "Gang Busters" series, which finds him as author, producer and actor, dramatizes the achievements of local, instead of Federal, police authorities throughout the country.



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JAN RUBINI, violinist-conductor, born in Stockholm, Sweden. Father was Musical Tutor to the Royal Household and Mother was a famous Danseuse.

Jan played his first concert at the age of eight in London, England, and was acclaimed a prodigy. He remained in England gaining new laurels until he reached young manhood when he decided to try his luck in America. His first concert, here, was given in the Town Hall, New York. Next he was conductor at the Academy of Music, New York, where he remained for a long period of time. Then to Los Angeles where he organized a Symphony Orchestra, putting on classical works and wrote and composed theme numbers. As a violin soloist at the Criterion Theatre, in that city, his first coast to coast broadcast took place.

Later to Melbourne, Australia, where he was warmly received and where he remained until his return to the States.

He is now appearing at the Palm Island Casino, at Miami Beach, Florida.

— o —
ARTHUR FIELDS AND FRED HALL, those amiable radio jesters, return Wednesday (January 29) from 8:30 to 9 p. m., to WOR's "Broadway Bandwagon," by popular demand.

They will have the vocal support of Vicki Chase and Cas Franklin, the music of Nat Brusiloff's orchestra, and the Tru-Blu Quartet to round out the musical portion of the program.

Another feature will be a dramatized arrangement of an old tune, "Old Fireplace," written specially for the program by Ann Brae.

— o —
DOROTHY MACKAILL, the actress who has achieved fame on both American and English screens, will star in "Island of Chance," the K-7 spy drama on Sunday, February 2, over an NBC-WEAF network.

Miss Mackaill plays the role of the niece of an oceanographer who has sought seclusion on a lonely island near Greece, in order to work out locations of sunken treasures. Complications arise when an unscrupulous foreign intelligence agent, cruising nearby in a submarine, attempts to make away with the oceanographer's charts.

VICTOR ARDEN, half of the famous two-piano team of Ohman and Arden and orchestra director of "Harv and Esther" and "Broadway Varieties" on the WABC-Columbia network, is one of the most interesting and modest of band leaders.

Since his eighth year, when he played the organ in church in the town of his birth, Wenona, Ill., he has been connected with music. Though practice periods suffered in baseball season, he was apt enough, after finishing grammar school and moving to Chicago, to be accepted as a pupil of Jeannette Loudon at the American Conservatory of Music.

A student, meanwhile, at the Wendell Phillips High School, from which he was graduated, Victor showed first signs of his ability as an organizer. He formed an orchestra to play for school dances for which it received all of seven dollars a night.

His family weren't affluent and Victor was constantly at one job or another, such as playing the calliope on a Mississippi show boat and selling peanuts between performances. Moving up into the University of Chicago, his musical activities and bank account expanded appreciably. His first conducting was done for the Blackfriars, a college society which put on four musical shows a year and for whose plays he also wrote scores. His dance orchestras were so popular that they often set up their music racks at five or six parties in a single night.

He started writing musical tabloids for vaudeville. They were promptly bought by Keith-Orpheum which billed them as "Flashes" and played them over their circuit for five consecutive years. A member of Delta Kappa Epsilon (DKE) Victor's fraternity house was directly across the street from the home of the world famous pianist, Fannie Bloomfield Zeisler. Her sons knew and admired young Arden and invited him over to play for their mother. It was armed with her letter of introduction that he subsequently descended upon New York.

There, Victor, flushed with his college success, first learned that there were those who still might sniff at his prowess. He nearly starved before he managed to find a job at \$75 a month making rolls for a player-piano company under a variety of pseudonyms. With bread and butter assured, he set about organizing his first metropolitan musical aggregation, the All Star Trio, which made gramophone records for four different companies just prior to the White-man era.

Leaving one piano roll company for another he met Phil Ohman—also recorder of piano rolls—and what was to be the noted Ohman-Arden piano team came into existence. Their first big job was in "Lady Be Good," the show in which Fred Astaire had his first song, patter and dancing role. They had frequent billings at the Palace Theater where they received the highest price ever paid for a two-piano team and were subsequently starred on stage and screen with such luminaries as Clifton Webb, Mary Hay and Ruth Etting. Following their lead, two-piano teams sprouted on Broadway overnight.

Ohman and Arden made their first appearance on the air with the Roxy Gang in 1922 and worked on numerous programs subsequently. Victor conducted his first radio orchestra in 1929 and has since been constantly identified with radio as a director.

THE SEVEN SINGING STARS and no two are alike. We mean that septet of singers called the Seven Singing Stars who make music on the WOR-Mutual network program, "Yours Sincerely."

Now take the three girls—Ann Seaton, Ivy Dale, and Mary Kendel. Ann was born in Bloomington, Illinois, had no intention of studying for a professional music career, until she met Estelle Liebling, noted voice teacher. She's a great golf and boating enthusiast and has gathered a fine collection of rare coins. Ivy was born twenty-seven years ago in Lancashire, England, showed a marked inclination towards music before she could read the alphabet, and has been singing ever since. She loves to cook and make dresses, and stands only five feet and half an inch in stocking feet. Mary was given a violin by her father when she was seven, but even then preferred to sing. She told her teacher, "I can sing anything you can play on that instrument." "All right," said he, "Sing this." He played double stops. She gets a kick out of singing for famous people. The Prince of Wales, now King Edward VIII, and Feodor Chaliapin, heard her sing at one time or another.

The four male voices belong to Eddie Ellingson, of Nebraska, who of all things graduated as a geologist: The Cross brothers—Glenn and Gordon—who have been singing together since their high school days in Spokane, and have been heard with Andre Kostelanetz's choruses—and, last but not least, Bob Bentley. Bob studied medicine for two years, took a course in architecture, finally threw up the sponge and started to sing. He liked the last profession best.

— o —

ERNEST CHARLES, young American tenor and composer, will succeed George Metaxa as co-star with Rachel Carlay, French vocalist, on the Manhattan Merry-Go-Round over an NBC-WEAF network, beginning Sunday, January 26. Metaxa has left the program to fill engagements in Florida.

The Merry-Go-Round will present Charles both as composer and vocalist. Not only will his now well-known selections, which have been sung over NBC networks by John Charles Thomas, Lawrence Tibbett, Grace Moore, Gladys Swarthout and others, be featured, but he will introduce new compositions from time to time. On his initial program on January 26 he will sing as his first number "Dis-Oui" which he wrote for Odette Myrtil and which she introduced in the Rainbow Room, Radio City.

Ernest Charles began composing at the age of eleven and has written more than fifty songs. He studied voice with Richard Bonelli's father-in-law, Charles Modini Wood, in Los Angeles before coming to New York. He has sung on Broadway in The Greenwich Village Follies, George White's "Scandals" and in vaudeville.

The young musician had no success as a composer until John Charles Thomas sang his "Clouds" on the air. His reputation was established immediately, and his works have become important additions to the repertoires of leading concert and radio singers.



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NATIONAL OPERA. (Prague)
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Nick Bruno
Studio Director

FRANK TOURS, NBC maestro, who has been identified with most of the outstanding light opera and musical comedy successes on Broadway since William Brady imported him from London a quarter of a century ago, is celebrating his 25th anniversary in the American theater. Tours is currently heard on the air as maestro for John Charles Thomas over an NBC-WJZ network each Wednesday at 9:00 p.m., E.S.T., and on Broadway as musical director for "Jubilee," the musical comedy hit. He is also represented in the theater by his score for the Lunts in "Taming of the Shrew."

The son of Berthold Tours, famous English composer of church music, Frank came to New York to conduct the music for Brady's "Balkan Princess," in December, 1910. Since then Tours has wielded the baton at such successes as "Music in the Air," the Ziegfeld Follies of 1920, 21, 27, four Music Box Revues, "Bitter Sweet," "This Year of Grace," "The Cocoanuts," "As Thousands Cheer," and the "Great Waltz." He directed the music for such motion picture hits as "The Smiling Lieutenant," "The Scoundrel," "Crime Without Passion," "Emperor Jones" and many others.

Tours has written more than 300 songs, but has devoted his work particularly to the ballads. His most popular composition is "Mother O' Mine," inspired by Kipling's famous poem.

JOHN G. THOMAS, violinist, conductor, a former member of Paul Whiteman's band and many other famous musical organizations; former conductor of the "Exotic Serenaders," whose unique arrangements, interpretations and pulsing rhythms delighted, at swanky night clubs and great Eastern Universities, has turned his whole attention to solo work and is meeting with great success in this field of endeavor.

John is doing some fine things with his famous violin and is being much sought after. At his home in The Broadmoor Hotel in New York, he spends several hours each day practicing tuneful numbers with which to edify his constantly growing audiences.

FRANK MUNN, NBC "Ballad Singer," who in 1936 enters his 13th year on the airwaves, can reflect on an assortment of records, not the least of which is 40 years of continuous residence in the Bronx—from the time of his birth there in 1895 until his recent marriage took him to a new home on Long Island. Another of the Munn records is his continuous work under sponsorship since his first broadcast in 1923. Still another is his perfect attendance record: He has never missed a broadcast since he has been on the air. And yet another record: he refuses to keep a scrapbook of his records!

Starting to work as soon as he could find a job, he served as a shuttle-boy in an embroidery factory for \$3.00 a week. The buzz and rhythm of the machines led him to hum and keep time with them. Soon, as he discovered the joys of vocal expression, he began singing an accompaniment to them. Then, having tired of the sight of bobbins, empty or full, he got a job in a machine shop. By the time the war came along he was expert enough to be kept in this country to build turbines for the government. A young man then, with a voice of splendid, but untutored quality, he was prevailed upon by friends to take music seriously enough to study it.

His teacher was Dudley Buck. While studying voice he worked at his regular job and participated in church and club amateur productions. His work in these theatricals came to the attention of the phonograph company. He was not long recording for Brunswick when he got what he considers his first and most important "break." It was there that he met Gustave Haenschen, NBC conductor, with whom he has been associated in business and friendship ever since. After making records which sold by the thousands and made him nationally famous, Munn turned to radio.

Munn broadcast for the first time in December, 1923. In all the time that he has been a full-fledged radio star he has appeared on many sponsored programs, never once on a sustaining program.

Munn's first song on the radio was "Little Mother O' Mine." He sang it again recently to celebrate his twelfth anniversary. Many other ballads in the Munn repertory have been repeated time and again during the past 12 years. Among the songs which he has sung more than 100 times each are "Forgotten," "Rose of Tralee," "Somewhere a Voice Is Calling," "The Rosary," "Auf Wiedersehen" and "Roses of Picardy," the last of which is his personal favorite among popular songs. Each solo he sings is an answer to a request.

More than once he has received requests from composers who want him to sing their songs. One of them, Oley Speaks, gave Munn the compliment which touched him most and is prized most highly by him. After hearing him sing "Sylvia" on a broadcast, Speaks, who wrote it, dashed by taxicab to the NBC studios to congratulate Munn personally.

— o —

LANNY GREY, accompanist for Tempo King on WNEW's Joymakers, is the author of "Did She Ask For Me?", "I Would If I Could But I Can't" and "I Never Knew The Color Of Her Eyes." He wrote the second song in collaboration with Bing Crosby.

PATTI CHAPIN did not study in Paris, Berlin or Vienna in order to become a singer. Nor did she practice for hours and hours while she lived in a hall bedroom and slept on the grand piano which was her only possession.

Patti took a trip to the West Indies instead. On the boat she was introduced to people who insisted on securing an audition for her when the boat docked. Now she is under contract to Columbia and sings on her own programs twice weekly. No wonder she believes in fairies and knocks on wood quite frequently.

Patti was born Augusta Patricia Chapin in Atlantic City, N. J. Her schoolmates lost no time, however, in cutting this down to just plain Pat, for she was a tom-boy who excelled in basketball and hockey and made it a morning ritual to run from her home, which was just a block from the famous boardwalk, for a dip in the ocean before breakfast.

When she was 9, Pat, or Patti, as she now insisted on being called, took her first piano lesson and continued playing exercises for three years until she could play her own accompaniments when she sang for friends. Then she gave up lessons despite the tearful pleas of her teacher. She refused because she had about decided to become either a ballet dancer or a concert singer.

The whole Chapin family was musically inclined and each member encouraged Patti's ambition to sing although they frowned on toe dancing. Patti's sister was graduated from the Curtis Institute of Music in Philadelphia as a pianist; her mother had been heard in a concert recital at Carnegie Hall and her brother was conductor for one of Meyer Davis' orchestras for several years.

Patti's professional debut came when she sang and played at a convention dinner given in Atlantic City. Although she had sung, played and danced for years at socials and parties, this more formal appearance set her knees to quivering so that she had to dispense entirely with the use of the piano pedal.

But Patti gained experience and courage during her broadcasts over WPG in her home town and a small local station in New York. Early in 1934 she proved herself a veteran when her music fell to the floor during a broadcast. She had the presence of mind to hum the rest of the song rather than "blow up in her lines," as they say in the theater. Since that time she has never had mike fright and now admits that if she could retire and do exactly what she wanted to for the rest of her life she would prefer to sing over the radio at least once a day.

Miss Chapin has written many songs but never offered them to publishers although she threatens to do so any day now. She prefers country life or the seashore to living in the city; wears sports clothes whenever possible and specializes in making delectable desserts, especially frozen ones. She is 5 feet 6 inches tall, weighs 122 pounds, has light brown hair and blue eyes. — o —

JAN PEERCE, NBC tenor, explains that he wears spats around his ankles to protect his throat by remote control.



SYLVITA —LYRIC SOPRANO—

From far off Seville, Sylvita brings to Radio Land the glamour and romantic enchantment of Old Spain, as expressed through the medium of her personality singing.

Fresh from triumphs in personal appearance and night club work as both singer and dancer, this dark-eyed beauty turns to radio as another field to add to those already enchanted by her charm and versatility.

An accomplished singer in four languages, Sylvita plans to provide something entirely new and different for the jaded palates of the radio audience, and is now preparing a series unique in concept and performance, shortly to be available.

The world of the microphone and the loud speaker is indeed fortunate in having this talented artiste's wide and varied repertoire made available.

The girl who originated the "Carioca"
and taught it to
GINGER ROGERS & FRED ASTAIRE
in "Flying Down to Rio"

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NBC'S NEW STUDIOS in Hollywood, formally opened on December 7, 1935, provide the most advanced technical facilities known to radio engineers. Air conditioned and soundproofed, the building is designed on simple, conservatively modern lines. In addition to the main building, which houses three studios and various offices, there is a second building, which has been converted into a single studio where auditions are held for advertising agencies and clients.

ANTHONY ROCCO, one of the outstanding steel guitarists, attributes much of his success to his inventive genius.

Rocco was a featured member of the B. A. Rolfe band and while with this organization made several shorts for Warner Bros. In their latest short feature Rocco acquitted himself in an admirable manner with his rendition of Swanee.

While a member of the Rolfe band, then playing at the Center Theatre, Rocco attracted the favorable attention of Paul Whiteman, who engaged him for his band now playing in "Jumbo."

Rocco is the inventor of the seventh string which he added to the conventional six string guitar which makes possible the rendition of such numbers as the Kreisler compositions and the Caprice Vennois.

He has several commercials over the NBC networks.

— o —

JACK BERCH, a radio entertainer with a large following in the mid-West, started a new commercial series over WOR Sunday, December 15, at 1:00 p. m. The broadcasts are sponsored by the Glame Company, and are heard twice-a-week, Sundays at 1 and Wednesday at 11:00 a. m.

Jack introduced himself to an Eastern audience one week before on Sunday (December 8) at 1:00 p. m.

Berch is a product of the Illinois tall corn belt. In college he had vague ideas about making a lawyer out of himself. Actually, when he left college he occupied himself swinging a baton and singing before an orchestra recruited from among his fellow students. From dance bands he switched to vaudeville. Later, bookings became scarce and for a time the Westerner got a job selling coffee in Youngstown. From coffee selling he drifted to radio, wrote programs, announced, sold programs, sang songs and acted in playlets. His big break came when he was sponsored over WTAM, Cleveland, succeeding Smilin' Ed McConnell and Singin' Sam.

The baritone, dark-haired, blue-eyed, stands just under six feet, prefers to call his type of singing "intimate" but not at all like his predecessors at WTAM.

KITTY MANDELL, the charming little blues singer and Mistress of Ceremonies whose voice is known in many of the leading clubs in the East, is soon to be restored to her radio following through a commercial program recently auditioned for a chain-store sponsor.

She was a featured singer in the Club Europa—The Silver Slipper—The Overbrook Villa and many others in addition to her vaudeville appearances with Joe Frisco.

— o —

ARLENE FRANCIS, striking brunette of stage and screen, has joined Beatrice Lillie's cast and will be heard on all of the comedienne's future Friday programs over an NBC-WJZ network with Warren Hull, Lee Perrin's orchestra and the Cavaliers Quartet. She will play supporting roles in dramatizations of Aunty Bea-sop's Fables.

Not so many years ago Arlene appeared in a children's play before an audience which included Daniel Frohman, veteran Broadway producer. Frohman looked up her name on the program and jotted it down in his "little red book," a tiny volume in which he enters the names of those he believes have outstanding futures in the entertainment world.

Since that time Arlene has more than justified the prediction. She has been seen in such brilliant stage successes as "Street Scene," "I Loved You Wednesday" and "The Party's Over." She made her screen debut four years ago. Recently she has interested herself in radio and her exceptional versatility has given her widely varied parts in many of the air's foremost dramatic offerings. She is considered one of radio's leading impersonators.

Miss Francis is a native of Boston. She was educated at The College of Mount St. Vincent and the fashionable Finch finishing school in New York. She studied dramatics at the Theatre Guild school. Seeking to make her stage debut in 1928, she wandered into a producer's office "just because I liked the name on the door." Her first role was in "La Gringo." One of her recent noteworthy roles in radio was with Helen Hays in The New Penny.

(Continued from page 134)

His daughter, Marie Marks, won the state wide contest as "Miss Missouri of 1933." After Marie appeared in the national beauty pageant at Atlantic City in September of that year, she was screen-tested and signed by Busby Berkley, famous Warner Brothers director to a long term contract for Warner Brothers, film-musicals in Hollywood, whereupon Marks resigned from KMOX to join his wife and daughter in Hollywood.

He resumed his radio career as staff announcer for KFWB, Warner Brothers radio station, in 1933, and the following year free-lanced on various Hollywood and Los Angeles stations, also being under contract to Freeman Lang studios in the making of commercial transcriptions. He came to New York in October 1934, and was engaged as staff announcer at WOR, becoming Trans-Radio Newscaster for that station, resigning from the staff in spring of 1935 to devote his entire time to Trans-Radio News during the spring and summer of 1935. He prefers news and sports announcing, which he thoroughly enjoys doing.

— o —

Since Enoch Light started broadcasting over NBC networks from the Hotel McAlpin in New York, he has formed a trio within the orchestra. The three immediately named themselves the "Light Brigade" and adjourned to the hotel grill for celebration. The first charge of the Light Brigade, therefore, was \$8.77 against Light's house account.

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DON KERR, heard on "Grandma's Night Out," the Harlem Amateur Hour, the Fox Amateur Hour, and other WMCA programs, was born in East Orange, N. J., and is a graduate of the high school there.

He became interested in radio while a boy scout and was president of the Sunday Call Radio Club No. 1, said to be the first radio club in the country. He operated his own ham radio station, and built crystal sets for several years (1921 to 1924). Some of the early sets he built are reported as still in operation.

He made his first official broadcast in 1924, filling in for Hanson and Howard, on WAAM in Newark. Hanson and Howard are now part of the Three Little Sachs team on WMCA.

He was a photographer for three years, working for Underwood and Underwood, and for fifteen months was an employee of the Peoria, Illinois Gas company.

In 1930, he won the Great Lakes competition in the National Electric Light Association's public speaking contest and was first alternate in the national contest.

The thousand dollar prize he won for talking started his broadcasting career. He first appeared as a radio actor on WTAM and did commercials on WHK on several programs, both being Cleveland stations.

He later worked on WGH in Newport News, and on WOR.

His wife, Mable Handy Kerr, persuaded Kerr to try Norfolk and he was with WTAR in the Virginia city as chief announcer and continuity director for some time, leaving there for WMCA, joining this latter station in February 1935.

His favorite programs are those that permit him to act as Master of Ceremonies. His ambitions are to head the radio department of a large advertising agency, and to see his son a lawyer. The son is not quite two years old so one ambition may be realized before the other.

— o —

BRUNO WICK, NBC dramatic actor, was in all probability one of the most appreciative members of the radio audience during the recent rebroadcast from the Krefeld Municipal Opera House, in Krefeld, Germany. Wick has an unusually strong feeling for the Municipal, for he was born in this theatre at the time his father was its manager. The family living quarters were in the building.

— o —

It now comes out that Paul Rafael, head of WNEW's continuity department, wrote WOR'S "Omar The Mystic" series.

— o —

CHARLES CAPPS, production director of WMCA, New York key station of the Inter-City Group, has had extensive training in the mechanical details of studio procedure. In addition to his executive work, Capps supervises sound effect activities at WMCA, utilizing the experience gained in five years of making funny noises for the benefit of the radio audience.

ARTHUR BORAN is "Radio's Favorite Mimic." Star of Radio, Stage and Screen. He is an impersonator of exceptional ability. He imitates some sixty odd world famous characters, including the best known comedians, vocal artists, foremost dramatic stars and leading statesmen of our times so accurately that it is almost impossible to tell the make-believe from the original.

Only recently President Roosevelt and his Cabinet strained the confines of dignity when they roared at Arthur Boran's impersonations of political figures at a dinner tendered the President by more than 250 newspaper correspondents from the entire nation. The most amusing portion of his repertoire was when he impersonated the President. All eyes then turned to F. D. R. to see if he could "take it." The presidential response, a hearty laugh was taken as a cue by the others to join in the appreciation.

Boran is a dapper young fellow with a genuine sense of humor. His impressions are timely and flawless. He has appeared on many coast-to-coast radio programs on both the National and Columbia Networks. Including: Chase and Sanborn Hour with Eddie Cantor, Kraft Cheese Hour with Paul Whiteman, Buick-General Motors Hour, Ruppert Beer Hour, I. J. Fox Fur Trappers Program, Hellman's Mayonnaise Hour, Borden's 45 Minutes in Hollywood, Colgate Hour and many others. He was also awarded the Blue Ribbon Radio Award of Merit in 1935 by Ben Bernie over a National hook-up.

— o —

MARTHA DEANE has taken the color and romance of the Orient and combined it with the Occident's love of comfort, fusing East and West harmoniously in her Park Avenue apartment. Her home reflects the pleasant personality which has won her daily WOR programs thousands of devoted women listeners.

In her sunny living room you will find bright reds and soft blues meeting the mellow tones of antique brass and copper and yet for all its richness and color, the room as a restful quality. And she insists on the importance of a fireplace.

"I think every living room should have a fireplace," she says, smiling reminiscently. "No matter how poor I've been—and I've had my ups and downs since I came to New York from Missouri to seek fame and fortune—I've always managed to have a fireplace. I've insisted on fireplaces in my apartments, bought books and flowers when I had little else and it meant pulling in the belt."

The major pieces in the living room, such as the sofa and chairs, have been chosen primarily for their comfort, the accessories and knick-knacks for their sentimental and dramatic values.

The long low sofa, opposite the fireplace, is upholstered in a soft blue tweedy material. Two upholstered chairs, one in the same blue material, the other in red-patterned chintz matching the curtains, flank the fireplace. Other fine pieces and Chinese treasures add distinction.

But in contrast, there are several small tables of simple design, in no particular style, finished in red lacquer—relics of what Miss Deane describes as her "Greenwich Village attic days." It's a homey room, this, artistic and comfortable.

MANAGERS OF RADIO ARTISTS

Batchelor, Walter	234 West 44th St.	CHickering 4-6205
BERNIE, HERMAN	1619 Broadway	Circle 7-6344
Bestry, Harry	1501 Broadway	CHickering 4-3394
Bloom, Phil	1270 Sixth Ave.	Circle 7-7550
Briscoe & Goldsmith, Inc.	522 Fifth Ave.	VAnderson 3-8683
BROOKS, CY	1270 Sixth Ave.	Circle 7-3025
Brown, Sedley	Rockefeller Center	Circle 7-2996
CBS Artists Bureau	485 Madison Ave.	Wickersham 2-2000
Celebrated Artists Bureau, Inc.	17 East 45th St.	Murray Hill 2-6990
Collins, Ted	1819 Broadway	Circle 7-0094
Cooke, Pauline	1674 Broadway	COLUMBUS 5-1930
Curtis & Allen	1270 Sixth Ave.	Circle 7-4124
Edwards, Gus	Hotel Astor	BRyant 9-2100
Evans & Salter	113 West 57th St.	Circle 7-6900
Fitzgerald, Leo	1819 Broadway	Circle 7-0667
Grayson Co. Irvin Z.	115 W. 73rd St.	ENDicott 2-9839
Greshler, Abner J.	1270 Sixth Ave.	Circle 7-3025
Grombach Productions, Inc.	113 West 57th St.	Circle 7-2549
HANNA, MARK	654 Madison Ave.	REgent 4-6250
Hasin, Charles C.	1775 Broadway	COLUMBUS 5-7171
IRWIN, LOU, INC.	1270 Sixth Ave.	Circle 6-1234
Kennaway, Inc.	1270 Sixth Ave.	Circle 6-3770
Lavin, Jack	Park Central Hotel	Circle 7-6747
Lyons, Al	1270 Sixth Ave.	Circle 7-3025
Lyons, A. & S. Inc.	1501 Broadway	LACKawanna 4-7460
MEEK, BERNICE	33 West 51st St.	VOLunteer 5-2000
Mills, Irving	799 Seventh Ave.	Circle 7-7162
Morris Agency, William, Inc.	701 Seventh Ave.	BRyant 9-3646
Morrison, Leo, Inc.	1776 Broadway	Circle 7-6413
NBC Artists Bureau	30 Rockefeller Plaza	Circle 7-8300
Peat, Harold R.	2 West 45th St.	Murray Hill 2-0890
Ponce, Philip L.	17 East 49th St.	PLaza 3-8884
Richman, Harry	1501 Broadway	CHickering 4-1310
Rocke, Ben	1270 Sixth Ave.	Circle 7-7630
Rockwell-O'Keefe, Inc.	1270 Sixth Ave.	Circle 7-7550
Roemer, M. Milton	1776 Broadway	COLUMBUS 5-5148
Radio Events Syndicate	535 Fifth Ave.	Murray Hill 6-2986
RADIO GUILD OF AMERICA, INC.	30 Rockefeller Plaza	Circle 7-7058
Schaad, H. B.	515 Madison Ave.	PLaza 3-8094
Scheuing, Edw. W.	17 East 45th St.	Murray Hill 2-6990
Solomon, Freda	1564 Broadway	LONGacre 5-9843
Stavin, Milt	1270 Sixth Ave.	Circle 7-3025
Steiner, Herbert	1776 Broadway	COLUMBUS 5-1334
Shurr, Louis	1501 Broadway	CHickering 4-8241
ULLRICH, FRANK H.	17 East 45th St.	Murray Hill 6-0976
White, Olive	598 Madison Ave.	PLaza 3-9020
WINKLER, DANIEL M.	654 Madison Ave.	REgent 4-6250
WINKLER, DANIEL M.—MARK HANNA ORGANIZATION, INC.	554 Madison Ave.	REgent 4-6250
Wolf, Ed	1450 Broadway	CHickering 4-7722
WOR Artists Bureau	1440 Broadway	PENnsylvania 6-8383
W'MCA Artists Bureau	1697 Broadway	Circle 6-2200

EDITORS AND COLUMNISTS OF NEW YORK NEWSPAPERS

Arkell, Rod	Morning Telegraph	343 West 26th St.	LACKawanna 4-2900
Bragdon, E. L.	Evening Sun	280 Broadway	WOrth 2-2323
Brooks, Tom	Journal	210 South St.	DRYdock 4-8800
Broun, Heywood	World-Telegram	125 Barclay St.	BARclay 7-3211

Chapman, John	Daily News	220 East 42nd St.	MURray Hill 2-1234
Cook, Alton	World-Telegram	125 Barclay St.	BARclay 7-3211
Dixon, Peter	Evening Sun	280 Broadway	WORTH 2-2323
Dunlap, Orvin E., Jr.	Times	229 West 43rd St.	LACKawanna 4-1000
Gross, Ben	Daily News	220 East 42nd St.	MURray Hill 2-1234
Hellinger, Mark	Daily Mirror	235 East 45th St.	MURray Hill 2-1000
Kenny, Nick	Daily Mirror	235 East 45th St.	MURray Hill 2-1000
Lyons, Leonard	Evening Post	75 West St.	WHitehall 4-9000
Porter, Mike	Journal		
Ranson, Jo	Brooklyn Daily Eagle	John & Adams Sts.	MAin 4-6200
Reid, Louis	American	210 South St.	DRYdock 4-8800
Rosenberg, Murray	Bklyn Daily Citizen	Fulton & Adams St.	TRIangle 5-6700
Skolsky, Sidney	Daily News	220 East 42nd St.	MURray Hill 2-1234
Sobol, Louis	Journal	210 South St.	DRYdock 4-8800
Speigel, Melvin	Telegraph	343 West 26th St.	LACKawana 4-2900
Stein, Aaron Mark	Post	75 West St.	WHitehall 4-9000
Sullivan, Ed	Daily News	220 East 42nd St.	MURray Hill 2-1234
Walker, E. M.	Herald Tribune	230 West 41st St.	PENnsylvania 6-4000
Wells, Bob	Sunday Enquirer	47 Walker St.	CAAnal 6-3234
Winchell, Walter	Daily Mirror	235 East 45th St.	MURray Hill 2-1000

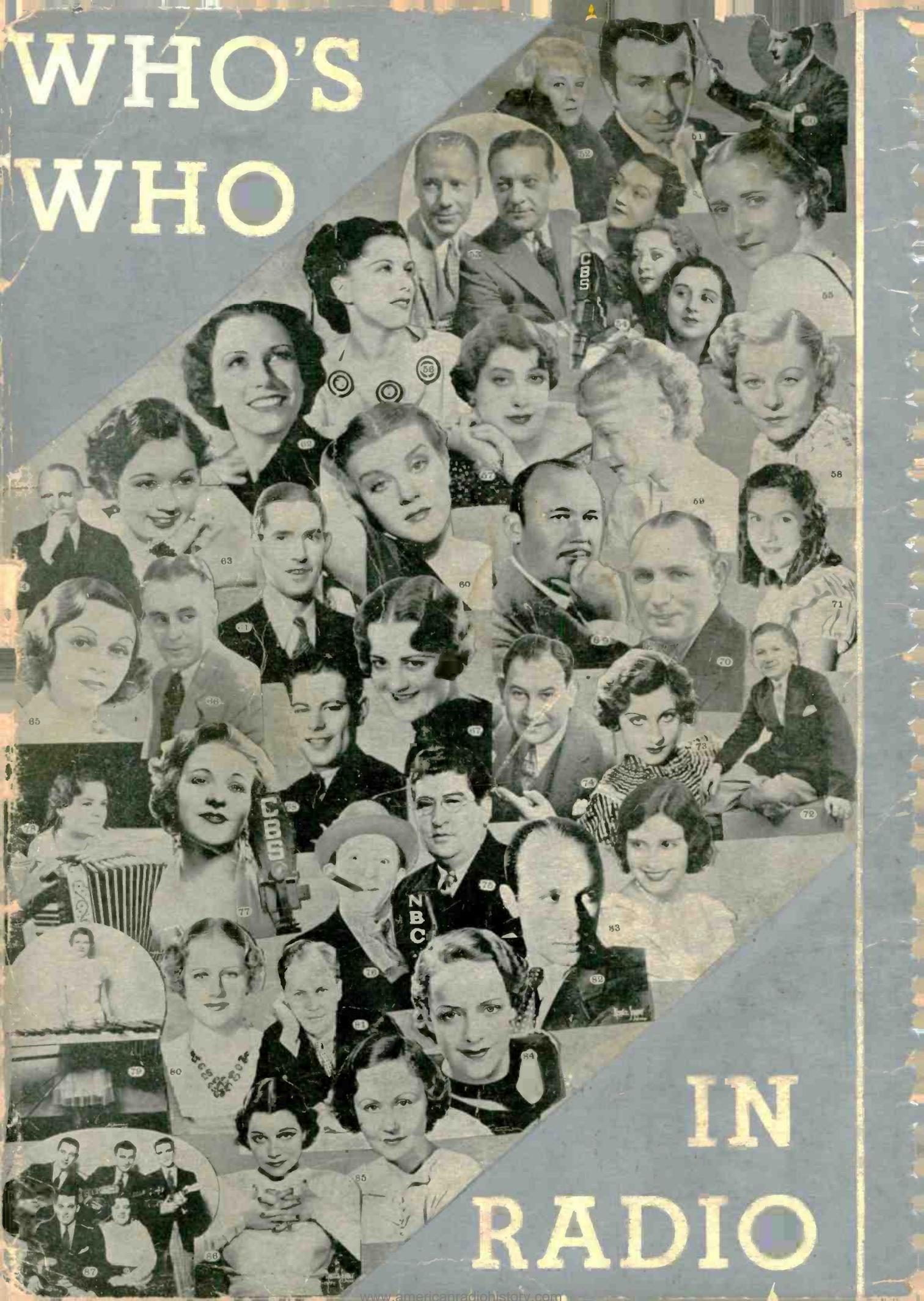
PUBLICITY AGENTS

Alber, Dave	1619 Broadway	Circle 6-2388
Baer, Fred E. & Associates	17 East 49th St.	WICKersham 2-8996
Bess & Schillin	1270 Sixth Ave.	Circle 7-0861
Blake, Sam (Jay Faggen)	1650 Broadway	COLUMbus 5-8975
CBS Press Bureau	485 Madison Ave.	WICKersham 2-2000
Davis, Jimmy	1776 Broadway	
Evans, George B.	1775 Broadway	Circle 7-6143
Ferris, Earle	72 Fifth Ave.	ALgonquin 4-2973
Glenn, Bettie	25 Central Park West	COLUMbus 5-0060
Green, David E.	1270 Sixth Ave.	Circle 7-7159
Green, William H. ("Bill")	1501 Broadway	LACKawana 4-7147
Lottman, George D.	1650 Broadway	Circle 7-2060
Lyons, Ken	160 Central Park South	RHinelander 4-6237
Smith, Eleanore	50 Central Park South	WICKersham 2-5800
NBC Press Bureau	30 Rockefeller Plaza	Circle 7-8300
WOR Press Bureau	1440 Broadway	PENnsylvania 6-8383
WNEW Press Bureau	501 Madison Ave.	PLaza 3-3300
WMCA Press Bureau	1697 Broadway	Circle 6-2200

RADIO PHOTOGRAPHERS

bruno of Hollywood	142 West 57th St.	COLUMbus 5-8867
DeBarron Studios, Inc.	148 West 46th St.	BRyant 9-5820
Haussler, (NBC Press Dept.)	30 Rockefeller Plaza	Circle 7-8300
Nasib Photos	1564 Broadway	MEdallion 3-2800
Progress Studios, The	223 West 46th St.	LONGacre 5-9875

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