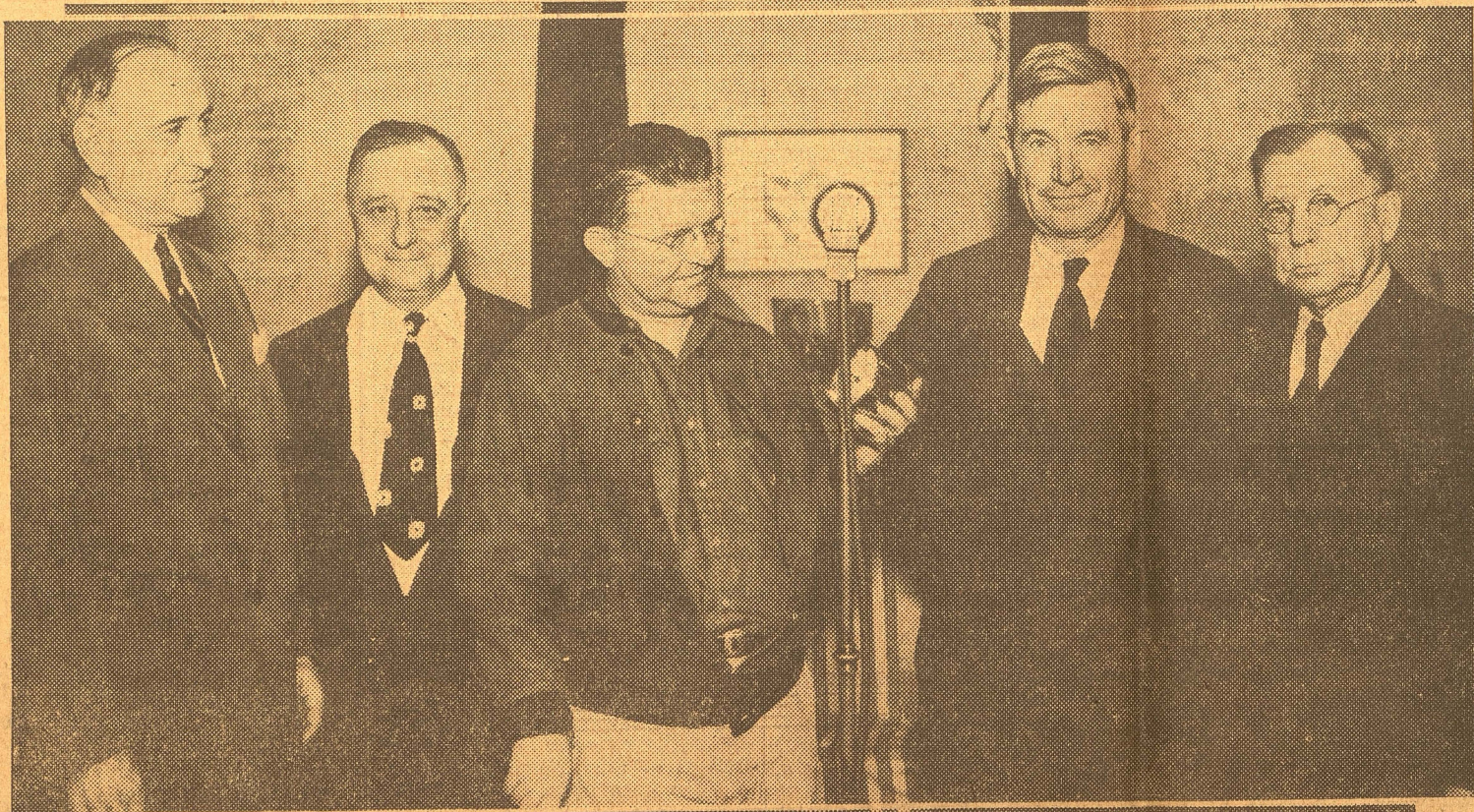


## When Will Rogers Broadcast to the World From Radio Station KRLD



Millions of radio fans chuckled Sunday night while Will Rogers, famous film comedian, was broadcasting from Dallas over radio station KRLD. Rogers is shown back of the "mike" with his interlocutor, Harold Hough, the "Hired Hand" of station WEAP, who is holding the alarm clock. At the left is Amon Carter, Fort Worth publisher who came to Dallas with the celebrated funster. Next in line is Tom C. Gooch, editor-in-chief of The Times Herald, and on the right is Edwin J. Kiest, publisher of The Times Herald.

# Will Rogers Nervous On Dallas Broadcast; Afraid of Microphone

Film Star Broadcasts Over KRLD as Newspaper Publishers of Two Cities Look On; Says Radio Wisecracking Difficult.

By E. K. MEAD.

Will Rogers can look the movie cameras in the eye. He can squint over the footlights of any stage.

He can stand on a platform and talk to a crowd of Democrats with the ease and self-confidence of a seasoned campaigner. But—

Will Rogers is afraid of a microphone.

## LATE NEWS

San Francisco, Oct. 8 (AP).—Amid thunderous applause, the American Federation of Labor went on record at its convention here today as favoring the five-day, thirty-hour week, with no reduction in wages, as the only constructive remedy for relief of unemployment.

New York, Oct. 8 (AP).—Cotton futures advanced 90 cents to \$1.10 a bale on the New York cotton exchange today when trading was resumed after publication of the official government crop report but liquidation and profit-taking on the upturn soon caused a decline of 20 to 30 cents a bale from the top.

When he walked into the studio of KRLD, The Times Herald station in the Adolphus hotel Sunday night, his hands were shaking.

He was as nervous as a little girl speaking her first piece at a Friday afternoon gathering of the mothers' club.

I sat directly behind him because that is the best place to watch a great star in action. I recalled that he had broadcast from London only two weeks ago and marveled at the agencies of our modern world which enabled him to move around almost as quickly as you would thumb the pages of an atlas.

Rogers' visit had been kept secret purposely to prevent a mass-stampede, and only a small group, including officials of the Gulf company, knew about it.

An added attraction at the studio party was Amon G. Carter, Fort Worth Newspaper publisher whose visits to Dallas are rare and far between. Carter is a close personal friend of Rogers' and he usually appears with the famous comedian when he is in this part of the country. Carter sat on the front row with his host, Edwin J. Kiest, pub-

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131,804, 70,227; Texas 1,718,983, 2,344,552; Virginia 1,035, 9,036; all other states 3,847, 1,063.

# ROGERS

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lisher of the Times Herald and seemed to be enjoying his visit. It was his own announcer, the "Hired Hand" of radio station WBAP who was at the microphone with Rogers.

To the folks in the studio, Rogers was the same, easy-going Oklahoma boy that they have seen hundreds of times on the screen and on the stage.

"What I like about him is his ease and naturalness," commented a Gulf official's wife who had been squeezed into a chair behind the star.

She didn't notice that Rogers' ease and naturalness was a part of a difficult routine. She didn't see that he had taken a handful of nickels and dimes out of his pocket and was standing in front of the microphone clutching and rattling them under his coat tails like a nervous kid. His "stooge," the "Hired Hand" from Fort Worth had the poise and self assurance of an old trouper, but Bill was frankly "scared." When he made his crack about reading Margaret Sanger's book to the pigs, he was pinching those nickels so tightly that they

barely missed coming out like pretzels.

After the broadcast, Rogers explained why he fears the radio.

For many years he has been a "showman" and has played nearly every role in the game. He isn't afraid of crowds. He likes footlights and the people that sit beyond them, applauding his ropetwirling and chewing gum wise cracks. But the radio—that's something else. He can't see his audience, it can't see him and it numbers in the millions.

"These microphones—they scare me," he drawled, a man whose philosophy probably has more to do with the trend of public opinion than any citizen outside of the White House.

"I've been in every branch of the show business," he said. "The movies—vaudeville, musical comedies, circus acts—I always know what to say and I know what the people want. But this radio business—it frightens me. It isn't like talking to a crowd of people over the footlights. You can see them, but you can't see anybody through a microphone. You don't know whether you're good or bad.



## Bothered by "Mikes."

"I can sit down and write articles for newspapers or I can make a speech at a public gathering without ever getting nervous about it, but when I talk over the radio I'm scared to death."

The "inside" story of Sunday night's broadcast was told by Hired