Polishmen Demand Jobs On The New Commission For Radio And Telephone

Staff to be Kept Intact For Present

By The MICROPHONE'S Special Washington Correspondent

Commissioners HAMPTON GERY of Texas and COLONEL THAD BROWN of Ohio have both indicated that the new Federal Communications Commission as the members of its radio divisions in charge of all broadcasting.

Chairman EUGENE SYKES of the commission is neither a member and unofficially chairman of each subdivision.

Dr. IRVIN STEWART of Texas and GEORGE HENRY PAYNE of New York form the telegraph communications commission while Paul ATTLE WALKER of Oklahoma and NORMAN STANLEY CASE, former Governor of Rhode Island from the telephone division.

Simultaneously it became known that Dr. C. J. JOLLIET, engineer for the old radio commission, probably will be retained only temporarily by the new commission.

A flood of applications, with political bickering, is being received by the commission from job hunters with Congressmen, state, county and city Democratic committees all seeking to place their sides.

Striving to get down to actual business, the new Federal Communications Commission is making its progress somewhat blocked by a deluge of demands for jobs.

(Continued on Page 15)

Festival In Baircne

An international short wave broadcast from Bairncne, Germany, on Sunday, August 5, at 12 noon, over the NBC/WJZ network, will bring to listeners the first part of Wagner's opera, "The Rhinegold."

The performance of this opera will mark the beginning of the famous "Ring" cycle at the Bayreuth Music Festival, which will be conducted by KARL ELMEN- SOFF, director of the Munich Staatsoper.

Three other programs of special merit will also be broadcast from Europe during the next few weeks, with RICHARD STRAUSS and ARTURO TOSCANINI conducting.

These international programs will come from the Music Festival at Salzburg, Austria, and will be heard over the NBC/WJZ network.

The first, on Saturday, July 28, will be a portion of "Fidelio," performed by STRAUSS, at 215

Explorers' Experiences

A program entitled the Radio Explorers Club, bringing to the microphone some of the greatest explorers of the world will be begun on the NBC/WJZ network on Sunday, August 19, at 5:30 P.M.

CAPTAIN JAMES P. BAXTER, veteran skipper who has sailed the seven seas for 44 years will act as "commander of the Explorers Club."

HANS CHRISTIAN ADAMSON, author and former foreign correspondent now connected with the American Museum of Natural History, will serve as the radio expert who interviews these noted persons.

(Continued on Page 15)
THE MICROPHONE
Saturday, July 28, 1934

Saturday July 28 - Opera From Salzburg on NBC, CBS, 2:15 P.M.

Highlights

P.M.
11:45 - Opera "Fidelio" from Salzburg, Lore Lehmann, soloist, orchestra directed by Richard Strauss, WGBS, WABC
11:55 - "Robin Hood" serial, WHBL, WJZ
12:05 - "Jack Benny" serial, WHLS, WWJ
12:15 - World Series baseball, Baltimore vs. Washington, WTOP, WBAL, WMGO
12:25 - "The New York Times" dailies, WTOP, WBAL, WMGO
12:35 - "The New York Times" dailies, WHIN, WOR, WJZ
12:45 - "The New York Times" dailies, WTOP, WBAL, WMGO
1:05 - "The New York Times" dailies, WTOP, WBAL, WMGO
1:15 - "The New York Times" dailies, WHIN, WOR, WJZ
1:25 - "The New York Times" dailies, WTOP, WBAL, WMGO
1:35 - "The New York Times" dailies, WHIN, WOR, WJZ
1:45 - "The New York Times" dailies, WTOP, WBAL, WMGO
1:55 - "The New York Times" dailies, WHIN, WOR, WJZ
2:05 - "The New York Times" dailies, WTOP, WBAL, WMGO
2:15 - "The New York Times" dailies, WHIN, WOR, WJZ

Temperament

LOTTE LEHMANN, well-known soprano who takes part in the perfor-
mance of "Fidelio" to be broadcast from Salzburg over the NBC-
CBSe network this Saturday, beginning at 2:15 P.M.

The Fifth "Cousin"

ON YES, I AM HIS COUSIN - DON'T YOU NOTICE A FAMILY RESEMBLANCE?

EVEN Betsy Ross (not the one who made the flag) couldn't
take the NBC in New York until the girl proved she was a cousin of Lanny Ross. The person who received
her doubted her story. "You're the fifth 'cousin' that's come
to visit him today," she said.
They Receive Free Passes to the Theatres

PROBABLY the most devoted group of movie fans in the world today is that of radio artists who impersonate famous cinema stars in the "Fifty-Five Minutes In Hollywood" broadcast. This program, over the WABC-Columbia network each Thursday at 10 P.M., EST.

These artists, some of them among the most talented dramatic actors in radio, in presenting scenes from one of Hollywood's latest productions, work under the supervision of Mrs. Franklin D. Roosevelt, later, lastly has given realistic impersonations of the voices of Dorothea Wieck, Constance Bennett, Katharine Hepburn, Mae Clark and Wynne Gibson.

Miss Frances, late star of "The Perils of Pauline," has imitated eight "cinema" stars in six weeks, namely those of Evelyn Venable, Constance Cummings, Frances Drake, Gloria Stuart, Lupe Velez, Dorothy Dell, Anita Louise and Bette Davis. Since last January, when "Fifty-Five Minutes In Hollywood" was first broadcast, these artists probably have attended approximately an average of one movie picture show per day. Sometimes they sit through three movies in one day. On such a vacation, do not attend another picture for the next day or two, in order that they study the voices of the cinema actors, their voice traits and characteristics.

Only recently a preview of the screen version of Somerset Maugham's "Of Human Bondage" was presented in this "Fifty-Five Minutes In Hollywood" broadcast, and the radio school of mimics spent most of three days in Broadway projection rooms and cinema palaces.

First, they witnessed five special previews of the picture in the New York Radio Keith - Orpheum projection rooms, and then witnessed the same show in the two following days at the Radio City Music Hall.

In addition, Arlene Francis, who impersonated Bette Davis, and Fred Utval, who impersonated Miss Davis and Howard, went on excursions into the Bronx and Brooklyn to attend neighborhood movie houses which were showing other pictures in which Miss Davis and Howard were starred. This gave them an opportunity to study the cinema stars and their voices in various moods.

In addition to all this, the radio mimics occasionally have to haunt the storage warehouses of the big movie companies to obtain a sound track recording of the voice of a star who is not playing in any current movie.

But, despite the long hours, the radio mimics have to spend in movie houses, there is a redeeming feature. The cinema production companies generally provide them with complimentary passes—and they sometimes can take friends with them. Movies cost them little if anything.

:[Continued on Page 13]
Sunday, July 29
Variety Program from Paris, NBC-WJZ, 9 P.M.

Highlights

P.M.
3:00—Detroit Symphony Orchestra, CRS-WABC.
3:30—Mrs. Thomas Johnson, NBC-WJZ.
3:40—Jenny Cone Concert, WERE "Voice of Columbus," CBS-WABC.
3:50—Sunshine Theatre, CBS-WABC.
Broadcast from Paris, Louise Brier, Grand Sobabian, vocalist, Hudding Kelso, In- termezzo singer, orchestra, NBC-WJZ.
2:30—Album of Famous Mus- ic, NBC-WJZ.
1:00—Miss. Schumann-Heink, NBC-WJZ.

All programs are listed in Eastern Daylight Saving Time, Eastern Standard Time shown in parentheses. Central Time is two hours earlier.

8 A.M. EST: 7 ECT; 6 CT
Melvin Hope, WEAF, 50 m. Time Piece, WJZ, 30 m. Light music, WACB, 30 m.
9:30 A.M. EST: 8 ECT; 7 CT
Jabberwock, WEAF. 9:45 A.M. EST: 8 ECT; 7 CT
Chamber Orchestra, NBC-WJZ, 10,000.
10:00 A.M. EST: 9 ECT; 8 CT
Recitation, WEAF. 10:15 A.M. EST; 9 ECT; 8 CT
Alton Ruben, bass, WEAF-WEEI.
10:45 A.M. EST: 10 ECT; 9 CT
Julietta Kiesler, WIZ. 11:00 A.M. EST: 11 ECT; 10 CT
Serenades, WJZ WHAM WHK. 11:15 A.M. EST: 12 ECT; 11 CT
The Throop Trio, WERE WEAF WHAS WJZ. 11:30 A.M. EST: 13 ECT; 12 CT
Wilson Program, WJZ, 15 m.
12:00 A.M. EST: 14 ECT; 13 CT
Sister Maria, WJZ WHAM WHK. 12:30 A.M. EST: 15 ECT; 14 CT
Patricia of Detroit, WEAF-WEEI. 1:00 A.M. EST: 16 ECT; 15 CT
Fast Presbyterian Church, KDBA, 1-S. 1:30 A.M. EST: 17 ECT; 16 CT
The Reunion, WEAF WEEI WHAS WHK. 2:00 A.M. EST: 18 ECT; 17 CT
News and Vagabonds, WEAF WEEI WHAS WHK. 2:30 A.M. EST: 19 ECT; 18 CT
Excursion, WJZ. 3:00 A.M. EST: 20 ECT; 19 CT
Chamber Orchestra, WJZ. 3:30 A.M. EST: 21 ECT; 20 CT
The Texans, WJZ. 4:00 A.M. EST: 22 ECT; 21 CT
Ballet, WHK. 4:30 A.M. EST: 23 ECT; 22 CT
The General, WEAF. 5:00 A.M. EST: 24 ECT; 23 CT
Baseball, Chicago vs. Cincinnati, WJZ. 5:30 A.M. EST: 25 ECT; 24 CT
In Concert, WEAF WEEI, WJZ. 6:00 A.M. EST: 26 ECT; 25 CT
J. H. WOS, WEAF WEEI WHAS WHK. 6:30 A.M. EST: 27 ECT; 26 CT
In Concert, WEAF WEEI WHAS WHK. 7:00 A.M. EST: 28 ECT; 27 CT
In Concert, WEAF WEEI WHAS WHK. 7:30 A.M. EST: 29 ECT; 28 CT
In Concert, WEAF WEEI WHAS WHK. 8:00 A.M. EST: 30 ECT; 29 CT
In Concert, WEAF WEEI WHAS WHK. 8:30 A.M. EST: 31 ECT; 30 CT
In Concert, WEAF WEEI WHAS WHK. 9:00 A.M. EST: 32 ECT; 31 CT
In Concert, WEAF WEEI WHAS WHK. 9:30 A.M. EST: 33 ECT; 32 CT
In Concert, WEAF WEEI WHAS WHK. 10:00 A.M. EST: 34 ECT; 33 CT
In Concert, WEAF WEEI WHAS WHK. 10:30 A.M. EST: 35 ECT; 34 CT
In Concert, WEAF WEEI WHAS WHK. 11:00 A.M. EST: 36 ECT; 35 CT
In Concert, WEAF WEEI WHAS WHK. 11:30 A.M. EST: 37 ECT; 36 CT
In Concert, WEAF WEEI WHAS WHK. 12:00 A.M. EST: 38 ECT; 37 CT
In Concert, WEAF WEEI WHAS WHK.
1:00 P.M. EST: 39 ECT; 38 CT
Musical Vagabonds. 1:30 P.M. EST: 40 ECT; 39 CT
Morning Stroll, Small 5 X Stunt, WACB. Church in the Hills, WJZ, 30 m.
2:00 P.M. EST: 41 ECT; 40 CT
Great Music, WEAF-WNBC. 2:30 P.M. EST: 42 ECT; 41 CT
Great Music, WEAF-WNBC.
Radio Lane
By Jimmy J. Leonard

PARADOXICAL as it may seem, there is one group connected with radio which does not have to be too successful. They are the boys from the music publishing house, commonly known as "song pluggers." A song pluggers is a man who roams and does the orchestra leaders with the biggest loud-speaker following. Music publishers also offer singers his many wares. His idea is to have his song played as many times as he can; to be causing the last corn to burn to his song-sell store to purchase a copy. In some cases he has conceded to a demand for "cut-in" on the roll of the songs sold by the leader introducing the song, the smooth George Olsen, who introduced "The Last Round-Up," 5,000 to have net over $45,000 from the profits of the publishing house. Occasionally the song is played too much, and it becomes a nuisance to the public and consequently to the publisher. In order to stop this song despondency they are now endeavoring to organize with certain ends in view. Many would like to know who that fellow "Poor Joe" is, but many of the fellows yell in his ears so constantly. JOE TOWN is his full name, and he is the source of envy to all other announcers in the Yankee network payroll. He is reputed to hold the softest job in the entire system. Imagine seeing all the ball games from an iso-class enclosure without the slightest qualms of money matters sit position behind him. Jot defends his position by saying to the obvious: "What would happen if a homer was hit just as I was opening a wire and made that message that it could not be read by Fred? What if Hoey's pipe was packed too full for comfortable smoking? What if I should fall asleep? And what would happen if my name was Alger- non, Aloysius, or Amadore Cissick of just gold old M. D. No one has any idea of the responsibility.

CRITICALLY if the given listeners quite a thrill by taking them on nice long rides in speedboats, racing little airplanes and other fast vessels.

JOEY NASH has all N. Y. agog with his all-seeing eye. He is the new- est of the best, this 25-year-old tenor who graduated from sax to sex shouting. He deplores when you hear Nash has penned a contract for another year with his boss, Masters, exclusively.

GEORGE JESSEL quit the Columbia System because they wanted to call him "Hello folks and buddies," as well as a few other distressing things. At least, that's what they wanted to do.

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GEOFFREY JESSEL quit the Columbia System because they wanted to call him "Hello folks and buddies," as well as a few other distressing things. At least, that's what they wanted to do.
Monday July 30 - National Music Camp on NBC-WJZ at 10 P.M.

**Highlights**

P.M.

8:00. Champions, Richard Him-

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A History of the Radio-Press Relationship in Great Britain

Broadcasting the Races

Situation Is Contrary to That in U.S.

specifically admit it. Here then was a needed opportunity of enriching programs, and also of weakening the hostility of the newspapers.

The result was a series of about 12 programs spread over some 18 months, provided by various newspapers, both in London and the Provinces. With a satisfactory increase in revenue, and a general improvement in relations with the Press, the practice of selecting program material provided in the studios was discontinued. It was not a practice which the B. B. C. meant to become a permanent feature of British broadcasting, but as a temporary measure it was fully justified on the grounds of expediency.

Therefore, all proposals from newspapers as from other outside organizations, were to be considered primarily as "outside broadcasts," that is, that where entertainments were being given in the ordinary way the B. B. C. would be disposed to consider taking excepts if program values justified this course.

The element of advertising was not to be obtunded in any way, either direct or indirect, beyond bare courtesy acknowledgment.

[This article is by the History of the Radio-Press relationship in Great Britain will be concluded in the next issue of The MICROPHONE.]
Tuesday July 31
Naumburg Memorial on NBC-WJZ at 9:30 P.M.

Athletic Kate

ISN'T SHE GRACEFUL

SUMMER brings a round of sports for Kate Smith, even though she does weigh over 200 pounds. She is an excellent swimmer, a daring high diver and a Red Cross Life Saver. She also can ride an equine.
Q. And Also A.

Q.—What does this drawing represent?
A.—It might be called "A Portrait of An Average American".
Q.—Just what do you mean by that?
A.—We haven’t space on this page to tell you.
Q.—Then where can I find the answer to my question?
A.—You’ll find the answer on the editorial page of

**NOW**

*The Magazine That Has Something To Say ~ And Says It*

for July, accompanied by an editorial called "Wake Up, America!"

Q.—But that doesn’t apply to me, does it?
A.—That’s what you think.
Q.—Don’t be so modern! I’m interested. What now?
A.—Why don’t you fill out this blank and send it to us?
Q.—Will I wake up then?
A.—It’s up to you. We are merely suggesting.

The MICROPHONE, Inc.

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

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

Name
Street
City or Town
State
Four Programs from Europe Are Sponsored for the First Time

Lawrence, Boyer Are Featured

Marking a new milestone in the history of radio, the first commercial series of broadcasts staged in Europe especially for American listeners are being brought across the Atlantic by short wave and presented in the United States over an NBC-WJZ network.

Four big variety shows from London, Berlin, Paris and Vienna feature a series of foreign entertainments now being produced in European radio studios under the sponsorship of the Gulf Company for broadcasts during their Sunday night Gulf Headliners series.

Gertrude Lawrence, John Tilley, Lucienne Boyer, Rita Gardner, Joseph Schmidt, Enny Wilmely, Rolf Seegers, the Comedians Harmonists and other outstanding English and Continental stars, as well as leading European orchestras, are being heard in these four broadcasts of the series.

The Gulf Refining Company, which takes a pioneering role in sponsoring in Europe international series, has also given American audiences such typical native stars as Will Rogers, George M. Cohan, Artie Shaw and Frank Borzage.

Familiar Stars

The first of the big International variety shows, broadcast from London on Sunday, July 15, brought several stars already well known in the United States, and a group of London performers whose work was new to American ears.

Gertrude Lawrence, celebrated dramatic and musical recital star, who topped the bill, is equally popular on the stages in her native London and in New York, and Carroll Gibbons, whose orchestra furnished the music, is an American who first went to London with Buddy Vallee's orchestra.

Among the other performers were John Tilley, famous English radio humorist; Danny Mason, long popular Irish tenor; Webster Booth, singer of Scotch songs, and Ray Neilah, British composer, who directed Gibbons' orchestra in one of his own compositions. The Welsh Guards Choir completed the London list of entertainers.

From Berlin on Sunday, July 22, was heard Ernny Wilmely, German actor and master-of-ceremonies; Ernny Groth and Rolf Seegers, vocalists; the Comedians Harmonists, and Ludwig Ruth's Orchestra. Paris and Vienna, composers of the repertoire, will use similar arrays of native talent.

Although the broadcasting systems of England, France, Germany and Austria are all government-owned and do not operate in their own countries under a commercial system of broadcasting, the representative of Gulf Refining Company encountered only the greatest courtesies in his efforts to make arrangements for the series of international programs.

The Origin

The plans for this step in the development of broadcasting were begun as far back as March, when the representative went to Europe to make the preliminary contracts with European artists and heads of the broadcasting systems. This work was carried on throughout the American, embassy, and the foreign offices of the various governments. The officials whose cooperation was so willingly extended felt that this series was inaugurating new fields of international contact, which were highly desirable.

The British Broadcasting Company, carrying no commercial broadcasts, not only furnishing the studios for the rehearsing and presentation of the programs, but also loaning the services of Christopher Stone. the most popular English announcer, to introduce the artists and explain the program. High personalities in the British government interested in securing the services of the Welsh Guards Choir, an outstanding feature of the first program.

The Prince of Wales is host of one of the regular radio programs. It will also be possible through the great interest felt in England, for the Gulf Program to present other famous military bands on subsequent broadcasts.

Dr. Kurt von Bochman, director of short wave broadcasting of the Reich Rundfunk. Gesellschaft, the German broadcasting system, contributed much in interest and cooperation in making the programs from Berlin possible, according to the sponsor's representative. Studios in the Rundfunk Haus, the Radio City of Germany, were put at the disposal of the representative, and valuable aid was given in securing outstanding artists.

The French Foreign Office, the Quai d'Orsay, became interested in the proposed plan for these international broadcasts, and actively went to work to aid in carrying it out. The American Embassy staff also cooperated greatly, in arranging meetings between the Gulf representative and officials in the foreign office. The studios of Radio Coloniale directed by the Minister of Posts and Telegraphs, will be used for the broadcasts.

In Vienna, the representative also found only cooperation. Ravag, the Austrian governmental broadcasting system, furnished studios and assisted in engaging the artists.

Years of Research

Although the Gulf representative went to Europe as far back as last March, he did not embark on his mission until nearly six years of intensive research and experimentation by NBC engineers had made fairly accurate prediction of transmission quality on any given date possible.

Since 1926, NBC short wave experts have been conducting tests and keeping daily logs and charts of the effectiveness of short-wave transmission between the United States and Europe.

As a result of these studies the NBC engineers not only discovered that satisfactory transatlantic short-wave transmission is largely dependent upon existing magnetic conditions, but by making use of the marked periods of rotation to which magnetic disturbances are subject, also were able to chart their probable course.

Later, by correlating these magnetic charts with other factors effecting short-wave transmission, such as the season of the year, the hour of day and available a/wave lengths, W. A. R. Brown and NBC short wave experts, working under the direction of Chief Engineer O. B. Jackson, were able to plot other charts forecasting the probable quality of reception.

After the accuracy of these forecasts had been established by actual broadcasts from Europe on a sustaining basis, the forthcoming Gulf Headliners series was booked. Barring such unpredictable things as the sporadic arc, which defy all charts, this evidence indicates that the European entertainments which Gulf is bringing across the Atlantic will all be transmitted faithfully to listeners in this country.

Complex Path

When the Gulf Headliners programs leave the studios in one of the European cities they follow a complex path to the American radio listener. From the studios they go by land wire to the short wave transmitter thence across the ocean by short wave to the receiver at Riverhead, Long Island, or on the Jersey coast. From that point they travel again by land wire to NBC master control in Radio City and then out to the network.

When it is 7 P.M. in Texas and 9 P.M. in New York, it is 2 A.M. in London and 3 A.M. in Berlin.
Thursday August 2 - Whiteman's Ensemble NBC-WEAF 10 P.M.

EVENING NEWS

(All programs listed in Eastern Standard Time. Starting times from Eastern Standard Time are one hour earlier. Central Time is two hours earlier.)

[Program details not provided]

Cometiness

[Information on a comet or comet-related event not provided]

**Police Radio**

**Station Directory Page 4**

**Every subscriber to or other purchaser of this publication is entitled to substantial benefits with a friend. Write to Circulation Manager, The Microphone, No. 22 Jemmers Place, Boston, Massachusetts, giving the names and addresses of those you'd like to receive the benefits with The Microphone. A sample copy will be sent promptly to each name given, without obligation.
"Summer Interlude" Presents Musical Farce to Meet the Weather

Substitutes for Wintery "Big Show"

BY DOUGLAS D. CONNAN

A sponsor who believes in taking the weather into account when he plans a program must be the gentleman whose advertising appropriation brought the following announcement: "Each Monday night from last September until the end of June 1930, a distinctive 'Summer Interlude' will be heard from coast to coast - even in those sections known as 'Boo-A-Doo' country.

At that latter time the sponsor decided to let the curtain fall on his summer season, patting a small 'September interval,' for the beginning of the off-season, and the sponsor anticipated that the last of the 'Summer Interlude' would be heard from the west coast.

Although he has been in the dance for only a dozen years chestrated, he has made his American, European, and South American engagements, which have been successful and which has given him a position of importance in the world of music.

As soon as Gluskin had signed for his American screen contract, he called Misses PAULINE JEAN and EUGENIE MORAVANCE in Paris, and together they went to New York, where they now continue their former dotted orbit of art, for their American harmonies have been successful in many countries throughout the world.

Lo, the Latin. The featured vocal soloist of the program is a Chiquito, whose Cuban tenor graces the tangos, rumbas, and other Latin selections.

His Apprenticeship

Lub Gluskin, whose Continental orchestra occupies the center of the stage, has brought from Europe, as already announced, a dozen years chestrated, he has made his American, European, and South American engagements, which have been successful and which has given him a position of importance in the world of music.

As soon as Gluskin had signed for his American screen contract, he called Misses PAULINE JEAN and EUGENIE MORAVANCE in Paris, and together they went to New York, where they now continue their former dotted orbit of art, for their American harmonies have been successful in many countries throughout the world.

The instrumental star of the unusual series is HENRIETTA MARSHALL, whose piano playing is a notable feature of the program.

Although she has been in the dance for only a dozen years chestrated, she has made her American, European, and South American engagements, which have been successful and which has given her a position of importance in the world of music.

The Marrellas are Peggy, Kay and Don (20 and 19 re- spectively), Alabam born and bred. They started singing together at an early age, and they have been entertaining audiences around their native Birmingham, when the trio broke up when the two girls went to New York last fall to enter Columbia University.

They continued their amateur entertaining in the metropolitan, A sister team, and very soon the girls' records found their way into a night-club job. This highly successful start of their professional career, however, has brought them to the Continental orchestra, with no "huh-chas" or "huh-deks" of any sort.

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THE MICROPHONE

THE MICROPHONE'S Fashion Observer

ON ALL SIDES we hear news of the beret's triumphant return to the style picture. It is too fashionable ever to be discarded altogether. It is at home anywhere, from golf links to night clubs.

KATHARINE HEPBURN chooses it to complete her air travel costume. GERTRUDE LAWRENCE adds a splash of mystery at one side and weaves it for important theatrical luncheons or celebrity cocktail parties. Many sportswomen are wearing it in piqué or linen to match their Summer play-clothes.

THE NEW BERETS are most often in velvet, tailored either to or to over side, but always tilted. They may be adorned with anything from a marked gorgetine bow to one's best diamond pin. Some wattle birds are perched on the forward twofold, or a miniature velvet flower headband.

THE TRICORNE is the other important candidate for the Autumn millinery leadership. A new tricorn, of course, varied and infinitely softer and more becoming than its somewhat stereotyped predecessor. It is often accompanied by a romantic little veil and the combination is evidently flattering to certain physiognomies. Especially a heart-shaped face.

IRENE RICH makes an enormous success of a tiny little percher, frothy white, but which is just bouquet, white tricot, with a deeply rolled brim bold on one side by a tiny ruffled chrysanthemum, and attains to just a touch of the auburn in the front.

THESE DAINTY lingeries blouses, ornamented by beautiful handwork and delicate lace will carry over into the Fall and Winter modes. They are so young in feeling and flattering to all types and ages. Picture how charming their finished effect, and their tenderly emerging from under avelvet suit?

This and That

(Continued from Page 1)

Coming back to the Espanade Concerts. Looking out from the shell where the announcer's microphone is stationed in the midst of the orchestra at the tremendous audience, I have seldom seen so Impressive a sight.

There is apparent aapt attention and devotion to music that defy descriptive words.

All honor to Arthur Fielder, and his orchestra for what they are doing in presenting these splendid outdoor concerts free to the public.

Dance Bands On the Hall of Fame

Two of America's most famous dance bands will enter radio's Hall of Fame during the next 10 weeks on the Sunday evening broadcasts over the NBC-WEAF network at 10 P. M.

Among the dance bands included will be DUKE ELLINGTON'S and RICHARD HAMMER'S. Others will be announced later.

Brother Not to Enter the Ring—Baer

(Continued from Page 1)

connection with his radio contract. He cannot even mumer "Hello" over any other radio broadcast. But he tosses aside this worry with a nod of his head and, "Why should U' They're paying me enough."

Although Bar's contract calls for his services alone in a three-month contract, he cannot understand why they didn't sign up his huge brother, "Buddy." Max thinks the kid can sing better than most singers on the air.

Max has decided that "Buddy" will not enter the ring for his living. "That kid has a voice," says the Champ, "and I'm not going to see him passed about by the ring by some man, when he could be making plenty with his singing."

When Max Baer goes on a vacation, he usually resides in a 40-acre ranch owned by his manager, ANGEL HOFFMAN. He explained it was "swell" ranch just outside of Sacramento, California. It has everything, even to a broadcasting room.

Meet a national favorite!

BIG FREDDY MILLER

"Six-foot-one of harmony and song."

A new and novel program on

TUESDAYS

and

THURSDAYS

at 7:45 P.M.

over

these stations of the

NEW ENGLAND NETWORK

WEEI—BOSTON

WTAG—WORCESTER

WJAR—PROVIDENCE

WTIC—HARTFORD

Nimbiewits

By Everett Smith

"We Teasers" on Sunday at 11:30 A. M. from WDBZ.

No. 1. (no time limit) Perhaps this cryptogram will give you some idea of where radio humorists find their material—if you solve it.

ACIG ICLME OOM ROSLOWAY ZOCA GBM QQLP, DPG ICAMDCYH EMGE BMQ VYQEG JR.

J. G. O. BES

No. 2. (3 minutes) How are you at changing colors? Changing colors?

Changing only the letters below to form words. No. 3. (3 minutes) Try juggling or transposing the words below to form words.

ALFL HOGET RIPED A REEHBO

Answers to Last Week's Nimbiewits:

1. Deciphering euph lers by scientific analysis has become an important-science called cryptanalysis.

No. 2 (Continued from Page 1)

No. 3. Chamb, Decimal, Medical, Medicale.

No. 4. Ark, Ate, Ere, Err, Ear, Tar, Ten, Tp, Tpoo, Zoo.

An Announcer's Diet

EAT PLenty of bolony

D. W. BRoss, who reads poetry over the Columbia chain, gets lots of telephone calls, but the price call came the other day. It was from a lady, a dictieman by profession. She had heard Mr. Ross and could tell by the way he spoke that he wasn't having a proper diet. She wanted him to just what he should eat to sound well on the air. Dave said it was probably spinach.

"Frog-Voiced"
Tamara, Lady of Russia

By Carleton Pearl

Last winter a 42nd street theatre in New York was packed nightly by people who came to see and hear Jerome Kern's operetta, "Roberta." The most popular tune from the show, "Smoke Gets In Your Eyes," was sung by a small girl with a suspicion of an accent. Her name was Tamara.

Tamara is a bright young person. She is successful both on the stage and on the air. Her radio programs take up most of her time when she is not playing or rehearsing for a stage production. And withal Tamara has not realized the greatest ambition of her life, that of becoming a true dramatic actress.

So far her stage appearances have been confined to musical shows like "Crazy Quilt," "Free For All," "The New Yorkers," "American," and "Roberta."

Behind her present gay exterior and her success lies a story that is typical of a Russian girl in this age. For Tamara was in the great Russian Revolution.

She was born in Odessa, Russia, 25 years ago. The fact that the date was Friday, October 13, has never caused Tamara any superstitious qualms. She had been brought up on the saying that every day in Russia meant a round of hardships.

When the World War started her father was called into the service of the Czar. After Russia withdrew from the war Tamara and her family moved from the city to a nearby village. The whole family began farming and hoping for a peace that never came. It was while living in this village that she faced an incident which, even now, she says, leaves her cold with terror in memory. It happened on a terrible day during the revolution when blood ran freely in the streets of her little village and the smoke of burning farm houses overcast the sky.

There was the clack of fire arms and the rattle of sabers. Most of the people scurried for any shelter they could find. Tamara's grandmother ran with the other women and children from the village. With her she had Tamara and Tamara's baby brother. The three took refuge in an old straw stack. Hour after hour they smothered in the dank straw.

Toward morning, when they hoped that the danger had passed, they heard the sound of hoof beats and voices. Then came a command, "Fire that stack."

They heard the bandits striking matches to ignite the straw. The acrid odor of smoke penetrated their covering. Then the bandits rode on.

But the stack was wet and the straw refused to burn and the little group came through safely.

Tamara tells of the many months she labored in the fields for sugar and salt and a few yards of calico. These commodities, to Tamara and her family, were as precious as gold. They represented the "extras" which could not be produced on the scant acres of the family farm.

Tamara's father had a vision of the "promised land," America. Month after month he slaved to recoup his modest fortune until one day their dream came true and they landed at Ellis Island in New York Harbor.

The first autumn in this country found Tamara and her brother studying in a public school. They went to the movies many times and it was this that gave Tamara the idea of going on the stage. So, when she finished school, she began looking for a job in the theatre.

The producer of a show hired her and Tamara struggled to change her Russian folk style of dancing to the jazz tempo. One day the producer saw her in the chorus.

"That girl is out of place in a chorus," he said. Then, turning to Tamara, "can you sing?" Tamara could sing, and in the last six years she has become one of the best known entertainers on Broadway.

Tamara plans a return visit to Russia some day.

"I want to see the new Russia," she said. "It is my fondest hope that I will not be disappointed."

In keeping with her ambition to become a dramatic actress Tamara rarely misses a new-Broadway play. Her favorite authors are Proust and Knut Hamsun. She devotes much time to the study of jazz and Negro spirituals. She says the latter is her favorite form of American music; "much better than the popular music, written by white composers."