

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

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**"WHEN POLE
MEETS POLE"—**
Historic Hour

LOVE STORY
Revealing Great
Romance of
Morton Downey

**"GUNS AND GREASE
PAINT"—Complete**
Story of Real
Crime Mystery
Solved by Radio

**EXCITING RACE
FOR 1934 QUEEN**



Joy
Hodges



The President SAILS

By Frederick Landis

No ship goes to sea these days without a radio. It would as soon venture forth without a rudder! Whether it be a floating palace or an humble "tramp," it carries this great protector.

Out there on the desert of the deep, perils are sudden—and help must hurry.

So it is that every ship carries a radio.

And as it leaves the shore, it knows that come what may, it bears upon its deck the SENTINEL OF THE SEA!

Possibly the most distinguished service which Radio has been privileged to render is to accompany President Roosevelt on his trip to Porto Rico, the Virgin Islands, the Panama Canal and on to Hawaii.

The Only Link

Radio will be the *only medium of communication* which the President will permit to be *upon the cruiser*, Houston, the Presidential craft.

The chief executive will not have one single secretary on board.

He wants peace—complete rest.

No newspaper reporter will be permitted to come nearer the President's cruiser than three miles.

Only THREE CORRESPONDENTS will be permitted to follow the cruiser and they will make their headquarters UPON A DESTROYER.

During his crowded months in the White House, the President has given the newspaper correspondents more distinguished consideration, more intimate relationship than any of his predecessors, but on this trip *he proposes to have a real vacation*.

Ordinarily ten or twenty correspondents accompany the President when he travels by land or sea—and he seldom travels by sea.

President-elect Hoover went to South America, soon after his election, and he was accompanied by a full complement of reporters.

President Wilson was the *first chief executive to visit a land beyond the ocean* during his administration, it being when he went to France to attend the Peace Conference at Versailles, and he was attended by a *flock of reporters that darkened the horizon*.

There's a tradition, you know, against the "GREAT FATHER'S" going away from home; he is EXPECTED TO STAY HERE and keep house for his millions of children.

Day of Rest

Foreign rulers visit back and forth to plot and drink each other's health while plotting, but the President and the Mikado of Japan are expected to sit tight.

Radio will not interfere in the least with the President's peace and tranquility, *for it will respect his wishes day and night*.

If he wishes to send word back home, RADIO WILL CALL THE FOLKS, with less effort than a mother calls her children to supper.

By means of this great invention, the President at all times will be in constant, intimate touch with his office and his duties.

The People will endorse the President's desire to find complete rest, for

they know his high office has taken a frightful toll in recent years.

It exacted its tribute from Theodore Roosevelt, despite his apparently inexhaustible vitality. Mr. Taft escaped in large degree because he was surrounded by a thick layer of indifference to criticism, and had a sense of humor which bore him serenely through all White House vicissitudes.

We all knew what the presidency did to Wilson and to Harding, and while Coolidge was thought to have escaped unharmed, he died a little while afterward.

Hoover aged twenty-five years in appearance during his administration, so it is only common sense and common prudence for President Roosevelt to take the best vacation this world affords.

Just Around the Corner

But wherever he may be, the President will never be more than a few seconds from Washington.

Whether he be in the beautiful harbor of Saint Thomas, topped with Blue Beard's tower, or in the glorious port of San Juan, crowned with its ancient Spanish fortress; whether he be gliding through the Panama Canal, the achievement of his immortal kinsman, or drifting across the sun-lit distances of the broad Pacific, on to Hawaii, acclaimed as *the nearest approach to Paradise*, the President's radio will keep him in constant touch with his country and his countrymen!

One can understand why the PRESIDENT wishes to cut all conventionalities and do as he pleases, after having been ON EXHIBITION in the presidential cage for sixteen months.

The Radio, while MAINTAINING HIS CONTACTS with the United States, WILL NOT VIOLATE HIS CONFIDENCE, nor disturb his quiet hours.

The Ideal Companion

It will not snoop around and report whether the President takes his eggs straight up or turned over; it will not gossip about his sleeping sixteen hours or failing to sleep at all; it will not even carry with it the threat of writing its autobiography in twenty-five years and revealing intimate side lights of presidential hours.

The President will not have to shake hands with his Radio every morning, or at all; he will not have to force a smile and ask his Radio how it feels and how its folks are feeling.

And he knows his *Radio is not a candidate* for any appointment, active or receptive.

He knows IT HAS NO AX TO GRIND!

He can let this radio alone throughout the entire voyage and not offend it in the least, or he can work it every second of the voyage and not tire it in the least.

Technically, the *President will be on American soil all the time that he is gone*, for the deck of an American ship is "American soil"—just as much as a country road in Indiana.

All of us, no matter what our politics, wish the President a great vacation—one that will fit him for the days to come—and, yes while he is away, *we should like to hear from him now and then*.

A radio talk by a President, coming to the people from over the ocean waves, *would be a new thrill for all of us*.

Call us up, Mr. President; call us up some time!

Help Radio Guide to Serve You

RADIO GUIDE can advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be measured.

This, then, is YOUR magazine. It is made for you and by you. The pride RADIO GUIDE finds in its fast growing family of readers is merely the reflection of the satisfaction those readers evince.

Each step forward is a stride toward greater service for you. It is your duty to yourself and to your fellow readers to help the publishers with indications of your wishes. Only with your help can the success of RADIO GUIDE be expanded and its service to you thus increased.

You are not only invited, but urged, to offer constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.

Reproduction of a polar scene such as surrounds Rear Admiral Byrd on every side during his solitary stay in Antarctica

Far above the Arctic Circle, surrounded by mountainous fields of ice, a tiny group of intrepid radio engineers is toiling mightily to erect radio equipment for one of the most amazing experiments ever undertaken by mankind. When the task is completed, the four corners of the earth will thrill to the epic.

The engineering feat will be dramatized on Wednesday, July 11, at 10 p. m. EDT, when the voice of Admiral Byrd, emanating from Little America, in the Antarctic, will travel a distance of approximately 17,000 miles, to be heard and answered by engineer Bob Flagler, in the Arctic. The interchange of messages will be rebroadcast by a CBS coast-to-coast network.

Thus will the top and bottom of the earth come into direct radio-telephone communication for the first time in history!

It was only 22 years ago that the South Pole finally was conquered by two men during the same year—Amundsen and Scott, ending in triumph for one and death for the other.

Scott's journey to the Pole was marked with hardship and discouragement. The ponies which he had selected to haul his sled died one after another, until finally it was necessary for the men themselves to pull the heavily loaded carriers. On their return from the Pole, plowing their way through the bitter cold and blinding blizzards, the brave party gave way one by one, Scott being the last to die.

It was more than a year later that civilization learned of Amundsen's success and Scott's death. When Scott was found, the following message was on his person, telling of their brave but hopeless struggle:

March 16, 1912

My Dear Sir Edgar: I hope this may reach you. I fear we must go and that it leaves the expedition in a bad muddle. But we have been to the Pole and we shall die like gentlemen. I regret only for the women we leave behind.

We thank you a thousand times for your help and support and your generous kindness. If this diary is found, it will show how we stuck by dying companions and fought the thing out well to the end. I think this will show that the spirit of pluck and the power to endure has not passed out of our race.

Wilson, the best fellow that ever stepped, has sacrificed himself again and again to the sick men of the party.

I write to many friends, hoping the letters will reach them sometime after we are found next year.

We very nearly came through and it is a pity to have missed it, but lately I have felt that we have overshot our mark. No one is to blame and I hope no attempt will be made to suggest that we lacked support.

Goodbye to you and your dear, kind wife.

Yours ever sincerely,

R. SCOTT

This letter was addressed to Sir Edgar Speyer, treasurer of the expedition. It tells its own futile story.

It was seventeen years later that four men took off in a trimotor airplane from their base at the Bay of Whales, 800 miles to the north of the South Pole. In less than nine hours after the take-off, they were circling that point on the earth's surface, the bottom of the globe where all meridians converge, the South Pole.

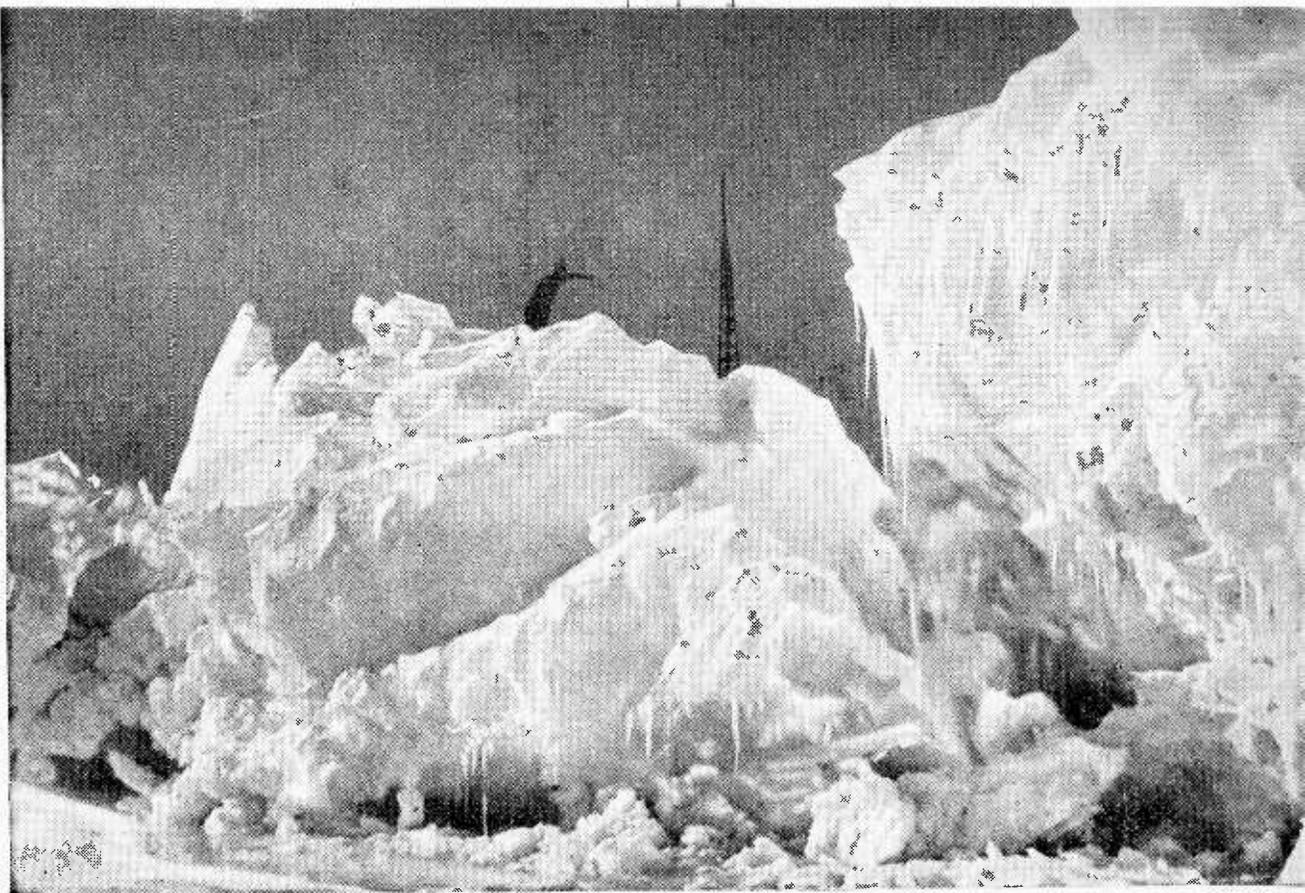
But an even greater contrast than the ponies and the swiftly moving airplane was to come. This is the rapidity with which news of the flight reached civilization. We had not passed over the Pole more than two minutes, before the news was flashing in the office of the New York Times in the heart of New York City, more than 10,000 miles away.

The radio had changed the methods of exploration as definitely as it had our daily lives at home. Now, again, there is a party of scientists and explorers battling Nature at her worst at the bottom of the world. Admiral Byrd, in his latest endeavor to unearth some of the secrets in the least known part of the globe, has taken with him to the Antarctic every working tool now known to science. Of primary importance in this marvelous collection of scientific equipment is the radio for the second time playing the leading role in the expedition.

Not only are we receiving code



Rear Admiral Byrd as he looked when he started north from his previous trip to Little America in 1929



When Pole Meets Pole

By Captain Ashley McKinley

The Man Who Piloted Admiral Byrd Across the South Pole in 1929 Tells the Significance of the Forthcoming Attempt to Link North and South Poles by Radio

messages as we did in 1929, but we are receiving the actual voices of the men down there. This remarkable two-way voice conversation between New York and the Antarctic is undoubtedly the most ambitious and difficult radio project ever undertaken and successfully carried through.

These unusual broadcasts, with all their many problems, have been successful only because the plans were carefully laid many months before the expedition left. Columbia has had a regular station and studios set up at Little America. A relay transmitter is located at Buenos Aires, with receivers at San Francisco, Honolulu and Riverhead, Long Island. Arrangements have been completed which will make this radio experiment doubly interesting this summer, and if successful, will prove to be of great scientific value as well.

A spectacular attempt to link the Arctic and the Antarctic in a two-way radiophone exchange for the first time will be made.

The Antarctic termination for the 17,000-mile circuit will be station KFZ, at Little America. A temporary Columbia station in northwestern Alaska, above the Arctic Circle, will be the voice of the far north. A license to operate this special outlying unit has been granted by the Federal Radio Commission and the call letters, KILS, have been assigned.

Signals from the Arctic station will be carried by short-wave to the RCA station at Point Reyes, near San Francisco, a distance of nearly four thousand miles. From the northern California metropolis, regu-

lar CBS transcontinental facilities will be employed to bring the Byrd Expedition over the Rocky Point, L. I.-Little America circuit employed for the Wednesday broadcasts. This route will be reversed, with the addition of another relay point at Buenos Aires, to carry the voice of Byrd's men to the Land of Midnight Sun.

Bobby Flagler, whose profession is engineering, but who can turn out a nifty popular song or do a capable job of sports announcing, is en route to northwestern Alaska to set up station KILS and direct the northern portion of the dramatic two-way broadcast.

Flagler is a native of Berkeley, Cal. He was taken to Seattle at an early age. Following primary and secondary schooling in that city, he matriculated at the University of Washington, where he specialized in mathematics.

He was granted a radio license first in 1922. For some time he worked with Alaskan shipping services, as well as on trans-Pacific ships. He put in four years as a broadcasting engineer in and around Seattle, and announced the Washington-California crew race of 1928. Around the studios he decided to try out his talent as a songwriter, and one of the biggest thrills he ever got from his radio work, he says, was introducing over the air a tune he had written for his mother.

His knowledge of radio showmanship and production, his own personal broadcasting ability and his familiarity with the northern country, gained through telephone installation work at Juneau, Nome, Kadiak, Gollivan Bay and other Alaskan points, were factors in Columbia's choice of Flagler as Arctic director of the attempt to link the world's extremities in a broadcast.

If Byrd and Flagler succeed, the voices of both parties literally will travel from one end of the earth to the other, passing from the land where there is now 24 hours of darkness, to the land where there is 24 hours daylight. Each spoken word sent from either station will travel from the coldest parts of the earth, through the tropics, past the temperate zone. In other words, radio will undergo the most rigid test to which it ever has been subjected. In (Continued on Page 25)



Robert Flagler, engineer, song writer, radio announcer and communications expert, who will supervise the Arctic end of the broadcast that will bring North and South Poles together

Along the Airialto

By Martin Lewis

Hearing that Philadelphia is a quiet and restful municipality, I welcomed the recent invitation of Fred Waring to accompany him and his band to the Quaker City, where they put on a show in the Convention Hall before the largest audience ever to witness a commercial broadcast. The Convention Hall in Philly seats 13,000, and every seat was taken. About 2,000 more Waring fans jammed into standing room to see and hear Fred and his talented troupe.

Scalpers got hold of large blocks of tickets, despite the precautions which had been taken, and the coveted pasteboards were being hawked outside the hall for as high as \$2.50 a throw.

A parade through the city in Fords provided by the dealers representing Waring's sponsor, preceded the broadcast, and the cavalcade followed the bandleader to the city hall, where Mayor J. Hampton Moore made Fred a Colonel. I am not able at this writing to tell you just what the difference is between a Philadelphia Colonel and a Kentucky Colonel, unless, as I suspect, it is that there are more Kentucky Colonels than there are Philadelphia Colonels.

A banquet preceded the broadcast, and whatever libelous scribes have said about Philadelphia citizens being so slow they shoot letter carriers in the belief that they are Confederate soldiers, never let yourself be kidded that they cannot cook in Philadelphia. Because I am here to tell you, with that banquet as evidence, they can cook. And how!

An amusing incident occurred when one of the Philadelphia Ford dealers telephoned the advertising agency which handles the broadcasts.

"I have a son who sings in a choir," the auto seller declared, "and he is a very talented boy. How are chances of getting him on the Waring program?"

I presume the agency man was tactful about it, but I am able to report authoritatively that the talented young Philadelphian is still an exclusive artist with the choir.

I accepted this invitation in part because I had heard that Philadelphia was a quiet and restful city. I have, believe it or not, been working pretty hard of late at my desk, and I reasoned that a day in such a quiet environment would be just the thing to relieve that tired feeling.

However, as often happens, I was wrong, for when we returned at 3 a. m., I could scarcely keep my eyes open in the taxi between the railroad station and my hotel. In the interests of strict truth, I am compelled to admit that I didn't recover from the effects of the jaunt for three days. A good time was had by all.

ONCE AND FOR ALL the rumors that "Show Boat" tenor Lanny Ross and his General Foods sponsor have been tiffing, were set at rest with the signing of an unusual contract. It calls for Ross' continued presence on the program for seventy more weeks—from now until October 1, 1935.

Gossips had it that Lanny and his sponsor could not



Rosaline Greene, the young lady who is piling up honors and a reputation for the way she handles the speaking parts of "Mary Lou" on the Show Boat hour. Hear her any Thursday over an NBC-WEAF network.

see alike regarding the tenor's motion picture work in Hollywood, but nevertheless the new contract contains provisions which allow Lanny to continue his climb toward screen stardom. In fact, he will leave in the middle of July for the film mecca, to make another Paramount picture. While he is on the coast his songs will be "piped in" to Uncle Henry's "Show Boat" in Radio City. Like

the former contract, the new one makes Lanny an exclusive radio artist with the sponsor.

Present plans call for Lanny to return east after completing his new picture, but there is a possibility that he may remain in Hollywood and do still another flicker before he returns to Radio City.

Don Bestor is plenty burned up at Buddy Rogers. Don, it seems, has an agreement granting him the exclusive use of the vibraharp for eight months. Buddy according to reports, has added the new instrument to his band. Rumors declare that if he doesn't eliminate it, Bestor will tell his story to a judge.

NBC GOT MAD when Jack Pearl appeared on the farewell broadcast of Burns and Allen last week. Mrs. Pearl is accompanying the comedy pair on a European tour, and Jack came to see them off on the Rex. He came on the air with B. and A. and Mrs. P., and cracked some very funny jokes—but NBC didn't think it was funny for him to do so over the Columbia airwaves.

THE FELLOW WHO pulled that time-worn crack that "the rich get richer" would turn over in his grave could he have been in Washington last week. For when Joe Penner, famous "wanna buy a duck" comic of the airwaves, played a vaudeville engagement there, the Isotta-Franchini Company presented him with one of their \$16,000 motor cars, absolutely free, for nothing. Joe, who is leaving this week for the coast, is sending the gas buggy on to Hollywood, and will knock 'em dead with it out there.

Studio Chatter

BEN BERNIE will go back to Hollywood next fall to make another picture for Paramount called "One Night Stand," a murder mystery. The bandmaster will vacation from the airwaves for a couple of months after his broadcast on July 17. . . . Al Jolson has put off his return to the air on the Whiteman show until July 19, in order to spend a little more time in his home in Westchester where he's been able to relax and get away from crowds. . . . The Charles Ruggles and Mary Boland series for "Hall of Fame," which was to start July 8, is all off due to Paramount Pictures' action in prohibiting them from going on the air because of an anti-radio clause. The sponsors are now looking around for another team to replace them. . . . Dick Himber's sponsor has renewed his CBS contract, besides giving him another spot on NBC, starting next Monday night. Himber is coming up fast, as I predicted he would a long time ago. . . . An informant didn't do right by me when he advised that Feenamint would not pick up George Gershwin's option. The truth of the matter is that the sponsor will switch both their Gershwin and Carson Robison "Bar X Ranch" programs from NBC to CBS.

Here's good news for most of you who enjoyed Alexander Woolcott last year. "The Town Crier" has been signed for a series over (Continued on Page 23)

Reviewing Radio

By Martin J. Porter

If, when senility creeps up on me, I am driven to detour poverty by penning a set of radio memoirs, I hope I won't forget half a dozen backstage stories. One of them George Hall, the orchestra leader, told me. The story involved him, and came to his ears from a principal in the comedy-drama.

This gent, it seems, while possessing a good-looking wife and a home on Long Island, was addicted to periodical "benders." Whenever drunk he would find himself a blonde and enjoy her companionship throughout his spree. But once he swore off and remained at home every night for weeks. Then, one evening he told his wife he must go to New York on business.

The wife, suspicious of another bender and another blonde, was assured by hubby that it was business, and if she wanted him she should call the Hotel Taft grill and have him paged. The gent then proceeded to New York, got drunk, met the blonde and had dinner at her apartment. While there, the radio was carrying the dance music of George Hall's orchestra to them. In the midst of the broadcast the celebrants heard a page boy's voice in the Taft grill calling "Mr. Jackson."

"That's my wife calling the Taft," Mr. Jackson told the blonde. He waited a while, and then called his home. "I'm so glad you are sober," his wife said over the wire. "I just called you the Taft to make sure you would be there as you said—and don't forget to come home early."

THEN THERE'S the classic story of Radio City—the colossal center of radio in the world. In spite of its massive size, the NBC headquarters are pretty cramped. When a transcription board was created the

other day to supervise the recording of sample programs, no room could be found for the four members. They were relegated to the music library—a place made up of shelves, and with no windows.

The quartet was wondering how they all could squeeze in, a few days later, when one of them spotted a door. Believing it was the entrance to a closet, he tried to open it. It was locked. Attendants brought keys, but the door stuck. Finally it was forced open—and there stood revealed a vast, empty room. No one had been aware of its existence until that moment. It seems the room was shown on the blueprints as the real music library, the current one being a mere ante-room.

ANOTHER YARN which I would include in my memoirs is that one about the prospective sponsor who called on Frank Black, music director of NBC.

"Is this a good idea?" he asked. "I would like to have a half hour a week on the air, and pick up a singer and an orchestra from a dozen different countries."

"It's a swell idea," Black agreed. "How much would it cost?"

Black figured until his desk was littered with paper. Then he looked up and said: "About \$85,000 a week."

"Umph!" umphed the would-be sponsor. "It's a lot of money. But you think it's a swell idea. How could we do it?"

Black yawned. "Oh, that? It CAN'T be done!"

SOME OF MY little notes, of course, would take in occurrences at CBS. Foremost among them, perhaps, is the adventure of Elsie Ferguson. She was playing on the Ward's Family Theater broadcast. One afternoon, after a difficult rehearsal, she dropped into another studio to relax. A rehearsal of "Raffles" was in progress. Fred-erick Worlock was playing the principal role.

As Miss Ferguson took a seat, a fussy attendant went to her and said: "You simply MUST meet another artist—Mr. Worlock." And he literally dragged Elsie to the mike. He introduced the actor to the actress, and then stood agape, as both began to laugh.

"You—er—you know each other?" the attendant asked, gasping.

"Oh," drawled Miss Ferguson, "pretty well. You see, we used to be married to each other."

GUY LOMBARDO likes to tell about his adventures with a short wave set. He acquired it originally when he was living on Riverside Drive. It was a new set and cost \$1,200. After his night's work, Guy would go home and tune in on foreign stations, but until he learned how to work the set (Continued on Page 19)

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Morton Downey's Great Romance

By Lew C. Barrison



Morton Downey, the lyric tenor who is the envy of the entertainment world because of his blissfully happy romance

Another New Series in the Narrative "Love Affairs of Radio Stars," a Real Life Horatio Alger Story

His listeners have voted him, in seventeen different popularity polls, the leading tenor of the air.

It was on the screen that Downey radio enthusiasts first learned that Mort was—well, rotund. Two hundred and twenty-five pounds of good-looking Irishman he was, in all but his most recent pictures, with a cherubic face and a ready, captivating smile.

His pictures, Mort thinks, aren't so hot. "Syncopation" especially, his first picture and the first musical comedy to be screened, he brands as "terrible"! But that picture grossed its producers over \$2,000,000. His second picture, "Mother's Boy," netted another three



Barbara Bennett, sister of the famous Constance and the demure Joan Bennett, as she looked at the time she married Mort



The Downeys like few occupations better than motor-ing. Despite the two chauffeurs on the Downey payroll, Mort drives himself at every opportunity. He has a passion for speed

Morton was eating dinner. It's common knowledge that most singers don't eat before they sing. Yet in ten minutes Mort was due out there on the floor of the Chez Paree.

This was to be his first cafe appearance in Chicago, and he had to show the Gold Coasters how come all this fuss about Morton Downey. But Mort went right on eating—a morsel of turkey, a crumb of sweet potato, a tip of asparagus. Even a singer has to do something when he's nervous, doesn't he?

His nervousness had nothing to do with the show. Mort's singing is his job, and he's been at it for most of his 32 years. He has no use for such luxurious frailties as stage-fright. It was that wire from Barbara . . .

If the other people at the crowded table noticed he wasn't saying much, they mercifully went on talking, of cross country flights and favorite dance orchestras. Usually Mort would have been right in there with them. He likes people, and he likes to talk and laugh with them. But tonight he ate.

The lights on the floor blazed up, and Henry Busse's orchestra charged into an initial fanfare. Mort neatly severed the last tip of asparagus from its stalk and swallowed it. Then without a word he rose and left the table.

"What's the matter with that boy tonight?" someone wanted to know. It was someone, undoubtedly, who knew the famous Downey line in action, and what an irrepressible kidder he is around the radio studios. "—and all that dinner!"

His manager, "Mother" to Mort, made explanation. "He's worried, I guess." He wasn't guessing, really. He knew. It was that wire from Barbara. He shouldn't have let Mort see it before the show. Only one thing in the world can disturb the affability that makes Morton Downey one of the most likeable chaps of the theater and radio. And that one thing is bad news from Mrs. Downey!

And then Mort was bouncing down into the spot to a round of applause. They had moved a piano onto the dance floor. The accompanist dived into "Everything I Have Is Yours." Mort spread his arms in a gesture which embraced the entire audience, opened his mouth, and the act was on.

Over the air Morton Downey is a voice, a mellow tenor of remarkable range, with a quality that gets that needed extra throb into the ballads he sings, be they Irish and time-honored or as modern as "Smoke Gets in Your Eyes." For trimming, he whistles—a tender, caressing little whistle that is but the echo of his song, and never lasts quite long enough. This is the voice that has put such hits as "Did You Ever See a Dream Walking?" "Give Me a Night in June," "Wonderful One," "Carolina Moon" and "I'm in Love Again" into the hearts and onto the lips of the nation.

It's four years next September since Mort went on the air as a sustaining artist with Columbia. He has starred since with Tony Wons on the Camel Hour, and is now headliner on a CBS network every Saturday night,

regular staff which handles such matters at the studio. The cafe crowds like him enough so that he is worth over \$2,200 a week to cafe managers.

The Morton Downey you see in person now is down to 178 pounds and still going. He is a well-built young man, immaculate in evening clothes, his dark hair sleek, his cheeks pink and round, his eyes big and blue and smilingly Irish.

"More!" shout the Gold Coasters in delight as Mort finishes his second encore. "More!"

Once again Mort bounces down from his temporary retreat behind scenes. He takes charge of the piano himself this time. "All right. What'll you have?"

A volley of suggestions follow, as many as there are floor-side tables. They'll take "Carolina Moon," Mort decides. They'll take it and like it. They do.

There's a trick to that. You ask the crowd what they want, to let them in on the fun. Immediately you're swamped with requests and on a spot. So you sing what you like and kid the audience into liking it, too.

In the theater it's different. Theater audiences will sit and take it. But in a night club a more intimate atmosphere prevails. The audience is right under your feet, or on top of you. They can, and do, say what they like. You have to handle them.

That's where it's an advantage to be an Irishman, with a glib tongue and a ready wit. "The Man on the Flying Trapeze, you say? Sorry, but it's Thursday, and I never sing that song on Thursday." Or, "You want 'Frankie and Johnny'? Brother, you're drunk! Excuse him, please."

There's more to it than is apparent to any audience. Take the dinner hour, when folks have just arrived and haven't yet unlimbered, and are intent on food. They don't want sentiment then. They don't want to weep into the soup. It's cheer they want, and humor and pep. Later in the night—that's the time for sentiment. Then folks like to think about their mothers and their vanished childhood days and the girls they've left behind them. Or suppose they howl for the "Rosary," or "Beautiful Isle of Somewhere". Let them howl! Mort did the "Rosary" with a robed choir behind him to packed theaters during the Lenten season this year. That type of song and presentation are all right in a theater, but not in a cafe. At least that's the way a lot of people feel about it, and Mort agrees with them.

So the hot-cha songs are part of the business, but it's in the sentimental ballad that Mort makes his strongest appeal. For it's when dealing with sentiment that he is most truly himself. Mort, like a real son of Erin, is a sentimentalist. He can break down and weep over the broken fan purported to have belonged to that lovely but tragic queen, Marie Antoinette. And unless guided by a more cynical soul, he's easy prey for the "touch" artist.

Mort gave them both kinds of songs that opening night at the Chez Paree. They applauded thunderously and bawled for more. Finally (Continued on Page 23)

Signposts of Success

Revealed By The Lines of Your Face

By "The Doctor"

One of the Most Popular Singers in Radio, the Countess Albani, Is the Subject of "The Doctor's" Character and Vocational Analysis



Countess Albani, whose remarkable voice is heard every Friday over an NBC network

One morning in August, 1905, little Olga Hernandez first saw the light of day as it filtered through the high-set windows of a castle in Barcelona, Spain. Of course, great things were expected of her, for her ancestors had maintained dignity and esteem in that selfsame castle since before Columbus discovered a new land, now known as America. The portraits on the walls told of illustrious personages, admirals, statesmen, nobles. Always there had been fame of some degree for the men of the family; but the daughters did not step beyond the limits of a brilliant social career. So the future of young Olga carefully and definitely was planned long before she could say *madre y padre*.

Little did her parents think, when they brought their five-year-old daughter to America, that she would become the clan's most famous member, with her name on the tongues of more people than they ever had seen. In fact, when she expressed her first feeble desire to appear some day before the footlights, her father was horrified. He exclaimed that he would prefer to see her dead. All desires for activity beyond the shelter of her home were destroyed as soon as they appeared, and private schools and the convent constituted the only other interests she was allowed.

But the instinct to sing and to act came alive vividly time and time again when little Olga was alone with

her dreams. At length she was allowed to use her histrionic talents in high school plays, but when a noted actress wished to introduce the child to David Belasco, and sought the father's sanction, those amateur performances were ended. Even they, it seemed, would bring too much notoriety and put "foolish notions of a professional career" into the head of Olga Hernandez.

Shortly after her seventeenth birthday, the father received business orders to move to Mexico City. Olga was enjoying the life of a debutante at that time and wished to remain in New York City. She expressed this desire to one of her many admirers, Count Albani, of Milan, Italy. He proposed, and before a year had passed they were married.

Perhaps you think this removed the early restrictions which kept Olga's career always at arm's length. It did no such thing. The marriage and her new title brought added restrictions, which would have pushed all opportunities to perform in public completely into the limbo of the unattainable, had not the Count's business failed. There was a son, and the family fell into imminent danger of starvation. So Countess Olga Mendolago Albani was allowed to seek a job. She was introduced to Sigmund Romberg, who was casting "New Moon." He liked her singing; but he would not place her until she was forced to employ a necessary falsehood, and state that she had experienced professional dramatic work in Europe.

Her appearance in the operetta led to a National Broadcasting Company audition, and stardom in numerous important broadcasts followed from that time on.

This is the story we all know. Now, let us place the face of Countess Albani under expert scrutiny:

The wide, high forehead of this lady shows that she is a mass of energy and vitality. Her aspirations to be in the forefront, and her love of compliment and applause, are strong. She possesses a physical vividness which travels with her voice on the air, and imparts pleasant overtone and timbre. This is clearly indicated by a large constitutional development of her general facial contours. Her hardihood, courage and persistence are great. It is natural that these characteristics should accompany a disposition to control others. This, too, is in the temperament of Countess Albani, and there is no great disposition to assume responsibility for their conduct or management.

The nose tells me that she is somewhat arbitrary and quite spontaneous in her judgments, and is likely

to change her opinions often. If her facial markers have not been changed by the photographer in his retouching, this lady has uncommonly skillful hands. Yes, this is indicated in the face. However, I think she is averse to using these hands in a musicianly or routine practice manner.

High vigilance and alertness are indicated by the prominent cheek-bones. Though the desire for instrumental practice is low, Countess Albani will work hard and study much for the improvement of her singing technique. If she is careful, she will retain her lovely voice for many years. The brow shows sensitivity for color and ornamentation and some perception.

Countess Albani is aggressive; but the faculty does not come as a result of a desire to fight for self-protection, so much as from ambition. Her self-esteem is high. This we find in the corner of the mouth. The cheek indicates a low solitude. She hates to be alone, and enjoys attention and likes many friends. The Countess can get along with other people if they will meet her halfway; she has a great desire to be congenial. This photograph indicates a low reciprocity. The head is that of an opportunist, who is ever ready to cast aside the old when the new promises advancement.

Her arithmetical ability is good, and she could have been a successful professional arithmetician. This valuable talent is used every day in her music for a sense of tempo. Had she possessed no singing voice, Countess Albani might have become a physical culture expert. She has ability for this work.

This is the face of a person who has labored for her place in the sun. She has not always had golden opportunities cast into her lap, but possesses a considerable sense of politics and the management necessary for advancement. She is capable of working hard to gain her ends, and is willing to work.

Hits of Week

While the popular "All I Do Is Dream of You" assumed the leading position during the past week in the ratings of foremost radio band-leaders compiled by RADIO GUIDE, the favorite "Beat of My Heart" still held sway as the hit played most frequently over the air, with "All I Do Is Dream of You" in second place. Another comparatively new number which came rapidly to the forefront in the list of songs most frequently heard was the tuneful "Dames" which, while not listed the week previously, wound up in fourth place.

The results of RADIO GUIDE's weekly tabulation of song hits follows:

BANDLEADERS' PICK OF OUTSTANDING HITS		SONG HITS PLAYED MOST OFTEN ON THE AIR	
Song	Points	Song	Times
All I Do Is Dream	25	Beat of My Heart	23
Wish I Were Twins	24	All I Do Is Dream	22
Love Go Wrong	23	Love Go Wrong	20
With My Eyes Wide Open	22	Dames	19
Sleepyhead	20	Sleepyhead	19
I'll String Along With You	18	Wish I Were Twins	18
Fare Thee Well	17	I'll String Along With You	18
Beat of My Heart	12	Had My Moments	18
May I	10	Rollin' Home	18
Had My Moments	10	Hat on the Side of the Head	17

Here is an alphabetical list of the bandleaders and their selections:

Reggie Childs: Fare Thee Well; Cocktails for Two; Baby, Take a Bow; With My Eyes Wide Open; Love Go Wrong.

Eddy Duchin: Cocktails for Two; Riptide; True; Why Do I Dream Those Dreams; Little Man, Busy Day.

Glen Gray: I'll String Along With You; Easy Come Easy Go; Little Man, Busy Day; Love Go Wrong; Dames.

Frankie Masters: With My Eyes Wide Open; Prize Waltz; Freckle Face; Beat of My Heart; Live and Love Tonight.

Ben Pollack: Little Man, Busy Day; Sleepy Head; Moon Country; Steak and Potatoes; Sunday is Daddy's Day.

Harry Sosnik: All I Do Is Dream; Spell Bound; I've Got a Warm Spot; Love Go Wrong; I'll String Along With You.

Theme Songs that "Click"

When "Love Has Gone," can Kavelin be far behind? Love is always a popular theme, everywhere. The dawn of a new love has inspired innumerable poets to lyrical expression. "Love makes the world go 'round," to repeat the trite expression about it.

The raptures of a new-found love have been the inspiration for many a song writer's rise to fame—and fortune. The departures of an adored one, however, also has inspired many a melodic wail taken up by music publishers, and made popular.

Of such origin is "Love Has Gone," the theme song of Albert Kavelin's band which can be heard over the WABC-Columbia network from the Hotel Lexington in New York City these warm summer nights. In other words, Albert Kavelin was in love.

The situation was worse than that, though. Love had struck a snag; love had become stranded on the shoals of misunderstanding. To be downright blunt about it, Kavelin and his girl had quarreled. And Kavelin was feeling blue over the quarrel as he leaned against the piano where Carmen, his pianist, was practicing. To Carmen he blurted out his troubles in a minor key.

Still blue, he sat down at the piano. His hands wandered over the keys. He struck a phrase—a new phrase—toyed with it for a moment. It pleased his fancy; and he played it over.

"That's it!" shouted Harry, the violinist of the band. "Keep it up along that line and you'll have a hit."

Absent-mindedly, Kavelin continued, and the three of them developed a tune which they titled "Love Has

Gone." It seemed quite appropriate at the time to Kavelin, who had just lost a love.

The lyrics written for his tune follow:

"Love has gone, but my heart's still on fire;
Love has gone; yet I'm mad with desire.
All that months of courtship had won,
One *faux pas* has undone—
All this while I'm in exile,
For love has gone.

"Love has gone and I'll ever regret;
Love has gone and I'll never forget
All those nights of thrills and ecstasy
Never more to be—what can there be
When love has gone?"

That was many months ago. The young violinist-composer-maestro played the tune for the boys in his band. They liked it. He played it for the dancers when he was fulfilling an engagement at the exclusive Central Park Casino in New York. They, too, liked the tune. So Kavelin adopted it as his theme song.

Kavelin won't reveal the identity of the girl who inspired the song. Nor will he say whether she ever came back or remained away. Suffice to say that the theme song lasted much longer than his blues did. The theme is still in use. "Love Has Gone" has a very good chance of becoming one of the hit tunes you'll whistle late this summer or early this fall. For a Broadway music publisher has bought it and will put it on the music stands of the nation very shortly.

Open Door to Beauty

By V. E. Meadows

Director of the Beauty Guild of the Air, with Years of Experience Beautifying Entertainment Stars. He Is Heard over the American Broadcasting System from WMCA

It is quite important to have the right colors of cosmetics, and so I want to discuss various types, their peculiarities and the colors of cosmetics, as well as clothing that can be used by various types of women.

I have been told many hundreds of times that women today are at a loss as to just what colors of cosmetics they should use. When I ask them what type they are, they do not actually know, and are guided solely by the main color of their hair. I think that this is the main reason we have some of the atrocious makeups that we see today.

The hair does not indicate the type. You should not dress to complement the hair. The eyes are the important feature. They control your destinies as to whether you are a blonde or a brunette.

After your type has been determined from your eyes, then the amount of color in your skin shows what degree of that type you are.

We have separated the classifications into eight general divisions, and this for practical purposes is sufficient. Right here we will discuss what I designate the No. 1 blonde. This person usually has very light straw-colored hair, which is naturally that color. However, it doesn't make any difference whether the hair is straw-colored. The eyes are blue grey, blue, or violet in color, and the skin is a very light transparent milk color.

This type has very thin skin, and she sunburns almost instantly upon exposure; sometimes she freckles along with it. She usually has light eyebrows and lashes. An important point for this type to remember is that anything vivid in the way of clothing or makeup is very bad. She is pastel, and always should remember that.

Her colors insofar as clothing is concerned are as

The Dish I Like Best

By Jack Denny

One of my favorite summer sports is cooking Cape Cod Lobsters, Sherry—and if you don't think it's a sport, try it some time. I've never really decided which is the greatest sport, preparing it or eating it. But anyway, if you'd like to try, here's how:

First, you get in your car and drive out to Long Island or somewhere to buy the lobster, or lobsters, depending on how many are going to be in at the massacre. Of course, you could go to your neighborhood fish-store, but then you'd miss the fun of seeing them squirm around the back of your car. I get another thrill out of that situation, by the way. Always I have a chilly, uncomfortable feeling that perhaps one of those marine monsters may succeed in swarming up the back of the front seat and nipping me behind the ear while I'm driving. Of course I know that this couldn't really happen, but the feeling is there just the same. So I play a little game with myself; I never look behind to see! I make reason triumph over imagination, telling myself how impossible it would be.

When you finally get home, you throw them or it into a pot of boiling water—because believe me I'd just as soon try tackling Max Baer as a live lobster. Once the assassination is completed, take the lobster out, lay him on a board and split him open. This is no mean feat in itself, but it can be accomplished after years of practice. I know a fellow who uses a monkey wrench and a pair of pliers! Crack, but don't open the claws.

Now that Mr. Lobster's armor is nicely split up, he's due for a little broiling—just a little. But first put a small dab of butter in the center crack and broil in hot oven until the butter melts—which of course means a very short time. The purpose of the butter at this stage is more to act as a "timer" than anything else.

When you remove the lobster, pour sherry into the crack. You must do this, otherwise you couldn't call it Cape Cod Lobster, Sherry. (I never have figured out the Cape Cod part of it).

With the lobster nicely sherryed, return it to the oven and broil under a small flame until it begins to brown. Remove once more—spread generous pats of butter—return to oven till butter is melted and lobster a golden brown—and EAT.

And how you will eat!

follows: Pastel colors of all kinds—green, peach, orchid, blue, pink; and when white is used by this type some pastel color should be worn with it for contrast. Black, of course, is a good color for this type, but a relief of a lighter material should be used around the face. Brown, reds, or vivid shades of any kind, are absolutely taboo for the No. 1 blonde.

The colors of cosmetics for this type are as follows: Base cream—Rachel; face powder—very pale peach color; finishing lotion—Rachel; eye shadow—blue grey; cream cheek rouge—medium color not too purplish; lip rouge—light, and very delicately applied, but not an orange color; eyebrow pencil—black applied very delicately.

Great care should be taken by this type for the protection of her skin. At any time she goes out of doors she should have a complete protective makeup on, and in the application of her makeup she should be super-particular to have it on accurately, and well blended.

Now for the No. 2 blonde. She is by far the most prevalent type. Most of you who are No. 2 blondes feel that you are "the in-between type." The color of hair is usually brown from medium to dark. The eyes are blue grey, blue or violet. The skin is about the color of ordinary cream. This type also sunburns readily, although there are a few—if they are judicious in their exposure to the sun—who will tan somewhat. But usually they get a very painful sunburn.

The colors of clothing for this type are almost the same as for the No. 1 blonde, the best color being powder blue. No vivid colors of any kind, and no brown, although you find this type frequently trying to wear brown as a dark color. Black is by far the best for the dark range.

Again let me warn you when wearing black clothing, to have a relief of some color around the neckline. As I just told you, any pastel color is good for this type—light blue, light pink, light peach, white in combination of any other light colors.

Cosmetics for this type should be colored as follows: Base cream—Rachel; face powder—usually called "Naturelle," but should be a medium peach color; finishing lotion—Rachel; cheek rouge—a medium and, as is true of the No. 1 type, also not too purple; the lip rouge is a medium color, but different from the cheek rouge. Eye-shadow is blue grey, and the eyebrow pencil,

Wave Marks

Signed On. Lovely Mary Bowers, heard over WIP with Charlie Kerr's orchestra, recently married Harry Goldich, a non-professional.

Curtain. Sympathy for Paul Whiteman. His mother, Mrs. Elfrieda Whiteman, died June 26 in Denver, Col., at the age of 63. In her younger days she was a noted concert singer, and it was she who taught Paul his first music.

Meter. Ralph Dunke, that rotund Sister of the Skillet, was born July 25, 1899, at South Bend, Ind., where later, at Notre Dame, he studied engineering and went out for football. All went well until Rockne saw him poke a star guard in the eye with his elbow, accidentally. He'll celebrate this birthday at the opening of his play "Fast Fun," written by his partner East.

Meter. Himan Brown, CBS actor who was the first "Jake" in The Goldbergs, and is author of "Marie, the Little French Princess," was born in Brooklyn, N. Y., July 21, 1907. His favorite sport is football; favorite ambition, to be a president of something or other, so that he could sit in a big office with his feet on the desk.

Meter. Europe is apt to be convulsed on July 26, when the touring Gracie Allen birthdays there.

Meter. On July 8, John Brewster—NBC character actor known mainly for the extreme versatility of his work in different kinds of roles—will play the part of a man having a birthday.



Alice Faye, a typical example of Mr. Meadows' "No. 1 blonde." She will be heard with Rudy Vallee's orchestra over an NBC network Thursday evenings when her vacation is over

black. This type, while not being so light as the No. 1 blonde, should use a great deal of care in the application of her makeup. Since the type is in the lighter classifications, any excessive amount of rouge, eye-shadow, or lip rouge—or the improper blending of any of these—will form a very jarring note to the entire ensemble, and will throw the face entirely out of proportion, calling attention to whatever part is inaccurately blended, or spots where more cosmetics are applied than necessary.

In picking out your cosmetics for color, if you are in the slightest doubt as to whether they are right, it seems to me that a trial should be given you to see whether they are exactly the color, so that you do not invest money in them when you are not sure that they will be becoming to you.

If you would like, I will be very glad to give you a complete color diagnosis if you will send me the following information: (1) Natural color of your hair; if it has been changed, disregard the new color. (2) The exact color of your eyes. (3) The color of your skin. Send your request to me in care of RADIO GUIDE, 551 Fifth Avenue, New York City, and I will be glad to send you diagnosis for your type, and a note of the colors of cosmetics you require.

Meter. One of the oldest in service of NBC's announcers, Graham McNamee, sports announcer and stooge to Ed Wynn, becomes a year older on July 10. He was born in Washington, D. C.

Meter. Once called "the youngest star organist on the air," George Blake becomes a year less younger on July 8. He is one of Lew White's first pupils to make good in radio.

Meter. Gene Rouse, Chicago NBC announcer, draws another card from Father Time on July 14.

Meter. A distinguished son of Menominee, Wisconsin—Ray Winters—birthdays July 12. Winters, famous war author, formerly with NBC artist service, now is a noted radio writer.

Meter. Barnstorming with his band on his birthday—July 21—will prevent Ben Pollack from participating in a party proposed in his honor at the Hotel New Yorker. Ben was born 31 years ago in Chicago.

Meter. July 10 marks another year for Helen Pickens, born in Macon, Georgia. Helen was the first Pickens to get into radio's soft pickin's.

Meter. Birthdaying on the high seas—unless his craft happens to be in port, as it often is—"Seth Parker" adds a year on July 13. He was named Phillips Lord shortly after making his initial appearance in Hartford, Vt.

Radio Road to Health

By Doctor Shirley W. Wynne

The Menace of the Mosquito, and What May Be Done to Wipe It Out, Make Doctor Wynne's Discussion of Timely Significance

Last week the importance of swatting the fly was discussed. We must not forget that mosquitoes are equally as dangerous as carriers of deadly diseases. The mosquito differs, however, in that it is not merely the porter carrying the luggage of disease. The mosquito's very life is concerned with human blood. A certain variety of mosquito carries malaria, another is the cause of the spread of yellow fever—to cite just a few.

The mosquito breeds chiefly in open ponds, puddles, swamps, and in stagnant water left in tanks, cans and other vessels. The female mosquito lays her eggs on the surface of this stagnant water. In about a day the larvae or wigglers come out and swim about in the water. They then change into pupae. Finally the pupae slits and the full grown mosquito emerges and flies away.

It is the female mosquito that bites and sucks the blood. The male lives on juices of plants and fruits. He dies shortly after he has filled his life's mission of reproduction. The female lives for about a month.

By floating a fine film of crude petroleum over the surface of standing water, both the larvae and pupae can be killed readily, for they must come to the surface to breathe. The covering of petroleum will asphyxiate them. If there is no water for a breeding place, there will be no mosquitoes. And if there are no mosquitoes, there will be no malaria.

The germ of malaria was discovered in 1880. Five years later it was definitely established that the Anopheles mosquito was its agent. When the mosquito bites a person who is stricken with malaria, the insect takes the germ of the disease into her body with that person's blood. There the germ develops for twelve days.

During the twelve-day period the mosquito cannot



Jean Sargent shows that she will not risk for one second the harmful ravages of mosquitoes. Miss Sargent has abandoned radio temporarily for talking pictures

give malaria to another person, but at the end of that time the person whom she bites will receive the malaria germs. She may bite and infect many people who, in turn, may pass on the disease to other people through other mosquito bites.

You see, mosquitoes are not only a nuisance but a

menace to health as well. Do your share in helping to exterminate them.

Inspect your premises carefully. Do away with tin cans, rain barrels and open cisterns. Where possible, drain all standing water. Where this is impractical, keep small fresh water fish, known as minnows, in the water to destroy the mosquito eggs, or spread a coating of crude oil over the water. Swamps may be filled with cinders, ashes, earth or sand—or they may be drained.

Do not scratch mosquito bites. You will only irritate the skin and painful, unsightly blisters will be the result. Smearing the skin with pennyroyal, citronella oil, etc., may keep the mosquito away for a time, but they are not very dependable or helpful. Apply a drop of household ammonia or a little bicarbonate of soda to the mosquito bite. This will neutralize the sting and bring relief from itching.

Q. When should a child be vaccinated against smallpox?

A. At the end of the first year.

Q. Is it possible to diagnose tuberculosis in a child without an X-ray?

A. No. In order to make a diagnosis of childhood tuberculosis in the early stages, it is necessary to use the tuberculin test and X-ray.

Q. When should a child be immunized against diphtheria?

A. This is best done when a child is nine months old.

Q. What is the Schick test?

A. The Schick test is the method of determining whether a person is susceptible or immune to diphtheria. Formerly it was customary to Schick-test children before immunizing them, but experience has shown that the majority of children under ten years of age are susceptible to diphtheria. For that reason the test is not made before they are given the immunizing treatments, but six months later, to make sure the treatment has been successful.

Q. What are focal infections?

A. Focal infections are localized foci of infections such as abscessed teeth, diseased tonsils and infected sinuses, which may cause diseases in other organs of the body as for example, heart disease and rheumatism.

Every week Doctor Wynne will answer questions concerning health, sent to him by his radio audience, as well as by readers of RADIO GUIDE. These questions will be answered here, and not by direct mail.

Doctor Wynne cannot prescribe in specific cases. He will, however, answer such questions as will be of interest to all. Address YOUR health questions to Doctor Shirley W. Wynne, in care of RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.

Bulls and Boners

Dick Grant: "Steam fire engines racing down the street drawn by a tandem of three white horses belching clouds of black smoke."—George E. Shute, Georgetown, Mass.

June 19; WNAC; 6:25 p. m.

Betty: "Since I've had my electric refrigerator I haven't had to throw away a thing that was spoiled."—Walter C. Simms, Jr., Miami, Fla.

June 15; WQAM; 7:50 p. m.

Announcer: "All the prize winners have been ladies for the past few weeks."—J. H. Bradley, Columbia, S. C.

June 17; WIS; 3:30 p. m.

Announcer: "If you could see this lip-stick you would not waste any time sending for it."—L. A. Eldridge, Old Bridge, N. J.

June 15; WOV; 10:14 a. m.

Bob Ballentine: "And if you phone your call to this station you may reserve the charges."—John R. Davis, Elwood, Ind.

June 16; WOWO; 12:12 p. m.

Announcer: "Use Climalene for your washing. Just dissolve a spoon or so into warm water."—Nick Ronchette, Standard, Ill.

June 21; WMAQ; 10:30 p. m.

Announcer: "Try Broadcast Corned Beef Hash; it's delicious and a welcome change from ordinary meals that the whole family likes."—Dorothy Lynch, Racine, Wis.

June 23; WBBM; 12:14 p. m.

Uncle Bob: "This bicycle will be given away again next week."—Mrs. C. Altenberger, Chicago, Ill.

June 24; KYW; 12:35 p. m.

Bob Elson: "Believe me, I have more of an appetite than ever for Walgreen's ice cream, now that I know what trouble and pains they put into it."—William L. Kiel, Fort Madison, Ia.

June 12; WGN; 4:01 p. m.

Announcer: "Do not invite sneak thieves by leaving refuse, old newspapers and empty bottles of milk on your property during vacation."—Catharine Pettibone, Los Angeles, Calif.

June 12; KFVB; 1:58 p. m.

One dollar is paid for each Bull and Boner published. Be sure to include hour, date and station over which heard.

Hours to Come

Service Is the Function to Which This Department Is Devoted. Listeners, Radio Executives and Sponsors May Read Here Important Items of Coming Events—May Keep Informed About Programs to Come

Sanka Coffee, which never before has been on the air, is auditioning shows for presentation in the fall, and will select from several elaborate offerings... Frank Novak is awaiting word on a 45-minute program he auditioned for Benton and Bowles, featuring "nine bands in one" . . . Pat Kennedy, Ben Bernie's friend and former tenor, does a CBS series in the fall for a cold cure sponsor . . . Terraplane, after a tiff, comes back to NBC in the fall with Lennie Hayton's band . . . When Paul Keast plays the Roxy the first week of August, there will be a ticket tie-up between the theater and his Silverdust sponsor . . . An eight weeks renewal keeps Ben Alley with Dill Tobacco for the duration of the summer . . . Juliet Lowell, author of the book "Dumb Belles Lettres" summering now in Majorca, is preparing a new series of radio scripts based on the events in the life of a beautiful but dumb stenographer, for presentation in the fall . . . Campbell Soup has a fall series on CBS with Ted Fiorito's orchestra . . . "Lazy Dan, the Minstrel Man," Irving Kaufman's one-man show, returns to the Columbia web September 30 . . . As a result of information concerning listeners' preferences, conducted by NBC program and sales staff—during which thousands of persons were interviewed—the network will begin a four-a-week series of one hour each of intimate concert compositions . . . Little Jack Little is one of the

few CBS bandmen who retains his regular winter sustaining spots throughout the summer, with three a week. They will come from the Ambassador Grill, in Atlantic City. Incidentally, when Jack comes back in the fall, he will not return to the Lexington, in Manhattan, despite an alluring offer . . . Ex-Lax has signed Block and Sully to open on September 24 . . . Irene Taylor's contract with her manager, Seger Ellis, is renewed for two years, effective July 17 . . . Abe Lyman gets two new CBS sustainings from the Colony Surf Club in New Jersey, where he will play week-ends only, for the duration of the summer . . . Jerry Cooper will make his second guest appearance on "The Voice of Columbia" July 15. And speaking of Jerry, he goes on a CBS Wednesday 6:30 to 6:45 spot after "Just Plain Bill" goes off . . . Castoria, coming back on the air in the fall, is looking over an assortment of new programs, with the possibility that they will dust off their old favorites . . . Johnny Green is a permanent fixture on "The Voice of Columbia," which incidentally will continue sustaining for the duration of the summer . . . Dick Leibert and his organ will sell Luden's cough drops over CBS in the fall . . . Shirley Howard's option, which Molle has taken up six months ahead of time, insures the songster's presence on the shaving cream program for another eighteen months.

The Child's Hour

By Nila Mack

As a general rule laziness is an adult's vice, but occasionally it appears in a child. The lackadaisical child thus presents a stubborn case to the psychologist, for the precedents which guide the student of infant behaviorism are few and far between.

Laziness in a child is a self-taught vice. Parents who excuse childish pranks would do well to realize that a child's brain in many respects is as keen as a grown-up's. A sheer sense of irresponsibility may drive your child into insubordinate habits, yet the child's brain tells him he is doing something wrong and ornery. Thus the excuse of doting parents, that the child "is too young to realize what it is doing," is invalidated.

Let us not digress, however. The active, vibrant corpuscles of the child are intended by nature to lead to a spontaneous, vigorous round of daily events. Nature demands and expects of the tot a daily burning of excess energy.

Unless the child is sick and needs the care of an expert physician, there is no room for lethargy in its system. It is imperative that the lazy child be cured of the vice immediately, else it may carry the virus into adolescence and manhood or womanhood.

Fortunately, I have under my care a young tot who came to me in a deplorably lazy condition and who, under expert guidance and tuition, has rounded back into an active and normal young chap.

Not only was the tot lazy, but very wise as well, and that makes a combination all the more difficult to handle.

He was headstrong, willful and disobedient, as well as lazy. All he desired was to be allowed to lounge about. He took absolutely no interest in the normal childish activities. When the other children were playing and studying, he insisted on loafing.

When the pressure on him became a little severe, he cunningly feigned illness. Several times I had him examined by doctors; they couldn't find a single thing the matter with him.

I confess I was disheartened. As stated before, laziness in a child is so unnatural and so rare that the remedies must necessarily come as guess work rather than as the result of following well established curatives.

As is so generally the case, play-acting found him at last responsive to treatment.

Wisely, I did not attempt to rush him and place him in parts that required active, dynamic delivery. I selected each medium with care, and he usually was cast as a shiftless young individual.

The lad was perfect. As a reader and actor of such parts he was as true and sincere as it is possible to be. I restrained my elation, however, for I realized that the lad's stage perfection was not so much the result of masterful acting but rather the results of portraying and mirroring his own slothful mannerisms.

Incidentally, he knew he was good. Not that he was conceited, but he was confident of his ability to portray no-account roles. In the plaintive roles he was thoroughly at home. He knew the exact pacing

The Director of All Children's Programs for CBS, Considers the Problem of the Lazy Child, and What Mav Bring Him Back to Normalcy



Is the child "too young to know what it is doing?" Miss Mack's views are worth careful consideration

required, the pausing for effect, and the proper amount of voice. I nursed him along gradually, elevating the part from time to time. Finally I cast him in a Fair-bankish role. There his acting ceased. He became just plain lazy again.

It was then that I tried my master stroke. Thus

Your Grouch Box

Radio is only fourteen years old. Therefore, it would be asking too much that this marvelous art and science be perfect. As Montaigne, the philosopher said, "Arts and science . . . are formed and perfected by degrees, by often handling and polishing . . ."

But how are we to expect radio ever to become perfect and "polished" unless we wear away its rough spots with constant, constructive criticism? Are there any radio rough spots that annoy you? Have you any radio grouches? If so, here is your chance to criticize any broadcasting practice that irritates you. Send your criticisms to Your Grouch Box, where they will come to the attention of broadcasting leaders from coast to coast. Your complaints may polish radio to greater perfection.

Silly programs for children are even worse than blood-and-thunder melodramas, declares "Mother of Six."

Dear Editor: There are altogether too many silly, cheap programs on the air for children. Why can't we have more like the Wizard of Oz? I even was resigned to their annoying advertising on that program, it was so thoroughly delightful in every other way.

But the average hour for children is utterly nauseating. Just a lot of hocus-pocus to get the youngsters all worked up so they'll bother us parents with demands to buy stuff we don't need—so that the kids can cut out parts of the packages, and send them away to get more advertising truck. Don't these silly advertisers know that they are building a mountain of resentment against them and their products? Even if a

mother does give in occasionally just to please a child, and foolishly buys such things, she harbors a grouch against the firm that caused it. I'd far rather put up with the blood-and-thunder in some of these programs, than with the silly adventures that are built around somebody's premium-wrapped package.

San Francisco, Cal. MOTHER OF SIX

"Absolutely free for 35c" doesn't make sense to this reader:

Dear Editor: I think radio would be almost perfect if it weren't for some of the things which announcers say—and which seem rather absurd to me.

For instance, "Ladies and gentlemen, you can have this lovely gadget *absolutely free* by going to your nearest druggist and purchasing a 35c bottle of Whoozis."

Is it absolutely free if you have to pay 35c to get it? Of course, you don't pay directly for the thing which you are supposed to get free, but if you didn't pay 35c you couldn't have it. Am I right, readers?

Mt. Morris, Ill. MISS HELEN BARRE

And another listener wants more frequent identifications of stations and announcers.

Dear Editor: I, too, like to have announcers who tell who they are. I have listened to a full half-hour program to find out who the announcer was, only to have the station sign off without this information being given. That is the greatest radio grouch I have. So many announcers have the same kind of voice, you cannot tell who they are unless they inform you.

Toronto, Ont., Can. M. T.

far he had responded exactly as I judged he would. From now on my psychology was at stake.

I called him into my office and explained that this show, with himself cast as the resourceful, active hero, was to be the "class" play, and that a large visible as well as unseen radio audience would witness the performance.

I did not lecture or rant. I brought myself down to his level and pleaded, woman to man, that he try to put it over for my sake. I told him the whole show depended on his performance.

For a while I had misgivings. He was neither very good nor very bad at the rehearsals. Apparently he was mulling the whole thing over in his mind. I knew he could do it, but would he?

The night of the show I merely squeezed his hand and gave him an encouraging look. He tore out and brought the house down upon his head with his zestful performance.

He went out on his toes, set the pace and kept the other children busy. At the conclusion of the show, after the microphones had been cut off, the guests crowded about him and congratulated him on his excellent performance.

Since then he hasn't displayed a single sign of laziness.

The encouragement and the plaudits had fired him with a new and lasting ambition. Something solid had replaced the sham of his former laziness.

Flashes of Best Fun

Phil Baker: Why did you sign your name "Mae West" to your arithmetic examination?

Bottle: Because I done 'em wrong!
—**Armour Hour**

Joe Cook: Last week in Venice, I saw a hunter shooting gondolas.

Don: But, Joe, why should they shoot gondolas?

Joe: That's the way they get their venison.
—**Colgate House Party**

Jane Ace: I haven't played a note on that piano in weeks.

Ace: And I haven't paid a note on that piano in weeks.
—**Easy Aces**

George Burns: Gracie's going abroad to buy some clothes with the money we're going to make next year after we get back from our vacation.
—**Burns and Allen**

Harlow Wilcox: Tell me, do you use dry fly—or wet fly—or bait?

Len: None of those.

Har: Don't tell me that, Len! That's the only way to catch fish—unless you dynamite 'em—and I know you wouldn't do that, Len.

Len: I should say not!

Har: Well, how do you catch 'em?

Len: Oh, I throw a handful of prunes into the water and when the fish come up to spit out the seeds I grab 'em.
—**Grennaniers Variety Show**

Gene: Your brother is an aviator, isn't he, Fritz?

Fritz: Uh-huh. He kin do anything a bird kin do—
—all 'cept one thing.

Gene: What is that one thing?

Fritz: Sit comfortable on a barbed-wire fence!
—**Sinclair Minstrels**

Frank Crumit: Uncle Abner, this is Everett Marshall, of Broadway and Hollywood, star of this season's Ziegfeld Follies.

Uncle Abner: How do you do, Mr. Marshall? You're kind of big and husky for this kind of work, ain't you?
—**Schlitz Beer**

Joe Penner: They call my girl "Stickup."

Monk: Stickup! That's an odd name. Why do they call her Stickup?

Joe Penner: Because when she was born, her parents threw up their hands.
—**Bakers Broadcast**

Harlow Wilcox: What kind of a fisherman are you?

Len: Oh, usual.

Har: What do you mean by "usual"?

Len: Usual liar.
—**Grennaniers Variety Show**

Jane Ace: I'll buy you a dog for a wedding present.

John: Fine, Jane. Don't forget the leash.

Jane: Beg pardon?

John: You'll get us a leash for the dog, won't you?

Jane: No, I thought I'd buy him outright.
—**Easy Aces**

The Voice of the Listener

Big I, Little Knows

Dear VOL:

One listener says, "Off with opera!" another, "Can Cantor!" "Down with Lady Esther," "No women singers."

Has it ever occurred to these self-appointed censors what the result would be if each request were granted? I'll admit there are many programs on the air I do not care for but I feel that my aversion to opera on the air may be that I just have an unappreciative ear; but I don't suggest they take it off.

That is just a little too selfish and smacks too much of "Big I" to suit my taste. And another point.

While I don't profess to be pioneering the thought, it is worthy of mentioning again.

It is that of patronizing the sponsors. Here's our chance to show our appreciation in a material manner, so to speak. Suppose you are compelled to pay a little more. You pay admission to a theater, don't you? Herbert Corney

You're Quite Welcome

Dear VOL:

Thank you for the picture of Ray Heatherton printed in a recent issue. He is one of my favorites and has been for over two years. Is it any wonder? He possesses such a fine voice. His program, "Castles in the Air," with Alice Remsen, is such a delight. Those who want to hear something will find it by tuning in the "Castles in the Air" programs. All you Heatherton fans, come on!

Popularity Indecatur

Dear VOL:

One reads so much about the various radio programs, that this one is good, that one is terrible, etc., that I am moved to express myself with the surprising comment that so far as I am concerned radio is all good. The whole institution is so marvelous, the very thought of flipping a switch and gathering in entertainment from all over the world is so far beyond comprehension that if I were to utter one word against it I would knock wood lest it all turn out a dream.

If I Were King

Dear VOL:

What is there about some people that makes them want to tear down what it has taken some one else so long to build up? I cannot help but think of the case of Wayne King who certainly has had no bed of roses throughout his career. He has worked hard and patiently to reach his present standing and even though he attained the stage of perfection which makes him the acclaimed leader of the year, I am sure he will not rest on his laurels but go ahead striving to improve wherever possible. If I were he, I am sure I would give little heed to these chronic grouches who resent the success in others that they could never attain themselves.



Mrs. Rae Campbell

Aurora Protest

Dear VOL:

I'm a freshman in high school and most everybody I know likes to hear jazz music or those terrible cowboy programs. I would like to hear symphonic music all the time. If a good program comes on it has to be turned off in favor of "Little Orphan Annie" or some other low program.

I only listened to the Philharmonic once but enjoyed it very much. I am allowed to listen to the Minneapolis Symphony. This is a fine program. I used to listen to Albert Spalding but later when he was on so late I didn't get a chance any more.

I like to hear violinists, alone. I am studying to become one and the music thrills me. Jessica Dragonette has one of the best voices on the air. I'm for good music. I like it!

Millie Miller

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. You are at liberty to speak freely so LET'S GET TOGETHER AND TALK THINGS OVER. Address your letters to VOL Editor, care of RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing but failure to include a picture will not bar your letter from publication. RADIO GUIDE assumes no responsibility for returning your photograph but will be as careful as possible in handling it. Whenever possible, letters are used in the order of their receipt.

Not All Sensible

Dear VOL:

I have been a reader of RADIO GUIDE for quite a long time. Your sections are all well handled. I cannot see much room for improvement.



William A. Zimmerman

I have one thing in particular, however, to air through your columns. That is: Why do people kick about the orchestras?

If they do not want to listen why don't they get something else or shut the radio off? Any sensible person would.

I don't think anyone should complain about Wayne King's music nor Fred Waring and I am thanking you for your valuable space and wish you the best of success.

William A. Zimmerman

No Sooner Said Than—

Dear VOL:

I wish to answer the letter of Mr. Mornell in a recent issue of RADIO GUIDE.

I do not agree with him that the printing of the complete radio programs is simply a duplication of current newspaper listings and that the space used could be utilized more satisfactorily in printing pictures of radio stars, etc. The programs in your magazine are more complete and explanatory.

Moreover, some of us have friends who broadcast in other parts of the country and to find out what they are doing, when and where, we can turn to RADIO GUIDE.

I would suggest, however, that the printing of the programs could be done in smaller type so as to require less space. It would be just as serviceable.



A. S. Hammond

All-Weather Dread

Dear VOL:

What gripes me is the way in which the scientists tell you how marvelous a radio-controlled world is going to be in 2034 while they completely ignore the problem of 1934 which, as every radio fan knows, is static. Warm, wet, dry or cold weather seem to make no difference with this fly in the radio ointment, so it seems to me it would behoove the scientists to disregard the next century and make a few improvements for the benefit of today's listeners, whose patronage, after all, is making further radio development possible. If they can't eliminate it, they should be smart enough to isolate it and then equip receiving sets so it can be modified, if not overcome.

A. S. Hammond

Sing, You Sinners

Dear VOL:

Some day you come in tired and worn out and you switch on the radio in hope of hearing some good music. Suddenly from the throat of your radio comes the sound of a soul in distress and torment. Instantly you are keyed up, perhaps expecting a murder drama.

Great is your consternation when a voice comes, telling you so and so has just sung a song. If a person is under the impression that is singing, he should have his head examined. To turn the dial just means the same agonized screech smites your ears.

Why not do away with some of the popular trash and bring in some good music?

C. L. Widdecombe

First Hundred Jeers

Dear VOL:

For months now I have been reading nasty criticisms by listeners about Joe Penner. I didn't mind the first hundred or so but now it is getting intolerable. Someone should certainly take up the fight for him, although at that, I guess the result of your contest showed that the majority are not intolerant of his comedy.



Mrs. Lillian Bachoff

But there is another way than voting to voice approval of an artist and your column seems to offer the outlet. I wonder that more people do not try to analyze his artistry rather than just turn up their noses at what are admittedly unimportant jokes. The fact is that Penner's jokes are completely submerged by his appealing style and unusual method of presentation.

He has a subtle manner of making himself the under-dog which is one sure way of winning sympathy and appreciation. Yet he never permits himself to get maudlin. Maybe I fail to express myself in his favor as convincingly as his hecklers do in disapproving him but you know what I mean.

Alms and the Man

Dear VOL:

In a recent issue, on your page devoted to local studio gossip, I noticed a laudatory article about Ben Bernie but it referred only to his reaction to listener tributes. But I can tell you about a side of the Old Maestro that many do not know and that relates to his secret financial aid to countless persons in difficult straits. I happen to know of several instances in which he has come to the rescue of people almost unknown to him with more than ordinarily substantial donations. And that's my idea of the key to a man's character; his unsung charities.



Thomas K. Flanagan

Dish She Likes Best

Dear VOL:

Just one from "dear ole sunny Kingstree, S. C." who sho' likes radio entertainment. A little bit of Bing's singing, a dash of Ben Bernie's wisecracking, a Guy Lombardo tune stirred in, then mixed well with Deems Taylor's announcing, would be one of my favorite dishes. Along with this a new edition of RADIO GUIDE to top off the dish. Sounds tempting, doesn't it?

Radio certainly adds much pleasure to life in a small town. Even if I'm not present at the many programs presented, it is much fun just listening to them. There may be many things to criticize but far be it from me to do it.

I feel better now that I've tried to put into words how much I like radio entertainment.

Far from Saint, Louis

Dear VOL:

There seem to be volumes written about this program and that artist but the one person never commended is one I really feel most sorry for, your Voice of the Listener editor. He must have the disposition of a saint to read through so much knocking and biting in the clinches, so to speak, and still remain able to sort out the proper letters to run and then find such clever headlines to run with them. His is one job I do not envy so let's give him a cheer.

Louis Sylva

Tolerance in Taste

Dear VOL:

I am a business woman and not one of the "idle rich." I understand and love music and I know what I am talking about. I know that symphonic music was not meant just for the idle rich, as one of your readers has said.

The New World Symphony orchestra directed by Howard Barlow, the New York Symphony orchestra, the Philharmonic Symphony and all symphony orchestras heard on the air are so divinely comforting in comparison with the constant nerve-wracking jazz we hear far too much that I cannot help but pass my opinion.

I am not criticizing other orchestras (not symphonic).

I really enjoy Paul Whiteman, Wayne King, Fred Waring and others. Even the jazz bands surprise me now and then with a few bars of smooth harmony and rhythm.

Not Crazy; Just Dreaming

Dear VOL:

I would appreciate your help in securing the following:

A pianist for Jan Garber, like Eddy Duchin; NBC to grab Bob Crosby; more vocalists like Jan Garber's Lee Bennett and Meredith Willson's Tommy Harris.

More programs like Rudy Vallee's and Fred Allen's; more advertising as presented by the new Chevrolet program.

More of Russ Colombo; radio networks to combine and produce super all-star programs now and then; more of Morton Downey and Kate Smith; more announcers like David Ross.

More Deems Taylors who is unbeatable at introducing numbers and artists; more arrangements of popular numbers such as presented by Waring's chorus.

More music by Richard Himber; more radio nights like Sunday night; more friendly duels like Winchell and Bernie; more pieces like Stardust and Rhapsody in Blue; more of Jack Fulton and other vocalists on the Kraft program. More Stoopnagle and Budd.

Just Augusta Wind

Dear VOL:

I know, in view of his popularity, that this comment will be considered just so much wind from a discontented listener, but like a good many other residents of Maine, I get sort of fed up on the constant references to his New England origin and the "flint" and other questionable characteristics of Rudy Vallee.

While it is undoubtedly true that some of the natives around here are a bit tight-fisted and rock-ribbed in business, it doesn't follow that every criticism about Rudy Vallee should include every person whose fortune, or lot, it is to be a New Englander. Some of the most profligate persons I have ever known live right in this neighborhood and if you don't believe it, come up some time.



Mrs. Emma Hilts

By the Old Mills Team

Dear VOL:

When you are sitting down some day thinking over all of the real acts on radio, don't forget to catalog the Mills Brothers somewhere up near the top of your list.

Perhaps from a classic standpoint they are a mile shy, but when it comes to originality or arrangements and presentation, show me any act on the stage or the air that can come close to them.

They are in a class by themselves and if some sponsor doesn't grab them in a hurry when they get back to this country, all I can say is that advertising is cock-eyed.

Let's all go in for more and bigger programs by the Mills Brothers. I fear that they suffer a bit from prejudice in certain sections and so I particularly boost for them if only in the interest of fair play.

Julian Green

Guns and Grease Paint

By Marshall Graves

Another Thrilling Detective Story in the Series,
"CALLING ALL CARS"—Actual Crimes
 Portraying Radio as the Defender of Law

The tall, grey-headed darkey came up the sidewalk whistling "St. James' Infirmary Blues." Even though it was only 7:30 in the morning, and a sultry day besides (in August, 1933) George Washington Smith was gay. He liked it hot, because hot weather reminded him of Carolina. He liked his job, too. It wasn't every colored gentleman in Harlem who could get to be porter in one of the biggest banks on upper Broadway.

He came whistling down 110th Street, shouldered his way past an early-bird salesman who stood in the doorway of the Corn Exchange reading a newspaper, and pulled out his key. George Washington Smith had it poised above the keyhole in the bank door when the salesman put down his paper, took something out of a brief-case, and jammed that something into the darkey's kidney.

It was a revolver. The colored porter didn't need to turn around to ascertain that fact.

"You got a family, Chocolate?" The tone was flippant, but it held an undercurrent chilling and hard.

"Yas—suh!"

"You'd like to see them again, wouldn't you?"

"Yeah, boss, I sure would!" Smith was squeaking now.

"Then you'd better take a walk with me, for the sake of your health . . ."

Urged on by the pressure of that gun, Smith walked

with his captor down to Amsterdam Avenue, the nearest corner. There was little traffic, either of automobiles or pedestrians, at this hour. They had the street to themselves.

Without a pause, the man with the gun turned Smith around and marched him back to the door of the bank.

From somewhere, during the short walk, two men had appeared. They stood casually near the bank entrance. One of them wore a full-fashioned raincoat of soft gabardine, which reached to his ankles. His hat was pulled low over his face, but the colored porter recognized him just the same. There was no mistaking that face, which would have been handsome had it not resembled so closely the face of a well-fed, self-satisfied rodent.

"Why, that's—"

But George Washington Smith wasn't given a chance to finish his sentence. The gun in his back was pressed more tightly. "Come on, Chocolate, open the door!"

No use for Smith to try to argue with that gun. Shakingly he drew out his key and swung open the portal of the bank. The three strangers bore him through the door like a chip tossed on a wave.

So far, so good. The three robbers were inside the bank, and in command of the place. But it would do them no good—the porter knew that much. The vault couldn't be blown, even with "soup," and there was no money in the cashiers' cages.

It was here that the man in the long raincoat showed himself a leader among leaders, a crook of crooks, and a personage worthy of the mantle of Raffles, Dr. Moriarty, or Slith. George Washington Smith stood in the presence of genius.

For the bandit leader slipped out of his raincoat—and was suddenly an officer of the law! Upon his feet were heavy, thick soled brogans. His uniform was complete to every detail, his badge was polished . . . To make the costume complete, from an inside pocket of his coat he took a regulation police uniform cap, and donned it. His figure seemed automatically to broaden. His face seemed to acquire just the right amount of self-important Irish phlegm. His hand strayed to the big "roscoe" which bulged beneath his coat.

"Lawdy—Lawdy!" whispered the colored porter.

He knew that this was all a mirage. These men weren't police. The other two didn't even look like plainclothes men. One of them looked like an ape with odd yellow eyes, and the other, a grey-faced Sicilian, licked his lips and sniffed interminably.

But the man in the uniform didn't seem to be somebody dressed as a cop—he *was* a cop. Leaving the porter in the grasp of his two henchmen, he took up his position at the door of the bank. This job had been cased down to the last fine detail. And nothing was going to slip—

There came a sharp tapping on the glass of the door. The two men bent beneath a counter, holding Smith so that he could not cry out. But the man in uniform opened the door, accepted a sheaf of mail from the postman, exchanged good mornings with him, and closed it again.

He drew a deep breath. That had been the acid test. But he had counted on the perfection of his disguise and of his acting, and they had not failed him.

The postman safely out of the way, a powerful black sedan pulled up to the curb outside, with a youngish man at the wheel. He got out at once and began to tinker with his motor. That was another point gained—the getaway was ready.

But still, much to the amazement of the captive porter, the bandits made no effort to get at the vault. They seemed content to wait as casually as if all they wanted was to make a deposit or have a check certified.

The big clock ticked away minute after minute. It was time for the officers of the bank to start coming in for the day's work—but still the crooks lingered . . .

They came—one after another, the various clerks, officers, stenographers and other employes came through



William Sutton, the man who carried through one of the most daring exploits in the history of crime in New York. Study this face, and observe how it expresses sheer nerve



Inspector Kear, of the New York police, in charge of the pursuit of the "Corn Exchange" bandits

that door, each using his own key—and with a perfection of detail which few criminals have ever achieved, the fake policeman nabbed them before they had time to notice that he was not the regular bank guard.

"Please put up your hands," he would say to each one. "This place is under new management." Then the newcomer would be turned over to the two lesser bandits, who herded them together behind a waist-high railing which separated the officer's desks from the banking floor. While the Sicilian covered them with his gun, the man with yellow eyes fished a ball of picture wire from his pocket. Working swiftly and neatly, he bound the men hand and foot, and then drew the wire between ankles and wrists behind them so that they were absolutely helpless. He stretched them in an orderly row on the floor.

By this time there were half a dozen women clerks and stenographers inside the trap. These got a better break—they were not bound, and were allowed to sink weakly down upon the leather chairs provided for the bank's customers.

Agnes Owens, a pretty redhead, started to scream in a high, thin soprano.

The man in uniform turned from the door. His courteous manner dropped like a mask for a moment.

"Choke off that dame—or you'll all go down to the cellar tied up like turkeys." Another girl, calmed Agnes by slapping her methodically across the mouth.

It was after 8:30 when the manager of the bank came in—dapper Paul Miller, in spats and striped trousers. He let himself through the door with his own key, and said good morning to the cop at the doorway. Then he realized that it was the right uniform but the wrong face . . .

"You're Miller," said the fake copper. "You're the big shot here. Open up the vault." A heavy service pistol was rubbed gently across Miller's throat.

He protested that the vault could not be opened until a quarter of nine—and that even then it needed another combination besides the one he had.

"Listen," said the man with the gun, "we mean business. Be smart and don't stall. Your life is worth more than the bank's dough, isn't it?"

It was—to Mr. Miller at least. He admitted that the teller, August Melicher, had the other combination. It took hardly any persuasion at all.

Melicher was dragged out from behind the railing, and the picture wire untied. Without another word being spoken, the man with yellow eyes herded Miller and Melicher down to the vault, while the wet-lipped bandit covered the rest of the employes with a gun which trembled a little. Yet it was steady enough so that not one of the girls

(Continued on Page 29)



Irene Sadvary, found with "Willie the Actor" in a Philadelphia apartment, and claiming to be his legal wife

Program Locator

(In Eastern Daylight Time. Subtract One Hour for Eastern Standard)

A. C. Spark Plug Co. See Raymond Knight's Cuckoos	Crazy Water Co. See Arnold, Gene and The Commodores	Ivory Stamp Club WJZ 6:00 P.M. Saturday only	Plough, Inc. See Lombardo, Guy, Orchestra
Academy of Medicine WABC 10:45 A.M. Thursday only	Crime Clues WJZ 8:00 P.M. Tuesday & Wednesday	Jackson, Arlene WJZ 7:30 P.M. Friday only	Poetic Strings WABC 3:45 P.M. Monday only
Airbreaks WEAF 2:00 P.M. Friday only	Crumit and Sanderson WABC 5:30 P.M. Sunday only	Jamboree WJZ 9:00 P.M. Saturday only	Ponselle, Rosa WABC 9:00 P.M. Monday only
Affiliated Products, Inc. .. See Romance of Helen Trent	Death Valley Days WJZ 9:00 P.M. Thursday only	Jessel, George WABC 8:00 P.M. Sunday only	Premier Pabst Sales Co. .. See Bernie's, Ben, Orchestra
Album Familiar Music WEAF 9:30 P.M. Sunday only	Denny, Jack, Orchestra WJZ 10:30 P.M. Wednesday only	Johnson, S. C., Co. See Wons, Tony	Prescott, Allen; Wife Saver. WJZ 11:00 A.M. Monday & Wednesday
Ames, Mary Ellis WABC 11:00 A.M. Wednesday only	Downey, Morton WABC 7:15 P.M. Wednesday only	Johns-Manville Corp. ... See Gibbons, Floyd	WEAF 9:45 A.M. Tuesday only
Amos 'n' Andy WJZ 7:45 P.M. Daily ex. Sat. & Sun.	Durante, Jimmy WEAF 8:00 P.M. Sunday only	Kellogg Co. See Singing Lady Corp.	Prescott, J. L., Co. See Gordon, Dave & Bunny
Armour Co. See Baker, Phil	Echoes of Erin WEAF 5:45 P.M. Thursday only	King, Wayne, Orchestra .. WABC 10:00 P.M. Sunday & Monday	Princess Part, Ltd. ... See Princess Pat Players
Armstrong, Jack WABC 5:30 P.M. Daily except Sunday	Edkins, Alden WJZ 2:45 P.M. Friday only	WEAF 8:30 P.M. Tuesday & Wednesday	Princess, Pat Players WJZ 9:30 P.M. Monday only
Arnold, Gene WEAF 2:00 P.M. Sunday only	Eisenlohr, Webster, Inc. .. See Sport Column	Knight, Raymond WEAF 10:00 P.M. Saturday only	Proctor and Gamble See Perkins, Ma, Ivory Stamp Club
Babbitt, E. T., Co. See Babo, Little Miss	Eton Boys WABC 10:45 A.M. Saturday only	Kraft Phoenix Cheese ... See Whiteman, Paul, Orchestra	Quaker Oats Co. See Ruth, Babe, Baseball Comment
Babo, Little Miss WEAF 1:30 P.M. Sunday only	Family Theater WABC 9:00 P.M. Sunday only	Lady Esther Co. See King, Wayne	Radio Guild WJZ 3:00 P.M. Monday only
Baker, Phil WJZ 9:30 P.M. Friday only	Fels and Co. See Prescott, Allen, Wife Saver	Lady Next Door WJZ 4:45 P.M. Mon., Tues. & Wed.	Real Silk Hosiery Mills, Inc. See Silken Strings
Baby Rose Marie WJZ 7:15 P.M. Monday only	Ferdinando, A., Orchestra. WEAF 6:00 P.M. Tuesday and Saturday	WEAF 4:30 P.M. Saturday only	Reisman, Leo, Orchestra .. WEAF 8:00 P.M. Tuesday only
Balladeers WEAF 9:00 A.M. Sunday only	Firestone Tire and Rubber Co. See Garden Concerts	Lamont Corliss Co. See Shutta, Ethel and Walter O'Keefe	Rich, Irene WJZ 7:30 P.M. Wednesday only
Barthell, Betty WABC 12:15 P.M. Monday & Wednesday	First Nighter WEAF 10:00 P.M. Friday only	Larus and Bros. See Corn Cob Pipe Club	Richman, Harry WJZ 10:30 P.M. Wednesday only
Baseball Resume WEAF 7:00 P.M. Daily ex. Sunday	Fitch, F. W. Co. See Beasley, Irene	Leaf, Anne WABC 2:00 P.M. Mon., Tues. & Thurs.	Ritchie, Harold S., Co. ... See Crime Clues
Bauer and Black See Singing Stranger	Ford Motor Co. See Waring, Fred, Orchestra	WABC 2:30 P.M. Wednesday & Friday	Rogers, Will WJZ 9:00 P.M. Sunday only
Bayer Co., Inc. See Album of Familiar Music	Forty-Five Minutes in Hollywood WABC 10:30 P.M. Sunday only	Lehn and Finke, Inc. See Hall of Fame	Ruth, Babe, baseball ... WJZ 8:45 P.M. Mon., Wed. & Fri.
Beale Street Boys WABC 7:00 P.M. Sunday only	Fox, I. J., Inc. See Fur Trappers	L'Heure Exquise WJZ 10:30 P.M. Sunday only	Sabbath Reveries WEAF 10:00 A.M. Sunday only
Beasley, Irene WEAF 7:45 P.M. Thursday only	Froos, Sylvia WABC 7:15 P.M. Thursday only	Lights Out, Mystery WJZ 8:30 P.M. Saturdays only	Show Boat WEAF 9:00 P.M. Thursday only
Beauty Box Theater WEAF 10:00 P.M. Tuesday only	Fur Trappers WEAF 7:30 P.M. Friday only	Little, Jack Little, Orch. WABC 5:00 P.M. Saturday only	Shutta, Ethel WJZ 8:00 P.M. Friday only
Benjamin Moore and Co. ... See Moore, Betty	Garber, Jan, Orchestra ... WJZ 8:00 P.M. Monday only	WABC 11:15 P.M. Wednesday & Sunday	Silken Strings WJZ 7:00 P.M. Sunday only
Benny, Jack, Orchestra ... WEAF 10:30 P.M. Friday only	Garden Concerts WEAF 8:30 P.M. Monday only	Little Miss Babo WEAF 1:30 P.M. Sunday only	Singing Lady WJZ 5:30 P.M. Daily ex. Sat. & Sun.
Berger, Jack, Orchestra .. WJZ 11:00 P.M. Tuesday only	Gates, Connie WABC 12:15 P.M. Mon., Thurs. & Sat.	Little Orphan Annie WJZ 5:45 P.M. Daily ex. Sunday	Singing Stranger WJZ 4:15 P.M. Tuesday & Friday
WJZ 12:30 A.M. Wednesday only	Gene and Glenn WEAF 7:15 P.M. Daily ex. Sat. & Sun.	Lombardo, Guy, Orchestra. WJZ 10:00 P.M. Wednesday only	Sinclair Refining Co. See Greater Minstrels
WEAF 11:15 P.M. Thursday only	General Baking Co. See Crumit and Sanderson	Love Story Program WJZ 9:30 P.M. Wednesday only	Smackout WJZ 12:00 Noon Mon., Tues. & Wed.
Bergman, Teddy WEAF 8:00 P.M. Saturday only	General Foods Corp. See Maria's Matinee; Show Boat	Lucas, Nick WABC 6:00 P.M. Sunday only	Small, Mary WEAF 6:45 P.M. Tuesday & Thursday
Bernie, Ben, Orchestra .. WEAF 9:00 P.M. Tuesday only	General Mills, Inc. See Armstrong, Jack; Betty and Bob	WABC 11:00 P.M. Wednesday only	Songsters WJZ 3:30 P.M. Saturday only
Bestor, Don, Orchestra ... WEAF 10:30 P.M. Friday only	General Tire and Rubber Co. See Benny, Jack and Orchestra	WABC 7:30 P.M. Friday only	Sport Column WABC 6:45 P.M. Daily ex. Sun. & Mon.
WEAF 11:15 P.M. Wednesday only	Gerber Co. See Madame Schumann-Heink	Luxor, Ltd. See Talkie Picture Time	Standard Brands, Inc. ... See Pearl, Jack the Baron
WJZ 12:00 Mid. Monday only	Gibbons, Floyd WEAF 8:30 P.M. Saturday only	Lyman, Abe, Orchestra .. WEAF 9:00 P.M. Friday only	Durante, Jimmy
Betty and Bob WJZ 4:00 P.M. Daily ex. Sat. & Sun.	Gillette Safety Razor Co. See Gene and Glenn	WABC 8:30 P.M. Tuesday only	Vallee, Rudy, Orch.
Bill and Ginger WABC 10:15 A.M. Mon. Wed. and Fri.	Goldbergs WEAF 7:45 P.M. Daily ex. Sat. & Sun.	Madame Schumann-Heink WJZ 10:00 P.M. Sunday only	Sun Oil Co. See Munn, Frank
WABC 10:00 A.M. Tuesday & Thursday	Goodrich, B. F., Rubber Co. See Baseball Resume	Maria's Matinee .. WEAF 3:00 P.M. Friday only	Talkie Picture Time WEAF 3:00 P.M. Sunday only
Borden Sales Co. See Forty-Five Minutes in Hollywood	Gordon, Dave, Bunny ... WABC 5:45 P.M. Wednesday only	McFadden Publications ... See Oursler, Fulton	Thomas, Lowell WJZ 6:45 P.M. Daily ex. Sat. & Sun.
Boyer Chemical Co. See Boyer Rendezvous	Gothic Echoes WEAF 10:30 P.M. Monday only	Merry-Go-Round WEAF 9:00 P.M. Sunday only	Today's Children WJZ 10:30 A.M. Daily ex. Sat. & Sun.
Boyer Rendezvous WENR 5:45 P.M. Sunday only	Gray, Carolyn WABC 10:45 A.M. Friday only	Metropolitan Life Insurance Co. See Health Exercises	Trent, Romance of Helen WJZ 4:00 P.M. Sunday only
Breen and de Rose WEAF 10:00 A.M. Daily ex. Sat. & Sun.	Great Atlantic and Pacific Tea Co. See Horlick's, Harry, Gypsies	Miles, Dr., Laboratories .. See National Barn Dance	U. S. Tobacco Co. See One Night Stands
Bristol Meyers Co. See Hour of Smiles	Greater Minstrels WJZ 9:00 P.M. Monday only	Molle Co. See Howard, Shirley	Vallee, Rudy, Orchestra. WJZ 11:30 P.M. Tuesday only
Busse, Henry, Orchestra .. WABC 12:30 A.M. Sunday only	Gulf Refining Co. See Rogers, Will	Moore, Betty WEAF 11:30 A.M. Wednesday only	Wass Family WEAF 11:15 A.M. Saturday only
WABC 11:45 P.M. Thursday only	Hall of Fame WEAF 10:00 P.M. Sunday only	Morris, Phillip, Co. See Reisman, Leo; Orchestra	Van, Vera WABC 7:15 P.M. Tuesday only
Carter, Boake WABC 7:45 P.M. Daily except Sunday	Harris, Phil, Orchestra .. WJZ 9:00 P.M. Friday only	Munn, Frank WEAF 9:30 P.M. Sunday only	Voice of Experience WABC 8:00 P.M. Monday only
See the First Nighter	Health Exercises WEAF 6:45 A.M. Daily ex. Sun.	Musical Keyes WJZ 3:00 P.M. Thursday only	WABC 12:00 Noon Daily ex. Sat. & Sun.
Cheerio WABC 3:30 A.M. Daily except Sunday	Heller, Jackie WJZ 3:00 P.M. Friday only	National Barn Dance WJZ 10:30 P.M. Saturday only	Wander Co. See Little Orphan Annie
Chesterfield Cigaretts ... See Ponselle, Rosa, Andre Kostelanetz' Orchestra	Hinze Ambrosia, Inc. ... See Your Lover	National Grange Program. WJZ 1:30 P.M. Saturday only	Ward Baking Co. See Family Theater
Cities Service Co. See Concert Orchestra	Hoover Co. See Hoover Sentinels	Northam Warren Corp. ... See Harris, Phil, Orchestra; Leah Ray	Waring, Fred, Orchestra .. WABC 9:30 P.M. Sunday only
Clara Lu 'n' Em WEAF 10:15 A.M. Daily ex. Sat. & Sun.	Hoover Sentinels WEAF 5:30 P.M. Sunday only	Northwestern Yeast Co. ... See Garber, Jan. Orchestra	Warner, Wm. R., Co. See Love Story Prog.
Climalene Carnival WEAF 11:30 P.M. Thursday only	Horlick, Harry, Gypsies.. WEAF 9:00 P.M. Monday only	One Night Stands WEAF 9:30 P.M. Friday only	Wasey Products, Inc. ... See The Voice of Experience
Climalene Co. See Carnival	Hotel Great Northern Corp. See Ferdinando, A., Orchestra	Oursler, Fulton WJZ 10:00 P.M. Friday only	Watkins, R. L., Co. See Merry Go Round
Cloister Bells WEAF 9:15 A.M. Sunday only	Hour of Smiles WEAF 9:00 P.M. Wednesday only	Pacific Coast Borax Co. ... See Death Valley Days	Welch Grape Juice Co. ... See Rich, Irene
Colgate-Palmolive-Peet Co. See House Party	House Party WEAF 9:30 P.M. Monday only	Page, Gale WJZ 8:30 P.M. Thursday only	Whiteman, Paul, Orchestra WEAF 10:00 P.M. Thursday only
Clara, Lu 'n' Em	Howard, Shirley WEAF 7:30 P.M. Monday & Tuesday	Pearl, Jack WJZ 8:00 P.M. Wednesday only	Windy City Review WABC 2:30 P.M. Sunday only
Concert Orchestra WEAF 8:00 P.M. Friday only	International Tidbits WJZ 5:30 P.M. Sunday only	Pepsodent Co. See Amos and Andy; the Goldbergs	Women's Radio Review ... WEAF 3:30 P.M. Mon., Tues., Wed. & Thurs.
Continental Baking Co. ... See Little Jack Little's Orchestra		Perkins, Ma WEAF 2:45 P.M. Daily ex. Sat. & Sun.	Wons, Tony WABC 5:15 P.M. Sunday only
Continental Oil Co. See Richman, Harry; Denny, Jack; Orch.		Phil Duey WEAF 8:00 P.M. Tuesday only	Words and Music WJZ 12:45 P.M. Daily ex. Sat. & Sun.
Cocci, Mario WJZ 7:45 P.M. Monday only		Phillips Jones Corp. See Bergman, Teddy	Your Child WEAF 11:15 A.M. Tuesday only
WJZ 10:15 P.M. Friday only		Pillsbury Flour Mills Co. See Ames, Mary Ellis	Your Lover WEAF 1:00 P.M. Tuesday only
		Pillsbury Flour Mills, Inc. See Today's Children	

Log of Stations

(NEW YORK EDITION)

Call Letters	Kilo-cycles	Power Watts	Location	Net-Work
WABC	860	50,000	N.Y. City	C
WEAF	660	50,000	N.Y. City	N
WEVD	1300	1,000	N.Y. City	
WHN	1010	250	N.Y. City	
WINS	1180	500	N.Y. City	
WJZ	760	50,000	N.Y. City	N
WLWL	1100	5,000	N.Y. City	
WMCA	570	500	N.Y. City	
WNEW	1250	2,500	N.Y. City	
WOR	710	5,000	Newark	
WOV	1130	1,000	N.Y. City	

C—CBS—Programs.
N—NBC—Programs.

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

Look for the Bell Δ for Religious Services and Programs

- 7:00 a.m.**
WINS—Sunshine Hour
- 8:00 a.m.**
WJZ—Tone Pictures; quartet; piano
WABC—On the Air Today; Organ
WEAF—Melody Hour
WOV—Morning Melodies
- 8:30 A.M.**
WABC—Artist Recital; Charlotte Harman, contralto
WJZ—Lew White at the Dual Organ
WINS—Ukrainian Hour
- 8:45 a.m.**
WABC—Radio Spotlight
- 9:00 a.m.**
WEAF—International Broadcast to Russia
WABC—Sunday Morning at Aunt Susan's; children's program
WJZ—Children's Hour
WMCA—Erling C. Olsen, Psalms
WOV— Δ Times Square Mission
- 9:30 a.m.**
WAAT—Sally and Sam
WINS— Δ Church Forum; News
WMCA—John X. Loughran, Food Talk
- 9:45 a.m.**
WEAF—Alden Edkins, bass-baritone
WMCA—News
WOV—Fur Trappers
- 10:00 a.m.**
WEAF—Sabbath Reveries; "Running Away from God," Dr. Charles L. Goodell
WABC—Royal Hawaiians
WINS—Jolly Bill Steinke Reads the Funnies
WNEW— Δ Watchtower Program
- 10:15 a.m.**
WOV—Sketch and Orchestra
- 10:30 a.m.**
WJZ—Samovar Serenade
WABC—Melody Parade
WEAF—Mexican Typica Orchestra; Hector De Lara, baritone
WINS—American Gold Buying
WMCA—Louise Baer, soprano
- 10:45 a.m.**
WABC—Alexander Semmler, piano
WINS—Songs of the Day
WOV—Gladys Garrison, soprano
- 11:00 a.m.**
WEAF—Press Radio News; The Vagabonds
WJZ—Press Radio News; Musicale
WABC—Children's Hour
WAAT—"Zandee"
WEVD—Forward Hour, music and sketch
WINS—Italian Hour

High Spot Selections For Sunday

(Time Given Is Eastern Daylight)

- 3:00 p.m.—Detroit Symphony: CBS-WABC network.
3:00 p.m.—Talkie Picture Time, sketch with June Meredith, Virginia Ware: NBC-WEAF network.
5:30 p.m.—Sentinels; Edward Davies; A Capella Choir; Koestner's orchestra: NBC-WEAF net.
6:30 p.m.—Guy Lombardo's orchestra: NBC-WEAF.
7:30 p.m.—Gordon String Quartet: NBC-WJZ net.
8:00 p.m.—Durante with Rubinfiff: NBC-WEAF net.
8:00 p.m.—George Jessel's Variety Hour: CBS-WABC network.
9:00 p.m.—Family Theater; Ernest Truex, guest star: CBS-WABC network.
9:00 p.m.—Will Rogers: NBC-WJZ network.
9:30 p.m.—Fred Waring: CBS-WABC network.
10:00 p.m.—Madame Schumann-Heink: NBC-WJZ net.
10:30 p.m.—Forty-Five Minutes in Hollywood; Jimmy Cagney and Pat O'Brien; Preview of "Madame Du Barry"; music by Mark Warnow; gossip by Cal York: CBS-WABC network.
11:00 p.m.—Roxanne Wallace, songs: NBC-WJZ.

WMCA— Δ Christian Science Service
WNEW—Highlights of Sports
WOR—The Moderns
WOV—Julio Leboe's Orchestra

11:15 a.m.

WEAF—Hall and Gruen
WNEW—Kay Reed, organist
WOV—Martino Musketeers

11:30 a.m.

WEAF—Major Bowes' Family
WJZ—Richard Maxwell, tenor
WINS—Tango Romantique
WOR—Organ Recital
WOV—Neapolitan Echoes

11:45 a.m.

WJZ—Phantom Strings; orchestra direction of Aldo Ricci
WINS—Tuneful Tailors Orchestra
WNEW—Homespun Philosopher

Afternoon

12 Noon

WABC— Δ Salt Lake Tabernacle
WEVD—"A Son of His People," songs
WINS—"Across the Seas in Lyrics and Song"
WOR—Uncle Don Reads Comics
WOV—Italian Serenade

12:15 p.m.

WJZ—Gould and Shefter, piano duo
WMCA—Raymond Rheume, musical raconteur

12:30 p.m.

WJZ—Music Hall Symphony; Symphony Orchestra; chorus and soloists
WABC—Madison Ensemble
WEAF—University of Chicago
WAAT—Old Time Minstrels
WEVD—The Clown, songs
WINS—Song Silhouettes
WMCA—Mid-day Idylls; John Fraser
WOR—Musical Program
WOV—Italian Music and Drama

12:45 p.m.

WEVD—In the Tea House
WINS—Lea Karina, soprano; Ensemble
WMCA—Bob Miller, Main street song writer
WOR—"The Old Observer"

1:00 p.m.

WEAF—Road to Romany
WABC—Ann Leaf at the organ
WEVD—Dream Weavers; poetry
WHN—Radio Movie Club
WINS—Yorkville Hour
WMCA—Bill Brown, golf talk
WOR—String Quartet
WOV—Musical Journeys

1:15 p.m.

WEVD—Varieties
WMCA—Frances Baldwin, contralto

1:30 p.m.

WEAF—Surprise Party; Landt Trio and White; guests
WJZ— Δ Sunday Forum
WABC—Compinsky Trio
WINS—Rose Diamond, organ
WMCA—News Flashes
WOV—Pietro Diero, accordion; Edward Albano, baritone

1:45 p.m.

WHN—Robert Kramer, violin
WEAF—Mildred Dilling, harp
WMCA—Rona Valdez, lyric soprano

2:00 p.m.

WEAF—Gene Arnold and Commodores
WABC—Edith Murray, songs
WJZ—South Sea Islanders; Hawaiian ensemble, direction Joseph Rodgers

WEVD—Al Hershkowitz, baritone
WHN—Don Marton's Internationales
WINS—"Operatic Echoes"
WMCA—Instrumental Trio
WOR—Hendrik de Leeuw, travel
WOV—Italian Melodies

2:15 p.m.

WABC—Abram Chasins, piano
WEVD—String Ensemble

2:30 p.m.

WJZ—Concert Artists; Dorothy Kenrick, pianist; Margot Jean, cellist; Fred Hufsmith, tenor
WABC—Windy City Revue
WEAF—Landt Trio and White
WEVD—Uncle Nuchem and His Kids
WHN—Venetian Trio
WMCA—Three Little Funsters
WOR—Eddie Brown, violin; Lee Cronican, piano
WOV—Francesco Losavio, tenor

2:45 p.m.

WAAT—Blue Blazers
WHN—Ebba Nock, piano
WINS—Paul Martel's Orchestra
WOV—Musicale

3:00 p.m.

WJZ—Pittsburgh String Ensemble
WEAF—Talkie Picture Time
WABC—Detroit Symphony Orchestra
WHN—Concert Ensemble
WINS—Tom Burke, baritone
WOR—Bert Block's Orchestra
WOV—Italian Sketch

3:15 p.m.

WAAT—Civic Players
WHN—John Diggs, tenor
WINS—Sixteenth Infantry Band
WLWL— Δ Voice of the Missions

3:30 p.m.

WJZ—Spanish Anaquinos Torres De Galicia; mixed chorus direction Eduardo Dorado

WEAF—Dancing Shadows; Concert ensemble, direction Max Dolin; William Hain, tenor
WHN—Dance Orchestra
WINS—Polo Game
WMCA—Symphonic Ensemble
WOR—Verna Osborne, soprano; orchestra

3:45 p.m.

WLWL—Aeolian Trio

4:00 p.m.

WEAF—John B. Kennedy
WABC—Harold Austin's Orchestra
WJZ—Organ Recital
WOR—Al Duffy's Orchestra

4:15 p.m.

WEAF—Lilian Bucknam, soprano

4:30 p.m.

WEAF—Chicago Symphony Orchestra
WJZ—Balkan Mountain Men
WABC—Oregon on Parade
WEAF—Siberian Singers
WMCA—String Quartet
WOR—Conrad and Tremont, piano duo
WOV— Δ Watchtower Program

4:45 p.m.

WOR—The Swallow in Art
WOV—Vespar Music

5:00 p.m.

WJZ—National Vespers
WABC—The Playboys, pianists
WHN—Clark's Serenaders
WMCA— Δ Church of the Air
WOR—Frank Stewart's Orchestra
WOV—John Allegra, tenor

5:15 p.m.

WABC—Tony Wons, philosopher
WHN—Francis Moore, piano

WINS—"Americana," Orchestra; soloist
WOC—Dower Sisters

5:30 p.m.

WEAF—The Sentinels; Edward Davies, baritone; Chicago A Capella Choir; Orchestra

WABC—Crumit and Sanderson; Shilkret's Orchestra
WJZ—Henry King's Orchestra
WHN—Harrison Jubilee Choir
WOR—String Trio
WOV—Harmonica Boys

5:45 p.m.

WHN—Symphonic Quarter Hour
WINS—George Sheldon, baritone; Frisini, accordionist
WOV—The Two Americans

Night

6:00 p.m.

WEAF— Δ Catholic Hour; Rev. Father Peter J. Bergen, C.S.P., speaker; The Mediaevalists Choir
WABC—Nick Lucas, songs
WJZ—Heart Throbs of the Hills; dramatization
WHN—Monte Rosa's Orchestra
WINS—Musical Program
WMCA—Al Shayne; Jerry Baker
WOR—Uncle Don, children's program

6:15 p.m.

WABC—Summer Musicale

6:30 p.m.

WEAF—Guy Lombardo's Orchestra
WABC—Carlile and London; Warwick Sisters
WJZ—Baltimore Municipal Band Concert
WHN—Hall's Bronze Harmonizers
WINS—Charlie Turner's Orchestra
WMCA—Save a Life League
WOR—Baseball Resume

6:45 p.m.

WABC—Joe Williams' Sports
WOR—Harold Stern's Orchestra

7:00 p.m.

WEAF—K-7; Spy Story
WABC—Peter the Great
WJZ—Charles Previn's Orchestra
WHN—Frank's Bavarian Orchestra
WINS—Vincent Bragale's Orchestra
WMCA—Mauro Cottone, organist
WNEW—Johnny Johnson's Orchestra

7:15 p.m.

WOR—Stars of Hollywood

7:30 p.m.

WEAF—Marion McAfee, songs
WABC—Chicago Knights
WJZ—Gordon String Quartet
WHN—Don Marton's Orchestra
WINS—Globe Trotter
WMCA—Ted Black's Orchestra
WNEW—John Kelvin, tenor; Roscomon Boys
WOR— Δ The Bible Camera, H. Stokes Lots, Jr.

7:45 p.m.

WEAF—Irene Beasley, songs
WINS—Golden Notes
WMCA—Friedman's Orchestra
WOR—Pauline Alpert, pianist

8:00 p.m.

WABC—George Jessel's Variety Hour; guest stars; orchestra
WEAF—Jimmy Durante; Rubinfiff's Orchestra
WJZ—Goin' to Town; Ed Lowry, comedian; Orchestra
WEVD—Sol Giskin, violinist
WHN— Δ Baptist Church
WINS—Paul Martell's Orchestra
WLWL—Orchestra; Quartet

WMCA—Three Little Funsters
WNEW— Δ Baptist Services
WOR—"Bird Songs in Eventide"

8:15 p.m.

WEVD—Hippodrome Grand Opera ..
WMCA—The Thinking Club

8:30 p.m.

WINS—Vincent Bragale's Orchestra
WLWL— Δ 'By Their Fruits,' talk
WMCA—Dantzig's Orchestra
WOR—Stadium Concert; Philharmonic Orchestra, Jose Iturbi, conductor

9:00 p.m.

WABC—Family Theater
WEAF—Manhattan Merry-Go-Round; orchestra; soloist
WJZ—Will Rogers; The Pickens Sisters; Quartet; Orchestra
WHN—News; Armando's Orchestra
WINS—Dancing with the Maestro

9:30 p.m.

WEAF—Album of Familiar Music; Frank Munn, tenor; Virginia Rea,
WABC—Fred Waring's Orchestra
WJZ—One Act Play
WHN—Dance Orchestra
WINS—Charlie Turner's Orchestra
WLW—Gene Burchell's Orchestra
WMCA—Bob Fallon's Orchestra

9:45 p.m.

WJZ—Ralph Kirbery, baritone

10:00 p.m.

WEAF—Hall of Fame; guest artist
WABC—Wayne King's Orchestra
WJZ—Madame Schumann-Heink and Harvey Hays
WEVD—Symposium
WHN— Δ Elder Horn's Mission
WINS—River of Dreams, organ
WMCA—Texas Range Ramblers

10:15 p.m.

WJZ—Mrs. Montague's Millions, sketch

10:30 p.m.

WABC—BORDEN'S PRESENTS "45 Minutes in Hollywood"; Radio Preview of "Madame Du Barry"; James Cagney and Pat O'Brien in person; Mark Warnow's Hollywood Music; Studio Gossip by Cal York
WJZ—L'Heure Exquise
WEAF—Canadian Capers
WHN—Zimmerman's Hungarian Ensemble
WMCA—Leon Friedman's Orchestra
WOR—Willard Robison, "Nocturne"

10:45 p.m.

WEVD—Bill Bowers, baritone

11:00 p.m.

WEAF—Baseball Resume; Ford Bond
WJZ—Roxanne Wallace, songs; Dick Leibert, organ
WHN—Anthony Trini's Orchestra
WMCA—Fisher's Orchestra
WOR—Roger Van Duzer's Orchestra

11:15 p.m.

WABC—Little Jack Little's Orchestra
WJZ—Ennio Bolognini, 'cellist

11:30 p.m.

WEAF—Press Radio News
WHN—Monte Rosa's Orchestra
WJZ—News; Freddie Berren's Orchestra
WMCA—Luck Millinder's Blue Rhythm
WOR—Eli Dantzig's Orchestra

11:45 p.m.

WABC—Johnny Johnson's Orchestra
WJZ—Oratorical Contest Winner

12 Midnight

WABC—Blue Monday Jamboree
WEAF—Eddy Duchin's Orchestra
WJZ—Mills' Blue Rhythm Band
WEVD—El Toreador Orchestra
WHN—Doorway to Dreams
WMCA—Dance Orchestra
WNEW—Dance Parade
WOR—Anthony Trini's Orchestra

12:15 a.m.

WEAF—Russ Columbo, baritone; Jimmy Grier's Orchestra

12:30 a.m.

WABC—Henry Busse's Orchestra
WEAF—Hollywood on the Air; guest stars; soloists, orchestra
WJZ—Clyde Lucas' Orchestra
WHN—Dance Orchestra

High Spot Selections For Monday

(Time Given Is Eastern Daylight)

- 3:00 p. m.—Radio Guild drama, "An Ideal Husband," by Oscar Wilde: NBC-WJZ network.
- 4:30 p. m.—Chicago Symphony: NBC-WJZ network.
- 8:00 p. m.—Premiere of Studebaker NBC program; Richard Himber's orchestra; Joey Nash, vocalist: NBC-WEAF network.
- 8:30 p. m.—Garden Concert; Gladys Swarthout; Daly's orchestra: NBC-WEAF network.
- 9:00 p. m.—A. & P. Gypsies; Robert Simmons, tenor; Harry Horlick's orchestra: NBC-WEAF network.
- 9:00 p. m.—Rosa Ponselle with Andre Kostelanetz' music: CBS-WABC network.
- 9:00 p. m.—Sinclair Minstrels; Gene Arnold; Harry Kogen's orchestra: NBC-WJZ network.
- 9:30 p. m.—"Summer Interlude"; Lud Gluskin's orchestra; Henrietta Schumann: CBS-WABC.
- 9:30 p. m.—Coigate House Party; Joe Cook, comedian; Donald Novis and Langford: NBC-WEAF.
- 10:00 p. m.—Wayne King's orchestra: CBS-WABC net.
- 10:00 p. m.—Mrs. Roosevelt, talk: NBC-WJZ network.

- 6:45 a. m.
WEAF—Tower Health Exercises
WOR—Gambling's Gym Classes
- 7:00 a. m.
WEVD—The Cuckoo Clock, popular music
WINS—Musical Clock; Weather
WMCA—Popular organ music
- 7:15 a. m.
WMCA—Summer Sports; Health Class No. 1
- 7:30 a. m.
WJZ—Yoichi Hiraoka, xylophonist
WABC—Organ Reveille
- 7:45 a. m.
WEAF—Pollock and Lawnhurst
WJZ—Jolly Bill and Jane
WINS—Mr. and Mrs. Reader
WMCA—Frances Baldwin, contralto
- 8:00 a. m.
WEAF—Organ Rhapsody; Richard Leibert, organist
WABC—On the Air Today; Salon Musicale
WJZ—Morning Devotions; Quartet
WEVD—New York's Leading Events
WINS—Musical Clock; Weather
WMCA—Barnacle Bill; uke songs
WOR—Melody Moments; Weather
WOV—Old Man Reveille
- 8:15 a. m.
WJZ—Don Hall Trio
WEVD—Morning Devotions
WMCA—Dick Newton, piano; songs
WOR—Al Woods, songs and patter
WOV—Melody Moments
- 8:30 a. m.
WEAF—Cheerio; talk and music
WABC—Consumer's Guide; Sunny Melodies
WJZ—Lew White, organist
WEVD—Comedy and Music
WMCA—Cities Consumers' Guide; Betty Gould, organist
WOR—Martha Manning, sales talk and music
WOV—Consumer's Guide; Bagdad on the Subway
- 8:45 a. m.
WMCA—A. Cloyd Gill
WOR—Rhythm Encores
WOV—Morning Melodies
- 9:00 a. m.
WEAF—Morning Glories
WJZ—Breakfast Club
WABC—Deane Moore, tenor
WINS—Herman Mahr, pianist
WMCA—Micheline Pooler, contralto
WOR—George Dudley, baritone and organ
- 9:15 a. m.
WEAF—Landt Trio and White
WABC—Madison Ensemble
WINS—Devotional Hour
WMCA—Vaughn De Leath, songs
WOR—Your Friendly Neighbor
- 9:30 a. m.
WEAF—Nancy Nolan, songs
WABC—Metropolitan Parade
WINS—Singing Organist
WMCA—John Loughran, talk
WOR—John Stein's Orchestra
- 9:45 a. m.
WEAF—Mattinata; mixed chorus
WMCA—Lyric Strings
WOR—Shopping with Jean Abbey
WOV—Surprise Frolic
- 10:00 a. m.
WJZ—Harvest of Song
WEAF—Breen and de Rose
WINS—News, Around the Town
WMCA—Sincerely Yours, Economy Cook
WOR—Newark String Trio
WOV—Consumers Information
- 10:15 a. m.
WEAF—Clara, Lu 'n' Em
WABC—Bill and Ginger
WJZ—Holman Sisters, pianists
WMCA—News; Art Egan, poetry
WOV—Gloomchasers, orchestra
- 10:30 a. m.
WEAF—Press Radio News; Morning Parade
WABC—Press Radio News; Two Pals and A Gal
WJZ—Today's Children
WAAT—Brunswick Orchestra
WMCA—Texas Rangers
WNEW—Press Radio News; Mitzie Wayne
WOV—Music Makers; Beatrice Wain
- 10:45 a. m.
WJZ—Press Radio News; Radio Kitchen
WOR—Richard Lee Gilliam, baritone
WOV—Music that Charms
- 11:00 a. m.
WEAF—U. S. Navy Band
WABC—Quarter Hour in Waltz Time
WJZ—Allen Prescott, the Wife Saver
WAAT—Bottsville Bugle News
WINS—Measures Toot, Strum and Squeeze
WMCA—Leonard and Jimmy

- WOR—Nell Viniek, beauty talk
WOV—Julio Leboe's Orchestra
- 11:15 a. m.
WOV—Ray Sullivan, tenor
WABC—Do Re Mi, girls trio
WJZ—Platt and Nierman, piano duo; Alice Joy, songs
WINS—Charlie Slattery, song album
WMCA—Up and Down Fifth Avenue
WOR—The Magic Bowl, Claire Sugden
WOV—Ray Sullivan, tenor
- 11:30 a. m.
WJZ—Melody Mixers
WABC—The Captivators
WINS—Gay Lee, "Thrifty Tricks and Penny Stretchers"
WMCA—Italian Music
WNEW—Dorothy Warren
WOR—Walter Ahrens, baritone
WOV—Neopolitan Echoes
- 11:45 a. m.
WABC—Joan Marrow, songs
WINS—The Tuneful Taylors
WNEW—Lorraine Osborne, "Voice Charm"
WOR—Rod Arkell

Afternoon

- 12 Noon
WEAF—Fields and Hall, comedy
WABC—Voice of Experience
WJZ—Honey Deane, vocalist
WINS—News
WMCA—Bob McDonald, songs
WOV—Martino Musketeers
- 12:15 p. m.
WEAF—Sisters of the Skillet
WABC—Betty Barthell, songs
WJZ—Fields and Hall
WINS—Luncheon Dansant
WMCA—Nicholas Garagusi, violinist
WOR—"Bright Ideas in Home Making"; Minute Manners
WOV—La Gloria, sketch
- 12:30 p. m.
WEAF—Rex Battle's Ensemble
WABC—Esther Velas' Ensemble
WJZ—Vic and Sade, comedy
WMCA—Stock Quotations
WOR—Bert Block's Orchestra
WOV—Italian Music
- 12:45 p. m.
WJZ—Words and Music
WINS—Hawaiian Serenade
WMCA—Trio Selections
- 1:00 p. m.
WEAF—Market and Weather Reports
WABC—Velazco's Orchestra
WJZ—Rowan Tudor, baritone
WINS—Songs of the Day
WMCA—Organ Music
WOR—N. J. Club Women; William Duryee, "Consumers Information"
WOV—Musical Journeys
- 1:15 p. m.
WEAF—Dick Fiddler's Orchestra
WJZ—Honorable Archie and Frank
WJZ—Piano Concert
WINS—Vincent Mondri
WMCA—News, Sid Schwartz
WOR—John Stein's Orchestra
- 1:30 p. m.
WJZ—National Farm and Home Hour
WABC—Jules Bauduc's Orchestra
WEAF—Orlando's Ensemble
WAAT—Songs without Words
WJZ—Al Kavelin's Orchestra
WMCA—Sylvia Blue, songs
WOR—Theater Club of the Air
WOV—Musicale
- 1:45 p. m.
WMCA—Welfare Council
WOR—Peter and Pokey, comedy, songs
- 2:00 p. m.
WABC—Ann Leaf, organist
WEAF—Revolving Stage
WJZ—Lloyd Luders, piano
WINS—Rose Diamond, organist
WMCA—William Garbutt, songs
WOR—Dr. Arthur Payne, talk
WOV—Italian Novelties
- 2:15 p. m.
WABC—Romance of Helen Trent
WJZ—Voita Martinek, tenor
WMCA—Jack Filman, sports

- WOR—Frank Ricciardi, baritone; orchestra
- 2:30 p. m.
WEAF—Hillybilly Quartet and Orch.
WJZ—The Three Scamps
WABC—Emery Deutsch's Orchestra
WJZ—Movie News
WMCA—Texas Rangers
WOR—Fashions, Foods, Beauty, Child Care
- 2:45 p. m.
WEAF—Ma Perkins, sketch
WJZ—Richard Maxwell, tenor
WJZ—Tracy Condon, baritone
WINS—Mary Stewart, radio features
WOV—Ruth Lumer, contralto
- 3:00 p. m.
WEAF—Spotlight Memories
WABC—The Four Showmen
WJZ—Radio Guild, dramatic sketch
WEVD—Variety Program
WJZ—Geraldine Hamilton, soprano
WINS—Melody Promenade; Garfield Swift, baritone
WMCA—Katherine Curtiss, talk
WOR—Ariel Ensemble
WOV—Edward Angelery, tenor
- 3:15 p. m.
WABC—Chicago Variety Show
WEAF—The Wise Man
WJZ—Symphonic Program
WMCA—Mme. Baranovsky, piano
WOV—String Quartet
- 3:30 p. m.
WABC—National Education Association Program
WEAF—Woman's Radio Review; guest speaker; orchestra; Claudine Macdonald
WEVD—Paula Klida, soprano
WJZ—Adolph Pohl, tenor
WINS—Blue Eagle Forum
WMCA—Stock Quotations
WOR—Federated Garden Club of New Jersey
- 3:45 p. m.
WABC—Poetic Strings
WEVD—Nicholas Saslovsky, baritone
WJZ—Concert Ensemble
WINS—Vilma Rafael, songs
WMCA—The Kibitzers
WOR—Munz Sisters and Orchestra
- 4:00 p. m.
WEAF—"In the Jungle," talk
WABC—Lazy Bill Huggins
WJZ—Betty and Bob, sketch
WEVD—David Taras, cornetist
WJZ—Variety Hour
WINS—Shaw and Glass, piano team
WMCA—Vocal Soloists; organ
WOR—Health Talk
- 4:15 p. m.
WJZ—Songs and Stories with Harry Swan
WABC—Salvation Army Band
WEAF—John Martin Story Hour
WEVD—Jeanne Schwartzberg, soprano
WINS—Sixteenth Infantry Band
WOR—Pauline Alpert, pianist
WOV—Sunshine Sally
- 4:30 p. m.
WABC—Steel Pier Minstrels
WEAF—Roxanne Wallace, contralto
WJZ—Chicago Symphony Orchestra
WEVD—Actors Dinner Club
WJZ—Marge Harris, songs
WINS—Diana Marlow, songs
WMCA—Stapleton and Boroff
WOR—Joseph R. Bolton, Broadway to Hollywood Reporter; orchestra
WOV—Anthony Godino, songs
- 4:45 p. m.
WEAF—Lady Next Door
WEVD—Jewel Jennifer, blues singer
WJZ—Jimmy O'Neil, tenor
WINS—Shaw and Glass, pianists
WMCA—Carrie Lillie's Club
WOV—Kathlyn Quinn, ballads
- 5:00 p. m.
WABC—On the Air Tonight; Gypsy Music Makers
WEAF—Orlando's Cosmopolitans
WAAT—Two Rhythmites
WEVD—Clementi Gigli, drama
WJZ—Jack Cole, Virginians
WINS—Loretta Crawford
WMCA—Jerry Baker, Al Shayne

- WNEW—Pickard Family, hillbilly songs
WOV—Italian News
- 5:15 p. m.
WABC—Skippy, sketch
WAAT—Jackie Farrell's Sports
WJZ—Irene Wolf, blues
WINS—Schultz's Music Store
WNEW—Jeno Bartal's String Ensemble
WOR—The Story Teller's House
WOV—Salon Ensemble
- 5:30 p. m.
WEAF—Yella Pessl, harpsichordist
WABC—Jack Armstrong
WJZ—The Singing Lady
WJZ—The Guardsman, trio
WINS—Frosini, accordionist; Kathryn Jenness, soprano
WMCA—Bob Miller, song writer
WOR—Robert Reud "Town Talk"
WOV—Sketch and Orchestra
- 5:45 p. m.
WEAF—Bunkhouse Songs
WABC—Gordon, Dave and Bunny
WJZ—Little Orphan Annie
WEVD—The Virginians, quartet
WJZ—Sports Talk
WINS—Carrie Lille, children's skit
WMCA—Sid Loberfeld, baseball
WNEW—Big Brother; Bob Emery, children's program
WOR—Dancing Lessons

Night

- 6:00 p. m.
WEAF—Charlie Davis' Orchestra
WJZ—Dorothy Page, songs
WABC—Mischa Raginsky's Orchestra
WJZ—Twilight and Maples
WINS—Glenn McCarthy, sports
WLWL—Smiles and Tears of Erin
WMCA—Ted Black's Orchestra
WOR—Uncle Don
- 6:15 p. m.
WABC—Bobby Benson and Sunny Jim
WJZ—U. S. Army Band
WINS—The Voice of Melodies
- 6:30 p. m.
WABC—Charles Barnett's Orchestra
WEAF—Mayor LaGuardia, talk
WJZ—Sally Gray, songs
WINS—Vincent Sorey's Orchestra;
WLWL—The Iron House; drama
WMCA—Screen Revue, Sam Taylor
WOR—Jack Berger's Orchestra
- 6:45 p. m.
WEAF—Grandmother's Trunk; drama
WABC—The Circus
WJZ—Lowell Thomas, News
WJZ—Sally Gray, songs
WLWL—Hortense Landesman, pianist
WMCA—Five Star Final
WNEW—Bill Farren, sports
WOR—Synecopation and Sophistication
- 7:00 p. m.
WJZ—Mario Cozzi, baritone
WEAF—Baseball Resume
WJZ—The Singing Cobbler
WINS—Vincent Bragale's Orchestra
WMCA—Singing Steel Guitars
WOR—Ford Frick, sports
- 7:15 p. m.
WEAF—Gene and Glenn, comedy
WABC—Nick Lucas, songs
WJZ—Ernie Holtz' Orchestra
WJZ—Don Marton's Internationales
WLWL—Medical Side of Beauty
WMCA—Heat Waves, male trio
WNEW—Anthony Trini's Orchestra
WOR—Larry Taylor, baritone, orchestra
- 7:30 p. m.
WEAF—Shirley Howard; Jesters
WABC—The Serenaders
WJZ—The American Bankers' Ass'n, talk
WJZ—Meddar's Hillbillies
WINS—Globe Trotter
WLWL—Question Box
WMCA—Singing Cowboy
WNEW—Irish Program, orchestra
WOR—The O'Neills, comedy of home life
- 7:45 p. m.
WEAF—The Goldbergs
WABC—Boake Carter, news
WJZ—Amos 'n' Andy
WJZ—Symphony Concert

- WINS—Golden Notes, orchestra
WMCA—V. E. Meadows
WOR—Half Hour in Three-Quarter Time
- 8:00 p. m.
WEAF—STUDEBAKER CHAMPIONS; Richard Himber's Orchestra; Joey Nash, vocalist
WABC—Voice of Experience
WJZ—Jan Garber's Orchestra
WJZ—Dance Orchestra
WINS—Jewish Little Symphony
WMCA—Christian Science Program
- 8:15 p. m.
WABC—Edwin C. Hill
WOR—Lefty and Lucky, baseball sketch
- 8:30 p. m.
WEAF—Garden Concert; Gladys Swarthout, mezzo-soprano; orchestra
WABC—Lillian Roth, Edward Nell, Jr., with Ohman and Arden's Orchestra
WJZ—Martinez Caricoms
WINS—Hollywood is on the Air
WMCA—U. S. Navy Band
WOR—Walenstein Sinfonietta
- 8:45 p. m.
WJZ—Babe Ruth, baseball drama
WINS—Madison Argentinians
- 9:00 p. m.
WEAF—Gypsy Orchestra
WABC—Rosa Ponselle; Kostelanetz' Orchestra
WJZ—Greater Minstrels
WJZ—News; Hungarian Ensemble
WINS—Charlie Turner's Orchestra
- 9:15 p. m.
WJZ—Three Tempos
- 9:30 p. m.
WEAF—House Party; Donald Novis, tenor; orchestra
WABC—Henrietta Schumann, pianist; Lud Gluskin's Orchestra
WJZ—Princess Pat Players; drama
WJZ—St. Nicholas Arena
WINS—Vincent Bragale's Orchestra
WMCA—Mildred Hunt, contralto
WOR—Cal Tinney's Shindig; Tex Fletcher, Cowboy songs
- 9:45 p. m.
WOR—Jane Froman, Don Ross, orchestra
- 10:00 p. m.
WABC—Wayne King's Orchestra
WJZ—Mrs. Franklin Roosevelt, talk
WEAF—Contented Program
WINS—Pipe Dreams
WMCA—Music from Paris Sidewalks
WNEW—Dance Parade
WOR—John Kelvin, tenor; orchestra
- 10:15 p. m.
WMCA—News; Soloists
WOR—Harlan Read, current events
- 10:30 p. m.
WEAF—Gothic Echoes
WJZ—Pickens Sisters
WABC—Mary Eastman, soprano, and Evan Evans, baritone
WJZ—Armando's Orchestra
WMCA—Ham Dalton, news
WOR—Variety Program
- 10:45 p. m.
WJZ—Democrat-Republican Series; Speakers
WMCA—Leon Friedman's Orchestra
- 11:00 p. m.
WEAF—Press Radio News; Harold Stern's Orchestra
WABC—"Fats" Waller, songs
WJZ—Emil Coleman's Orchestra
WJZ—Anthony Trini's Orchestra
WOR—Roger Wolfe Kahn's Orchestra
- 11:15 p. m.
WABC—Press Radio News; Glen Gray's Orchestra
WMCA—Udo's Tango Orchestra
- 11:30 p. m.
WEAF—Meyer Davis' Orchestra
WJZ—Press Radio News; Jack Denny's Orchestra
WJZ—Evening in Italy
WMCA—Lucky Millinder's Blue Rhythm Band
WOR—Al Duffy's Orchestra
- 11:45 p. m.
WABC—Enoch Light's Orchestra
- 12 Midnight
WABC—Leon Belasco's Orchestra
WEAF—Ralph Kirbery, baritone; Phil Harris' Orchestra
WJZ—Don Bestor's Orchestra
WJZ—Dance Orchestra
WMCA—Frances Baldwin, contralto
WOR—Frank Stewart's Orchestra
- 12:30 a. m.
WABC—Reggie Childs' Orchestra
WEAF—Roger Wolfe Kahn's Orchestra
WJZ—Hessberger's Bavarian Band
WJZ—Doorway to Dreams
WMCA—Dance Music
- 1:00 a. m.
WABC—Buddy Welcome's Orchestra

New Programs, Changes

Tuesday, July 10

A piano recital featuring *Lisa Elman*, sister of *Mischa Elman*, renowned concert violinist, will be presented at 12 noon over an NBC-WJZ network.

"Saving the Cities" will be the subject of the "You and Your Government" series heard at 7:30 p. m. over an NBC-WJZ network. *L. P. Mansfield*, supervisor of the bond department, Prudential Insurance Company of America, will be the speaker.

The Second Annual all-star baseball game, involving leading stars of the National and American Leagues, will be broadcast direct from the Polo Grounds, New York, over an NBC-WJZ network at 1:30 p. m. and over the WABC-Columbia net starting at 1 p. m.

Wednesday, July 11

Ernest N. Smith, executive vice-president of the American Automobile Association, will speak on "The Pan-American Highway" over the CBS-WABC network at 3:30 p. m.

"Recent Archeological Work in the United States" will be the subject of a talk by *Frank M. Setzler*, assistant curator, division of archeology, U. S. National Museum, over the CBS-WABC network at 4:30 p. m.

The Columbia Broadcasting System's spectacular attempt to link the Arctic and the Antarctic by radiophone will be heard during the *Byrd Expedition* broadcast, starting at 9 p. m.

"An Experiment in a New Type of Philanthropy" will be discussed during a program presented in connection with the Near East Foundation, over the CBS-WABC network at 6 p. m. *Cleveland E. Dodge*, president of the foundation—the *Honorable Herman Bernstein*, former ambassador of Albania—and *Barclay Acheson*, executive secretary of the foundation, will speak.

Guy Lombardo and his Royal Canadians will take the air for their first commercially sponsored series over NBC in the new lineup for "Plough's Musical Cruiser," to be presented over a WEAF network at 10 p. m. This change replaces the former lineup of *Vincent Lopez* and his ensemble on WJZ network at the same time.

Thursday, July 12

A newly launched series of *Philadelphia Summer Concerts* broadcast from Robin Hood Dell, Fairmount Park, Philadelphia, will be heard over the CBS-WABC network throughout the summer. The second of the series, with *Alexander Smallens* conducting, will be heard tonight from 8:30 to 9:45 p. m.

Friday, July 13

Dr. M. E. Diemer, of Madison, Wis., and *Seth Gordon*, president of the American Game Association, will be the principal speakers during the weekly Conservation Day Program presented during the *National Farm and Home Hour* heard at 1:30 p. m. over an NBC-WJZ network.

Saturday, July 14

The running of the *Arlington Classic*, one of the richest and most important three-year-old stakes of the year, will be described over an NBC-WJZ network at 6 p. m. by *Clem McCarthy*, veteran NBC turf commentator.

Ferde Grofe and his orchestra join the roster of bands playing over the CBS-WABC network, and will be heard at 12 midnight from the Claremont Inn, New York.

Sunday, July 8

Mario Cozzi, popular NBC baritone, will be the guest of *Mary Small* during "Little Miss Bab-o's Surprise Party". *William Wirges'* orchestra will contribute the musical portion of this program when it is heard at 1:30 p. m. over an NBC-WEAF network.

The weekly series of *Concert Artists* presented at 2:30 p. m. over an NBC-WJZ network will feature *Dorothy Kendrick*, pianist, *Margot Jean*, 'cellist, and *Fred Hufsmith*, tenor, during today's program.

The *Pittsburgh String Symphonic Ensemble*, under the baton of *Oscar Del Bianco*, will be heard in two concerts starting today at 3 p. m. over an NBC-WJZ network. This ensemble, comprising thirty pieces, is a civic cooperative organization which was incorporated last year. The second and concluding concert will be broadcast next Sunday at the same time.

Ernest Truex, famous stage star, will make a guest appearance in "Ward's Family Theater" broadcast over the WABC-Columbia network at 9 p. m. *James Melton*, tenor, and *Josef Pasternack's* orchestra will present the musical features.

Jimmy Cagney and *Pat O'Brien* will be guest stars of the "45 Minutes in Hollywood" broadcast over the CBS-WABC network at 10:30 p. m. They are to be co-featured in the new Twentieth Century picture, "Here Comes the Navy," and will take the occasion of the broadcast to greet the U. S. Fleet now steaming down the Atlantic Coast. The two fast talkers also will exchange a few remarks about current affairs.

The dramatized preview of the week will be devoted to Warner Brothers' new release, "Madame Du Barry," starring *Dolores Del Rio*. Impersonators will play her role as well as that of the supporting cast, which includes *Veree Teasdale*, *Reginald Owen* and *Osgood Perkins*.

Monday, July 9

Gene Arnold and the *Commodores* are now heard daily except Saturday and Sunday over an NBC-WEAF network at 12 noon, instead of 2:30 p. m. Arnold and the *Commodores* also will continue their Sunday programs over an NBC-WEAF network at 2 p. m., and their Friday evening broadcasts over an NBC-WJZ network at 8:30 p. m. *Norman Ross* and the *Commodores* likewise still will be heard over an NBC-WJZ net on Mondays at 8:30 p. m.

The *Sisters of the Skillet* are back on the airwaves. You can tune them in daily except Saturday and Sunday at 12:15 p. m. on NBC's WEAF network.

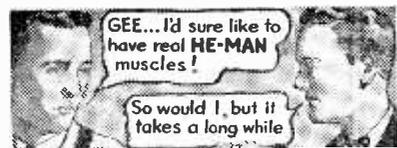
Oscar Wilde's "An Ideal Husband" will be the Radio Guild's dramatization today. This presentation will be heard at 3 p. m. over an NBC-WJZ network.

Columbia's WBBM studios will originate "Chicago's Variety Hour" for the CBS-WABC network from 3:15 to 3:45 p. m. Following the Chicago show, at 3:45 p. m., CBS will present "Poetic Strings"—a new time for this popular feature.

Al Kavelin's orchestra will be heard in the second of a new program series of Spanish melodies, to be heard regularly over the CBS-WABC network at 7:30 p. m.

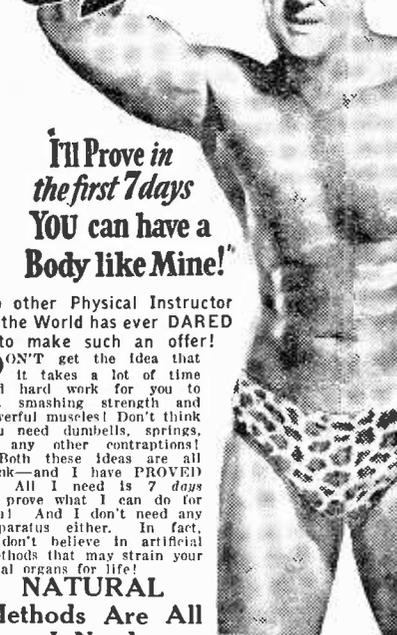
If you live in the eastern part of the U. S. and have had trouble getting *Amos 'n' Andy* at their regular seven o'clock spot, don't be alarmed. The famous team is now heard at 7:45 p. m. Their repeat broadcast for listeners in the West and the South Central states remains the same, 11 p. m.

Richard Himber, youthful dance maestro of the Ritz-Carlton Hotel, New York City, will inaugurate a series of programs sponsored by the *Studebaker Sales Corporation of America*. The program, starting at 8 p. m., will be heard over an NBC-WEAF coast-to-coast network. The tenor vocalizing of *Joey Nash* will be a special feature of these broadcasts.



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in Borden's

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High Spot Selections For Tuesday

(Time Given Is Eastern Daylight)

1:00 p.m.—All-Star baseball game, players of major leagues participating: CBS-WABC and NBC-WJZ networks.
4:00 p.m.—Detroit Symphony: CBS-WABC network.
7:30 p.m.—Brown and Llewelyn, comedians: NBC-WEAF network.
8:00 p.m.—"Lavender and Old Lace": Frank Munn; Muriel Wilson; Haenschen's orch.: CBS-WABC.
8:30 p.m.—"Accordiana": Vivienne Segal; Abe Lyman's orchestra: CBS-WABC network.
9:00 p.m.—George Givot, "Greek Ambassador of Good Will": CBS-WABC network.
9:00 p.m.—Ben Bernie's program: NBC-WEAF net.
9:30 p.m.—Richard Himber and his Studebaker Champions; Joey Nash, vocalist: CBS-WABC.
10:00 p.m.—Beauty Box Theater; Operetta; Gladys Swarthout, Mezzo-soprano; guest: NBC-WEAF
10:00 p.m.—Conflict by T. S. Stribling: CBS-WABC.
11:00 p.m.—The Party Issues from Washington: CBS-WABC network.

6:45 a.m.
WEAF—Tower Health Exercises
WOR—Gambling's Gym Classes
7:00 a.m.
WEVD—Cuckoo Clock, songs
WINS—Musical Clock; Weather
WMCA—Popular Organ Music
7:15 a.m.
WMCA—Summer Sports; Health Class
7:30 a.m.
WJZ—Yoichi Hiraoka, xylophonist
WABC—Organ Reveille
7:45 a.m.
WEAF—Pollock and Lawnhurst
WJZ—Jolly Bill and Jane
WINS—Mr. and Mrs. Reader
WMCA—Francis Baldwin, contralto

8:00 a.m.
WEAF—Richard Leibert, organist
WABC—On the Air Today; Salon Musicale
WJZ—Morning Devotions; Kathryn Palmer, soprano; Joyce Allmand, contralto; Richard Dennis, tenor; John Wainman, baritone; Lowell Patton organist and director
WEVD—New York's Leading Events
WINS—Musical Clock; Weather
WMCA—Barnacle Bill, uke songs
WOR—Melody Moments; Weather
WOV—Old Man Reveille

8:15 a.m.
WEAF—City's Consumers' Guide
WJZ—Don Hall Trio
WEVD—Morning Devotions
WMCA—Dick Newton, piano, songs
WOR—Al Woods, songs and patter
WOV—Melody Moments

8:30 a.m.
WEAF—Cherrio; inspirational talk and music; J. Harrison Isles, musical director
WABC—Consumer's Guide; Salon Musicale
WJZ—Lew White, organist
WEVD—Comedy and music
WMCA—Cities Consumers' Guide; Betty Gould, organist
WOR—Martha Manning, sales talk and music
WOV—Consumer's Guide; Bagdad on the Subway

8:45 a.m.
WABC—Caroline Gray, piano
WEVD—"Voice of Welfare," talk
WMCA—Lyric Strings
WOR—Scientific Swimming Lessons; Alfred Wilson
WOV—Morning Melodies

9:00 a.m.
WEAF—Hernan and Banta
WABC—Deane Moore, tenor
WJZ—The Breakfast Club; dance band; Jack Owens, tenor, and the Songfellows
WAAT—Breakfast Club
WINS—Welfare Reporter; Charles D. Isaacson
WMCA—Micheline Pooler, contralto
WOR—George Dudley, baritone; organ

9:15 a.m.
WABC—Luxembourg Gardens
WEAF—Landt Trio and White
WINS—Devotional Hour
WMCA—Morton Dawson, cowboy songs
WOR—"Your Child," talk

9:30 a.m.
WEAF—Mary Phillips, songs
WINS—German Hour
WMCA—John X. Loughran, talk
WOR—John Stein's Orchestra

9:45 a.m.
WABC—Round Towners Quartet
WEAF—Allen Prescott
WMCA—"Human Understanding"
WOV—Surprise Frolic

10:00 a.m.
WEAF—Breen and de Rose
WABC—Bill and Ginger, Baritone
WJZ—Edward MacHugh
WAAT—"Just John Smith"
WINS—News; Around the Town
WMCA—Christian Science
WOR—Morning Musicale
WOV—Westchester Sweethearts

10:15 a.m.
WEAF—Clara, Lu 'n' Em
WABC—Ted Talbot, Songs; Doris Havens, organist
WJZ—Castles of Romance; Alice Remsen, contralto; Ray Heatherton, baritone; Al and Lee Reiser, piano duo
WMCA—News; Lyric Strings
WOV—Gloomchasers, orchestra

10:30 a.m.
WEAF—Press Radio News; Morning Parade
WABC—Press Radio News; Madison Ensemble
WJZ—Today's Children
WMCA—Texas Rangers
WNEW—Press Radio News
WOR—Tom Davis, tenor; orchestra
WOV—Music Makers; Beatrice Wain

10:45 a.m.
WJZ—Press Radio News; Radio Kitchen
WOR—Newark String Trio
WOV—Music That Charms

11:00 a.m.
WABC—U. S. Navy Band
WJZ—The Honeyymooners; Grace and Eddie Albert, songs and patter
WINS—Market Basket
WMCA—Secrets of Your Handwriting
WOR—Tree Lady; Nature Talks
WOV—Julio Leboe's Orchestra

11:15 a.m.
WJZ—Alice Joy, songs; Platt and Nierman, pianists
WINS—Melody Moods
WMCA—Up and Down Fifth Avenue
WOR—Ensemble
WOV—Jack Marks, tenor

11:30 a.m.
WABC—Melody Parade
WJZ—The Melody Mixers; Walter Blaufuss' Orchestra; Mary Steele, contralto; The Merry Macs
WEAF—Three Shades of Blue
WINS—Gay Lee
WOR—"Do You Know?"
WOV—Neopolitan Echoes

11:45 a.m.
WEAF—Al Bernard
WAAT—Florence Fuller, contralto
WINS—Tuneful Tailors' Orchestra
WOR—Marguerite Fales, contralto

Afternoon

12 Noon
WEAF—Gene Arnold; Commodores
WABC—Voice of Experience
WJZ—Lisa Elman, pianist
WINS—Earl Harper, News
WMCA—Burns and Reid, songs
WOV—Martino Muskettars

12:15 p.m.
WEAF—Sisters of the Skillet
WABC—Connie Gates, songs
WJZ—Farm and Home Hour
WINS—Luncheon Dansante
WMCA—Nicholas Garagusi, violinist
WOV—La Gloria, sketch

12:30 p.m.
WABC—Jules Bauduc's Orchestra
WEAF—Merry Madcaps
WMCA—Stock Quotations
WOR—Bert Block's Orchestra
WOV—Italian Music; Drama

12:45 p.m.
WINS—Women's News
WMCA—Instrumental Trio

1:00 p.m.
WEAF—Market and Weather
WABC—All-Star Baseball Game
WJZ—All-Star Baseball Game
WAAT—Canadian Fur Trappers
WHN—Ray Kerwin, tenor
WINS—Songs of the Day
WMCA—Organ Melodies
WLW—Conrad and Tremont, pianists
WOV—Musical Journeys

1:15 p.m.
WEAF—Jan Brunesco's Ensemble
WHN—Accordiana
WINS—Gordon Clark, baritone
WMCA—Reflections, Sid Schwartz

1:30 p.m.
WEAF—Dance Orchestra
WHN—Al Kavelin's Orchestra
WMCA—Beauty Guild
WOR—Theater Club of the Air
WOV—Musicale

1:45 p.m.
WOR—Peter and Pokey, comedy songs

2:00 p.m.
WEAF—Dion Kennedy, organ
WHN—Ethel Kruvant
WINS—Rose Diamond, organ
WMCA—Natalia Page, songs
WNEW—Dorothy Warren
WOR—Dr. Payne, psychologist
WOV—Italian Novelties

2:15 p.m.
WHN—Album of Favorites
WMCA—Jack Filman, sports

WNEW—Shut-In Hour
WOR—Sally and Sue, comedy; harmony

2:30 p.m.
WEAF—The Three Scamps
WHN—Movie News
WMCA—Texas Rangers
WOR—Fashion, Food, Beauty, Child Training

2:45 p.m.
WEAF—Ma Perkins, sketch
WHN—Gertrude Becker, contralto
WINS—Mary Stewart, gossip
WOV—NRA Speaker; musicale

3:00 p.m.
WEAF—Blue Room Echoes
WEVD—Around the World
WHN—Robert Kramer, violin
WINS—Don Jose and his South Americans
WMCA—Evelyn Hayes, songs
WOR—Ariel Ensemble
WOV—Knickerbocker Little Symphony

3:15 p.m.
WHN—Hya Schaefer, songs
WMCA—Mme. Baranovsky, piano
WOR—Nell Vinick, beauty talk

3:30 p.m.
WEAF—Woman's Radio Review
WABC—Dancing by the Sea
WJZ—Music Magic
WEVD—Romeo and Company, drama
WHN—Theater of the Air
WINS—March Militaire
WMCA—Stock Quotations
WOR—Frank Ricciardi, baritone; orchestra

3:45 p.m.
WEVD—String Ensemble
WINS—Vilma Rafael, popular songs
WMCA—Gene Gravelle's Orchestra
WOV—"Orphans," Isador Haber

4:00 p.m.
WABC—Detroit Symphony Orchestra
WEAF—Your Lover, songs
WJZ—Betty and Bob, sketch
WEVD—Italian Program
WINS—London Crime Club; John Fleming, director
WMCA—Vocalists; Organ
WNEW—Looking at Art; Aaron Stein, speaker
WOR—Health Talk
WOV—Tea Time Revue

4:15 p.m.
WJZ—Singing Stranger; Wade Booth, Tenor; Dorothy Page
WEAF—"Summer Play Schools," talk
WINS—Dancing with You
WLW—Matinee Highlights
WOR—Milton Kaye, piano

4:30 p.m.
WEAF—Art Tatem, piano
WJZ—Chicago Symphony Orchestra
WEVD—Round the Town
WHN—Ray Murray
WINS—Female Quartet
WMCA—Bird Talks, Lorine Letcher Butler
WOV—"Jelly Roll" Morton

4:45 p.m.
WEAF—Lady Next Door
WEVD—Medical Information
WHN—June Reed, songs
WINS—True Stories from Life
WMCA—Carrie Lille's Club
WNEW—Leo Kahn's Orchestra
WOV—Dorothy Weyman, songs

5:00 p.m.
WEAF—Chick Webb's Orchestra
WABC—On the Air Tonight; Jerry Cooper, baritone
WEVD—Clemente Giglio, drama; music
WHN—Phil Fein, Jessie Lubart, songs
WINS—Speed Demons; Orchestra
WMCA—Al Shayne, baritone; Jerry Baker, tenor
WNEW—Pickard Family, hillbilly songs
WOR—Carroll Club Reporter; Program Resume
WOV—Italian News

5:15 p.m.
WABC—Skippy, sketch
WAAT—Jackie Farrell's Sport Spot
WHN—Muni Argenta, tenor
WINS—Sally Ann's Story Hour

WOR—Fairy Tales for Children
WOV—Salon Ensemble

5:30 p.m.
WEAF—The Tattered Man; dramatic sketch
WABC—Jack Armstrong, All American Boy
WEVD—Italian Radio Club of America
WJZ—Singing Lady; nursery jingles, songs and stories
WHN—Natch, blues
WINS—Wes Wilcox, songs
WMCA—Bob Miller, Song Writer
WOV—Sketch; orchestra

5:45 p.m.
WEAF—Nursery Rhymes
WABC—Buddy Welcome's Orchestra
WJZ—Little Orphan Annie
WHN—Martin Thomas, baritone
WINS—Carrie Lille's Club
WMCA—Sid Loberfeld, Baseball
WOR—Tex Fletcher, songs

Night

6:00 p.m.
WEAF—Harry Meyers' Orchestra
WABC—Charles Carlile, tenor
WJZ—Dorothy Page, vocalist
WHN—Evening in Italy
WINS—Clem McCarthy's Sports
WLW—Classical Rhythm
WLWL—Classical Rhythm
WMCA—Ted Black's Orchestra
WOR—Uncle Don, children's program

6:15 p.m.
WJZ—Ramon Ramos' Orchestra
WABC—Bobby Benson and Sunny Jim
WINS—Voice of Melodies

6:30 p.m.
WEAF—Mid-Week Hymn Sing; Kathryn Palmer, soprano; Joyce Allmand, contralto; Sidney Smith, tenor; Arthur Billings Hunt, baritone and director; Lowell Patton, organist
WABC—Sam Robbins' Orchestra
WJZ—Ivory Stamp Club
WHN—Ivan Frank's Orchestra
WINS—Ann Yardley, soprano; George Sheldon, baritone
WLWL—"Mother," sketch
WMCA—Vi Bradley, piano, songs
WOR—Eli Dantzig's Orchestra

6:45 p.m.
WEAF—Mary Small, songs
WABC—Joe Williams
WJZ—Lowell Thomas, News
WLW—Lowell Thomas, News
WLWL—Organ and violin
WMCA—Five Star Final, drama
WNEW—Bill Farren, songs
WOR—Phil Cook, comedian; Handwriting Analysis

7:00 p.m.
WEAF—Baseball Resume
WABC—"Fats" Waller's Rhythm Club
WJZ—Grace Hayes, songs
WHN—Singing Cobbler
WINS—Vincent Bragale's Orchestra
WMCA—Goselin Sisters
WOR—Ford Frick, sports

7:15 p.m.
WEAF—Gene and Glenn, comedy
WABC—House by the Road
WJZ—Tin Type Tenor; orchestra
WHN—Don Marton's Orchestra
WINS—Pete, the singing master
WLWL—The Beauty of Garbo
WMCA—Fishermen's Newsguide
WOR—Stars of Hollywood

7:30 p.m.
WEAF—Brad Browne and Al Llewelyn
WABC—Vera Van, songs
WJZ—You and Your Government
WHN—Advice on Pets
WINS—Globe Trotter
WMCA—Archie Bleyer's Orchestra
WNEW—Irish Program, orchestra
WOR—Harry Hershfield, "One Man's Opinion"

7:45 p.m.
WEAF—The Goldbergs, sketch
WABC—Boake Carter, News
WJZ—Amos 'n' Andy
WINS—Golden Notes

WMCA—Friedman's Orchestra
WNEW—Music Hall
WOR—The O'Neills, comedy

8:00 p.m.
WEAF—Leo Reisman's Orchestra; Phil Ducey, baritone
WABC—"Lavender and Old Lace," with Frank Munn, tenor; Muriel Wilson, soprano, and Gus Haenschen's Orchestra
WJZ—Crime Clues; "The Night is Dangerous," an original Spencer Dean mystery drama with Edward Reese and John MacBryde
WEVD—Plans for New City Charter
WHN—Amateur Hour
WINS—Paul Martel's Orchestra
WMCA—Three Little Funsters
WNEW—Meyer Davis' Orchestra
WOR—Stageshow Revue

8:15 p.m.
WEVD—Paris in New York; music talk
WMCA—Wynn, The Thinking Club

8:30 p.m.
WJZ—Goldman Band Concert
WABC—"Accordiana"; Abe Lyman's Orchestra; Vivienne Segal; Oliver Smith
WEAF—Wayne King's Orchestra
WINS—Madison Argentinians
WMCA—U. S. Navy Band

8:45 p.m.
WEVD—Charlotte Tonhazy, violinist

9:00 p.m.
WEAF—Ben Bernie's Orchestra
WABC—George Givot; "Greek Ambassador of Good Will"
WJZ—Musical Memories; Edgar A. Guest, poet; Alice Mock, soprano; Charles Sears, tenor; vocal trio; Josef Koestner's Orchestra
WHN—News; Hungarian Ensemble
WOR—Red and Black Revue

9:30 p.m.
WABC—STUDEBAKER CHAMPIONS; Richard Himber's Orchestra; Joey Nash, tenor
WJZ—Symphony Orchestra
WHN—Boxing Bout
WINS—Bishop Lawson's Congregation
WMCA—Eli Dantzig's Orchestra
WOR—Michael Bartlett and Trio

9:45 p.m.
WMCA—Arthur Lewis and Organ
WNEW—Bill Farren, sports
WOR—Eddy Brown, violinist; orchestra

10:00 p.m.
WEAF—Beauty Box Theater
WABC—"Conflict," by T. S. Stribling
WEVD—Hippodrome Grand Opera
WINS—River of Dreams; Rose Diamond, organist
WMCA—Variety Program
WNEW—Dance Parade

10:15 p.m.
WABC—The Troopers; Band, direction Freddie Rich
WMCA—News; Starlight
WOR—Harlan Read, current events

10:30 P.M.
WJZ—Tim Ryan's Rendezvous
WABC—Melodic Strings
WMCA—Ham Dalton, News

10:45 p.m.
WMCA—Dance Music

11:00 p.m.
WJZ—Jack Berger's Orchestra
WABC—The Party Issues
WEAF—Q. S. T., sketch
WHN—Anthony Trini's Orchestra
WOR—Roger van Duzer's Orchestra

11:15 p.m.
WJZ—The Voice of Romance
WEAF—Emil Coleman's Orchestra
WABC—Press Radio News; Isham Jones' Orchestra

11:30 p.m.
WHN—Monte Rosa's Orchestra
WJZ—Press Radio News; Rudy Vallee's Orchestra
WOR—Frank Stewart's Orchestra

11:45 p.m.
WABC—Joe Reichman's Orchestra

12 Midnight
WABC—Harry Sosnik's Orchestra
WEAF—Press Radio News; Enric Madriguera's Orchestra
WHN—Doorway to Dreams
WJZ—Buddy Rogers' Orchestra
WOR—Charles Barnet's Orchestra

12:30 a.m.
WABC—Frank Dailey's Orchestra
WEAF—Jack Denny's Orchestra
WHN—Roseland Orchestra
WJZ—Pete Smythe's Orchestra

12:45 a.m.
WABC—Charles Barnet's Orchestra

Peeping into the Local Studios

By Dick Bard

Radio simmers during the summer months and studio executives would have you believe that many important doings are in the offing for the fall and winter. As a matter of fact, most of them are giving more thought to vacations than anything else. One does hear interesting bits of gossip, nevertheless.

The most interesting news this week concerns the intentions of Premier Benito Mussolini of Italy to send an 80-piece black-shirt band to this country in the fall. The band will be Il Duce's goodwill representative on a tour of this non-Fascist nation.

Several Yankee sponsors are already interested in broadcasting the music of the band on a national network on a commercial basis, and negotiations are under way at present with Harold Frazee, agency representative, handling Italy's interest in the matter.

The band will come to America on an Italian battle wagon, accompanied by the Italian Secretary of Commerce. And the band is good. It won so many of the international band competitions that other nations finally refused to compete with the black-shirts.

Did I say gossip? I meant facts. Here's another: Fred Coll went to Washington last week and installed microphones in the White House to take the President's latest speech. It wasn't necessary for the American Broadcasting System and WMCA to go to the expense because, by official ruling, the larger networks are required to extend the courtesy of their facilities to give the President's speeches to smaller broadcasting units willing to pay the line charges.

WMCA, however, sent Coll to Washington because they thought the time propitious to begin broadcasting these very important executive messages over ABS facilities and without the help of their radio colleagues.

More fact. Maxine Marlow, who is being "built-up" as a CBS "find" of recent months, sang over WMCA for six months as Maxine Lash—her real name. Miss Marlow is a featured vocalist with Phil Spitalny's orchestra on the CBS network.

WINS wants to go on the air with a barn-dance program soon. There is one handicap, however. WINS can't seem to find a fiddlers' band. Program directors have auditioned three but they didn't seem to fit into a barn-dance program or they weren't too good anyway, or they weren't all that could be desired for a barn-dance show. Anyway, as should now be clear to all, WINS is still looking for a fiddlers' band.

WMCA has just signed a new commercial program, Sundays, 6:30 to 6:45, sponsored by the National Save a Life League. The league announces willingness to come to the rescue, free of charge, of persons who are despondent and contemplating suicide. That is, if you have a friend who is tired of it all, call the league and the League will attempt to divert his mind from his troubles and desperation. I hope the League has protected itself against practical jokers to whom the possibilities are too obvious.

Now, on the other hand, a local funeral home is about to launch a new commercial. So here we have one radio show to get you in the end and another trying to postpone that end!

NEW FACES AT WOR: This is a little involved, Marianna Guida, secretary to Louis Reid, program director of WOR, has decided that no woman can serve two masters (your opinions and mine on the subject of mastery are worthless) and so she has resigned her job. You see, she



HARRIET AYES
She will desert broadcasting over the summer months to take advantage of the beneficial air of the country for the next 60 days

was married last April to Adolph Oppinger, who was promoted recently to the position of assistant program director. Dorothy Sullivan of the program department takes her place. Helen Levine takes Miss Sullivan's place.

Rod Arkell who has been news commenting and special broadcast announcing over WOR and CBS, is a new addition to the WOR publicity department. He came in because of the serious illness of Jim Mahr, publicity director. Jim, incidentally, is on the mend and we are all thankful.

Vincent Connolly, Princeton '32 and son of the president of the Bank of Manhattan on the ground floor of the WOR building, is a new announcer at the station. Herman Gustav Berger, formerly cashier of a Jersey bank, is now on the WOR engineering staff. As a radio amateur, he was the first to pick up a broadcast from the Graf Zeppelin.

Note for insomnia victims, milkmen and other stay-outs: WNEW announces blandly that it will become the first round-the-clock station in September. The remote department is adding to its outside broadcasts regularly, and this

week will do 200 broadcasts via remote control. Most of them are from night spots that keep open until curfew.

Kay Reed, chief organist of WNEW and the niece of Mayor Frederick Mansfield of Boston, has a past to live down: She once conducted a woman's dance orchestra which she called "Kay and her O'Kays."

HARRIET AYES, whose songs have entertained many listeners on RADIO GUIDE programs over WEVD, Wednesdays, 4:45 to 5 p. m., signs off soon for the remainder of the summer to go to the country on vacation.

Mayor LaGuardia will broadcast to his people July 9 when he goes on the air with an address July 9, entitled "My First Six Months." WNEW, WOR and WNYC will take the talk.

WNYC and WOV are cooperating in broadcasting symphonic music during the summer, as follows: *Stuyvesant String Quartet*, Mondays, 3:15 to 4:15; *Knickerbocker Little Symphony*, Tuesdays, 3 to 3:45; *New York Civic Orchestra*, Wednesdays, 2:45 to 3:30, and Saturdays, 3 to 4:30.

THE TIMES SQUARE Mission, whose motto is "We shall not surrender Broadway to the Devil," is conducting Sunday morning services each week over WOV at 9 a. m. The featured speaker is Mrs. Martin W. Littleton, whose estate on Long Island is a mecca for the pious of the metropolitan area.

OVERTIME SHOTS: *Alfred Cesare*, 21, baritone, is going places according to his WOV mentors. . . *Mary Barclay* and *Rolfe Gerard* will be guests on WINS Planter's program with Sorey's orchestra, July 18. . . *Julia Doddridge*, WMCA receptionist, is being coached for the mike. . . *Fran Frey* and his *Friday Frolics* will be on WOR air Friday, July 6, with *Helene Daniels* and *Pauline Alpert*, with a band conducted by Fran. . . *Eleanor Phelps*, last summer and fall on WMCA's "Five Star Final," is being hailed on the coast as a real talkie find and is being featured in the new "Count of Monte Cristo" . . . *Gene Stafford*, WMCA production chief, is auditioning new talent Mondays, 12:45 to 1 p. m. . . The Jewish Little Symphony, directed by *Aaron Rosen*, switches its WINS programs to Mondays during the summer

Excuse me now, I gotta go. I gotta listen to the fights from Ridgewood Grove over
W H N

Reviewing Radio

(Continued from Page 4)

he didn't have much luck. Then he began picking up the ordinary "foreigners." But a red-letter night eventuated. Early one morning Guy arrived home and Mrs. Lombardo greeted him enthusiastically.

"Russia," she said. "I got Russia. And they're playing dance music."

Guy sat down and listened, and it was Russia indeed. But what he heard was a recording of the Guy Lombardo band playing "Sweethearts on Parade"—a composition by Carmen Lombardo. Guv's singing brother

THERE IS A STORY they tell about *Grete Stueckgold*, the cigaret canary. She went shopping on Madison Avenue one afternoon for an oil painting to hang over the mantle of her living room. At last she found what she was looking for.

"How much?" she inquired of the bespectacled salesman.

"Nine hundred dollars," he said. "Ooooh!" exclaimed the singer. "That's a lot of money."

"I'm letting it go for a song," smiled the little fellow.

"A song" quipped Grete, "sometimes is

a lot of money, too."

"Exactly," chuckled the salesman, "for instance, in this case. You're getting the painting for the price of one of your songs, Miss Stueckgold."

And Grete's incognito faded.

AND FINALLY there's the exploit of *Mark Warnow*, bandleader, who revisited his childhood environs in Brooklyn the other day, and met up with a man whom he recognized as a former playmate named Irving. But for the life of him he could not remember Irving's family name. As they chatted, Mark recalled that there was a brother David. He struggled further to remember the last name, but it evaded him. At length, to be polite, he asked Irving:

"How's Dave?"

"Dave's fine," said Irving. "Got a good job."

"Great," said Mark, still wondering what the name was. "What's he doing?"

"Oh, Dave?" Irving shrugged. "He's the president of the Radio Corporation of America."

Then Warnow recalled the name. It was, and is, *Sarnoff!*

RICHARD HIMBER AND HIS
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TUESDAY NIGHT
9:30 P.M. EASTERN DAYLIGHT TIME
WABC
and the Columbia Network



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High Spot Selections For Wednesday

(Time Given Is Eastern Daylight)

- 1:30 p.m.—Farm and Home Hour; annual session Am. Inst. of Cooperation at Wis. College of Agriculture: NBC-WJZ network.
6:00 p.m.—Near East Foundation program: CBS-WABC network.
7:15 p.m.—Morton Downey: CBS-WABC network.
8:00 p.m.—Maxine; Phil Spitalny: CBS-WABC net.
8:00 p.m.—Jack Pearl, the baron; Cliff Hall; Van Steeden's orchestra: NBC-WEAF network.
8:30 p.m.—Broadway Vanities: CBS-WABC network.
9:00 p.m.—Fred Allen's Revue; Lennie Hayton's orchestra: NBC-WEAF network.
9:00 p.m.—Nino Martini: CBS-WABC network.
9:30 p.m.—Roy Helton, "Looking at Life": CBS-WABC network.
10:00 p.m.—Mark Warnow's orchestra: CBS-WABC.
10:00 p.m.—Plough's Musical Cruiser; Guy Lombardo's orchestra: NBC-WEAF network.
10:30 p.m.—Harry Richman: NBC-WJZ network.
10:30 p.m.—California Melodies: CBS-WABC network.

- 6:45 a.m.
WEAF—Tower Health Exercises
WOR—Gambling's Gymn Classes
7:00 a.m.
WEVD—Cuckoo Clock; music
WINS—Musical Clock; Weather
WMCA—Popular Organ Music
7:15 a.m.
WMCA—Summer Sports; Health Class
7:30 a.m.
WJZ—Yoichi Hiroaka, xylophonist
WABC—Organ Reveille; popular music by Fred Feibel
7:45 a.m.
WEAF—Pollock and Lawnhurst; piano duo
WJZ—Jolly Bill and Jane
WINS—Mr. and Mrs. Reader
WMCA—Frances Baldwin, contralto
8:00 a.m.
WEAF—Richard Leibert, organist
WABC—On the Air Today; Salon Musicale
WEVD—Leading Events; Dr. Jacob List
WJZ—Morning Devotions; Quartet
WINS—Musical Clock
WMCA—Barnacle Bill, uke songs
WOR—Melody Moments; Weather
WOV—Old Man Reveille
8:15 a.m.
WJZ—Don Hall Trio
WEVD—Morning Devotions
WMCA—Dick Newton, piano, songs
WOR—Al Woods, songs
WOV—Melody Moments
8:30 a.m.
WABC—Sunny Melodies
WEAF—Cheerio; talk; music
WJZ—Lew White at the Dual Organ
WEVD—Comedy and music
WMCA—Cities Consumers' Guide; Betty Gould, organist
WOR—Martha Manning, sales talk and music
WOV—Consumer's Guide; Bagdad on the Subway
8:45 a.m.
WMCA—A. Cloyd Gill
WOR—Rhythm Encores
WOV—Morning Melodies
9:00 a.m.
WEAF—Herman and Banta, xylophone, piano
WABC—Deane Moore, tenor
WJZ—Breakfast Club
WINS—Musical Program
WMCA—Micheline Pooler, contralto
WOR—George Dudley, baritone
9:15 a.m.
WABC—Madison Ensemble
WEAF—Landt Trio and White
WINS—YMCA Devotional Hour
WMCA—Vaughn De Leith, songs
WOR—Dr. Shirley Wynne, talk
9:30 a.m.
WABC—Metropolitan Parade
WEAF—Morning Glories Orchestra
WINS—"The Singing Organist"
WMCA—John X. Loughran
WOR—John Stein's Orchestra
9:45 a.m.
WEAF—Southernaires, male quartet
WAAT—Pictures of Life
WMCA—Lyric Strings
WOR—Shopping with Jean Abbey
WOV—Suprise Frolic
10:00 a.m.
WEAF—Breen and de Rose, pianists
WABC—In the Luxembourg Gardens
WJZ—Harvest of Song
WINS—News, Around the Town
WMCA—Sincerely Your, Economy Cook
WOR—Morning Musicale
WOV—Malcolm Eaton, tenor
10:15 a.m.
WEAF—Clara, Lu 'n' Em, gossip
WABC—Bill and Ginger, songs
WJZ—Florinda Trio
WMCA—News; piano and xylophone duo
WOR—Marjorie Harris, songs; piano duo
WOV—Gloomchasers, orchestra
10:30 a.m.
WABC—Press Radio News; Gypsy Music Makers
WJZ—Today's Children, sketch
WEAF—Press Radio News; Three Scamps
WAAT—Brunswick Orchestra
WMCA—Texas Rangers
WOR—Your Family Pets
WOV—Music Makers; Beatrice Wain
10:45 a.m.
WEAF—Betty Crocker, talk
WJZ—Press Radio News; Radio Kitchen
WOR—Newark String Trio
WOV—Music that Charms
11:00 a.m.
WEAF—Juan Reyes, pianist
WABC—Cooking Closeups
WJZ—Allen Prescott, the Wife Saver
WINS—Herman Mahr, pianist

- WMCA—Leonard & Jimmy, sketch
WOR—Handicraft Club for Shut-Ins
WOV—Julio Leboe's Orchestra
11:15 a.m.
WEAF—Alice Reinsen, contralto
WABC—Rhythm Kings
WJZ—The Merry Macs; Cheri McKay, contralto; male trio; orchestra
WINS—Charlie Slattery's Song Album
WMCA—Up and Down Fifth Avenue
WOR—Lina Di Fiore, pianist
WOV—Rudy Conrad, songs
11:30 a.m.
WJZ—U. S. Army Band
WEAF—Betty Moore, decorating
WINS—Gay Lee
WOV—Neopolitan Echoes
11:45 a.m.
WABC—Jane Ellison's Magic Recipes
WEAF—Fields and Hall, songs and comedy
WINS—The Tuneful Tailors
WOR—"Strikingly Strange," Rod Arckell, highlights on the news

Afternoon

- 12:00 Noon
WJZ—Al and Lee Reiser
WABC—The Voice of Experience
WEAF—Gene Arnold; Commodores
WINS—News
WMCA—Henry I. Marshall, song hit man
WNEW—Loretta Clonen
WOR—Lazy Daisy
WOV—Martino Musketeers
12:15 p.m.
WEAF—Sisters of the Skillet
WABC—Betty Barthel, songs
WJZ—Concert Favorites
WINS—Luncheon Dansant
WMCA—Nicholas Garagusi, violinist
WOR—Bright Ideas in Home Making, Ida Bailey Allen
WOV—La Gloria, sketch
12:30 p.m.
WEAF—Merry Madcaps
WABC—Concert Miniatures
WJZ—Vic and Sade, comedy
WINS—Songs Silhouettes, Harriet Ayes
WMCA—Stock Quotations
WOR—Bert Block's Orchestra
WOV—Italian Music
12:45 p.m.
WJZ—Words and Music; Soloists
WINS—Hawaiian Serenaders
WMCA—Wolman, instrumental trio
1:00 p.m.
WABC—Keenan and Phillips, piano duo
WEAF—Market and Weather
WHN—Katharine Skidmore, operetta
WINS—Songs of the Day
WMCA—Popular Organ Music
WOR—Revue; John Stein's Orchestra
WOV—Musical Journeys
1:15 p.m.
WJZ—The Honorable Archie, sketch
WABC—Artist Recital, Crane Calder, bass
WEAF—On Wings of Song
WHN—Myron Sands, baritone
WINS—Frosini, accordionist
WMCA—Sid Schwartz, news
1:30 p.m.
WEAF—Dick Fiddler's Orchestra
WABC—Velazco's Orchestra
WJZ—National Farm and Home Hour
WHN—Al Kavelin's Orchestra
WMCA—V. E. Meadows, beauty talk
WOR—Theater Club of the Air
WOV—Musicale
1:45 p.m.
WOR—Peter and Pokey, comedy; songs
2:00 p.m.
WEAF—Two Seats in the Balcony
WABC—Melody Parade
WHN—Ben Loewy, tenor
WINS—Rose Diamond, organist
WMCA—Jack Orlando's Orchestra
WOR—Dr. Arthur Frank Payne
WOV—Italian Novelities
2:15 p.m.
WABC—Romance of Helen Trent
WMCA—Sports, Jack Filman
WOR—John Stein's Orchestra

- 2:30 p.m.
WJZ—Sizzlers, male trio
WABC—Ann Leaf, organist
WHN—Movie News
WMCA—Texas Rangers
WNEW—Uncle Nick's Corner
WOR—Martha Deane, fashions, food, beauty, child training
2:45 p.m.
WEAF—Ma Perkins, sketch
WJZ—Cucette Carlay; songs
WINS—Mary Stewart, talk
WNEW—New York Civic Orchestra
WOV—New York Civic Orchestra
3:00 p.m.
WJZ—Joe White, tenor; instrumental
WABC—La Forge Berumen, musicale
WEAF—Marion McAfee, soprano
WAAT—Jest-Fer-Fun
WEVD—Variety Program
WINS—Melody Promenade
WMCA—Elsa Clement, soprano
WOR—Ariel Ensemble
3:15 p.m.
WEAF—The Wise Man, drama
WJZ—Royal Hawaiians
WHN—Dominador Cruz, tenor
WMCA—Mme. Baranovsky, piano
3:30 p.m.
WEAF—Woman's Radio Review
WABC—Ernest N. Smith, talk
WEVD—String Ensemble
WHN—Roseland Orchestra
WINS—Women's Round Table, talk
WMCA—Stock Quotations
WOR—Newark Museum, talk
WOV—Dick Williams, ballads
3:45 p.m.
WABC—Columbia Salon Orchestra
WJZ—Visit in Foreign Villages at Century of Progress
WEVD—Harvey Efimov, baritone
WINS—Vilma Rafael, songs
WMCA—Bridget talk
WOR—Frank Ricciardi, baritone
WOV—Realty Council
4:00 p.m.
WJZ—Betty and Bob, sketch
WABC—Manhattan Moods
WEAF—Pop Concert
WINS—Charlie Tunner's Orchestra
WMCA—Soloist
WNEW—Poetry Lady
WOR—Dr. Strandhagen, health talk
WOV—Tea Time Review
4:15 p.m.
WJZ—Little Jackie Heller, songs
WEVD—Masha Fried, songs
WOR—The Virginians, quartet
4:30 p.m.
WEAF—Art Tatem, pianist
WABC—Science Service, talk
WJZ—Chicago Symphony Orchestra
WEVD—Round Town News
WHN—Bob Barker, tenor
WINS—Meet the Staff
WMCA—Stapleton and Boroff, piano duo
WOR—Josef Zatur's Orchestra
WOV—Jack Coyle, baritone
4:45 p.m.
WABC—The Instrumentalists
WEAF—Lady Next Door, Children's Program
WEVD—RADIO GUIDE Presents Harriet Ayes, songs
WHN—Lillian Martin, contralto
WINS—Diana Marlow, songs
WMCA—Carrie Lillie's Club
WNEW—Y. M. C. A.
WOR—Frances Ingram, beauty talk
WOV—Lillian Hilsom, soprano
5:00 p.m.
WABC—On the Air Tonight; Jack Brooks, tenor; Orchestra
WEAF—Ted Black's Orchestra
WAAT—Wandering Minstrel
WEVD—Clementi Gigli, drama
WHN—Martin Lowen
WINS—Speed Demons
WMCA—Al Shayne; Jerry Baker
WOR—Program Resume (5:10)
WOV—Italian News Flashes

- 5:15 p.m.
WABC—Sippy, sketch
WHN—Virginians, Male Quartet
WINS—Schultz's Music Store
WOR—Amateur Astronomers Assn.
WOV—Salon Assemble
5:30 p.m.
WABC—Jack Armstrong, sketch
WJZ—The Singing Lady
WEVD—White Sisters and Block
WHN—Twilight in Naples
WINS—Munz Sisters, Harmony
WMCA—Jack Orlando's Orchestra
WOR—Robert Reud, Town Talk
WOV—Sketch and Orchestra
5:45 p.m.
WEAF—Armchair Quartet
WABC—Gordon, Dave and Bunny
WJZ—Little Orphan Annie
WAAT—Sam Taub; sports
WEVD—Elizabeth Andres, contralto
WINS—Carrie Lillie, children's program
WMCA—Syd Loberfeld, baseball
WNEW—Big Brother Bob Emery
WOR—Arturo de Filippi, tenor; Edith Friedman, pianist

Night

- 6:00 p.m.
WEAF—Horatio Zito's Orchestra
WABC—Near East Foundation
WJZ—Education in the News
WHN—Three of Us
WINS—Clem McCarthy's Sports Review
WLWL—Henri Marcoux, baritone
WMCA—Ted Black's Orchestra
WOR—Uncle Don
6:15 p.m.
WJZ—Salty Sam, Children Program
WABC—Bobby Benson and Sunny Jim
WHN—Kates and Bertuck, pianists
WINS—The Voice of Melodies
WLWL—Marie Romanie, soprano; Alma Stoll, contralto
WNEW—Lawrence Gould, talk
6:30 p.m.
WEAF—Yasha Davidoff, basso
WABC—Jerry Cooper, baritone
WJZ—The Three X Sisters, harmony
WHN—Louise Mesline & Carl Pagano
WINS—Margaret Wilson, soprano; Lombardi Brothers
WMCA—Screen Review, Sam Taylor
WOR—Frank Stewart's Orchestra
6:45 p.m.
WABC—Joe Williams, sports column
WEAF—Martha Mears, contralto
WJZ—Lowell Thomas, news
WLWL—Talk on Catholic Camps
WMCA—Five Star Final
WOR—Al and Lee Reiser, two pianos
7:00 p.m.
WEAF—Baseball Resume
WABC—Music Box; Enzo Aita, tenor; Candelori's Orchestra
WJZ—Graec Hayes, vocalist
WHN—Singing Cobbler
WINS—Jim Robertson, Mountaineer
WLWL—Francis Flanagan, violinist
WMCA—Munz Sisters, vocal duo
WOR—Ford Frick, sports
7:15 p.m.
WEAF—Gene and Glenn, comedy
WABC—Morton Downey
WJZ—"Choosing A Career in Law"
WHN—Zimneran's Hungarian Ensemble
WINS—Kerry Shannon, tenor; Organist
WLW—Joe Emmerson's Orchestra
WLWL—Thin Skin Complexion
WMCA—Charles Martin Interviews
WOR—Frank Stewart's Orchestra
7:30 p.m.
WEAF—Lilian Bucknam, soprano
WABC—The Serenaders
WJZ—Irene Rich in Hollywood, sketch
WHN—Don Marton's Internationales
WINS—Globe Trotter
WLWL—Diocesan Priests' Program
WMCA—Archie Bleyer's Orchestra
WNEW—John Kelvin, tenor; Orchestra
WOR—The O'Neills, comedy

- 7:45 p.m.
WEAF—Goldbergs, sketch
WABC—Boake Carter, News
WJZ—Amos 'n' Andy
WINS—Golden Notes, orchestra
WMCA—Bob Fallon's Orchestra
WOR—Joseph Mendelson, baritone; Orchestra
8:00 p.m.
WEAF—Jack Pearl, the Baron; Peter Van Steeden's Orchestra
WABC—Maxine and Phil Spitalny's Ensemble
WJZ—Crime Clues, Mystery Drama
WEVD—Symposium
WHN—San Piago Martinez Cariocans
WINS—Vincent Sorey's Orchestra
WMCA—Three Little Funsters
WNEW—Meyer Davis' Orchestra
8:15 p.m.
WABC—Evan Evans; Do Re Mi Trio
WEVD—Ethel Driggs, soprano
WMCA—Meyer Davis' Orchestra
WNEW—Whitney Bolton, critic
8:30 p.m.
WEAF—Wayne King's Orchestra
WABC—"Everett Marshall's Broadway Vanities; Elizabeth Lennox, contralto; orchestra; guest stars
WJZ—Igor Gorin, baritone
WEVD—Mario Ovidio, baritone
WHN—Serenaders
WINS—"Hollywood Is on the Air"
WMCA—U. S. Marine Band
WNEW—Brahms Vocal Trio
WOR—"The Lone Ranger," sketch
8:45 p.m.
WJZ—Babe Ruth, Baseball
WEVD—Dr. Sandor Lorand, psychology talk
WINS—Radio Guide Presents Dick Bard, "The Girl on the Cover"
WMCA—Wynn, The Thinking Club
9:00 p.m.
WJZ—The Goldman Band Concert
WABC—Nino Martini; Orchestra
WEAF—The Hour of Smiles; Fred Allen; Lennie Hayton's Orchestra
WHN—News
WINS—Vincent Bragale's Orchestra
WOR—"Footlight Echoes"; soloists
9:15 p.m.
WHN—Francis Moore, pianist
9:30 p.m.
WJZ—Love Story, drama
WABC—Roy Helton, "Looking at Life"
WHN—Roseland Orchestra
WINS—Charlie Turner's Orchestra
WMCA—Naurberg Concert
WOR—Cal Tinney's Shindig
9:45 p.m.
WABC—Emerly Deutsch, violinist
WOR—That's Life, dramatized news headlines
10:00 p.m.
WEAF—Guy Lombardo's Orchestra
WABC—Mark Warnow's Orchestra
WHN—Elder Rosa Horn's Mission
WINS—"Pipe Dreams"; Rose Diamond, organist
WNEW—Dance Parade
10:15 p.m.
WOR—Harlan Eugene Read
10:30 p.m.
WJZ—Harry Richman; Denny's Orch.
WABC—California Melodies
WEAF—The Other Americas
WHN—Armando's Orchestra
WMCA—Ham Dalton, News
WOR—Willard Robison's Orchestra
10:45 p.m.
WMCA—Dance Music
11:00 p.m.
WJZ—Picken Sisters, vocal trio
WABC—Nick Lucas, tenor
WEAF—Harry Meyers' Orchestra
WHN—Anthony Trini's Orchestra
WOR—Roger Wolfe Kahn's Orchestra
11:15 p.m.
WABC—Press-Radio News; Little Jack Little's Orchestra
WJZ—Robert Joyce, tenor; orchestra
11:30 p.m.
WJZ—Hessberger's Peasant Band
WOR—Arthur Warren's Orchestra
WEAF—National Radio Forum
WHN—Monte Rosa's Orchestra
WOR—Fred Berren's Orchestra
11:45 p.m.
WABC—Frank Dailey's Orchestra
WJZ—Press-Radio News
12 Midnight
WABC—Red Nichols' Orchestra
WEAF—Eddie Duchin's Orchestra
WHN—Doorway to Dreams
WJZ—Phil Harris' Orchestra
WOR—Anthony Trini's Orchestra
12:30 a.m.
WABC—Al Kavelin's Orchestra
WEAF—Clyde Lucas' Orchestra
WHN—Roseland Orchestra
WJZ—Jack Berger's Orchestra
1:00 a.m.
WABC—Gene Kardos' Orchestra

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Ask Mr. Fairfax

D. M. M., Greenville, N. C.—Anthony Frome is his real name. He is married, and sings over the NBC network.

J. N. M., Pensacola, Fla.: We have no information as to Perry Dring's whereabouts.

Miss H. S., New York, N. Y.—Bart King was born February 23, 1910, is five feet eleven inches tall, weighs 150 pounds, has light brown hair, blue eyes, and is not married. He can be heard daily on WOV at 11 a. m. EDT, and as Jack Barry on WNEW, Mondays and Fridays at 12:30 p. m., and Saturdays at 8:30 p. m.

Miss H. C., Boyertown, Pa.—Dick Teela was 24 years old last January 6. He is five feet ten inches tall, weighs 190 pounds, has black hair and brown eyes, and is married to Gwyneth Neil, a singer.

A. M., Philadelphia, Pa.—Loretta Lee is single. George Hall is not broadcasting at present.

L. W., Long Island, N. Y.—For tickets to the Show Boat program, address NBC, 30 Rockefeller Plaza, New York City.

A. F., New Orleans, La.—You can address Marion Claire at the Municipal Opera, St. Louis, Missouri.

J. E.—Anson Weeks at present is on the road. Toward the end of July he will start his engagement at the Trianon Ballroom, over a WGN wire.

Miss H. K., New York, N. Y.—Jerry Baker was born November 4, 1905. He is married, but will not divulge to whom. Is five feet, eight inches tall and weighs 160 pounds. He has brown hair and brown eyes and is heard regularly weekdays at 5 and 9 p. m. On Sundays he is heard at 3, 6 and 9 p. m. over station WMCA. Al Shayne was born August 6, 1899. He is not married. He is five feet eleven inches tall and weighs 160 pounds, has dark brown hair and brown eyes. He is heard the same time that Jerry Baker is heard.

Mr. G. R., Decatur, Ill.—The theme song of the "One Man's Family" sketch is the Destiny Waltz, by Sidney Baynes. The organist on that program is Paul Carson.

Mrs. J. C., Altoona, Pa.—As far as we are able to find out, Richard Bonelli is using his right name. He was born in Port Byron, N. Y.

I. H. R., Minneapolis, Minn.—Russ Columbo, Bing Crosby and Morton Downey never sang as a harmony trio for Paul Whiteman's orchestra. Bing and Morton did work with Mr. Whiteman, but at different times.

E. A., Jackson Heights, N. Y.—Fred Waring's theme song is "Sleep."

J. R. M., Oak Park, Ill.—Mary Small and Nancy Kelly are both 12 years old. Tony Gillman is 10 years old, and her sister Lucy is 8. The part of Mr. Montague in the Orphan Annie sketches is taken by Bob Fiske.

F. B., Philadelphia, Pa.—The people in the Bar X sketch were not the same as Moonshine and Honeysuckle.

Miss L. P. P., Decatur, Ill.—The birthdays of Bess Flynn, Kay Chase and Alice Hill, all of Painted Dreams sketches, are August 16, May 4, and February 4, respectively. Dorothy Good, of the Girls of the Golden West team, is the one who plays the guitar.

Mrs. D. R., Pittston, Pa.—Francis X. Bushman can be heard weekdays over station WGN at 10 a. m. in the "Movie Personalities" program. Lazy Dan takes the part of Mr. Jim.

H. A. L., Ottawa, Canada.—Miss Levis is a newcomer to the Commission networks but not to the airwaves. It is expected that she will be a regular feature

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Address all letters to Editor, RADIO GUIDE, 551 Fifth Ave., New York, N. Y.

on the weekly presentation "Arcadian Serenade."

L. B., Chicago, Ill.—Address Phil Harris in care of NBC, 30 Rockefeller Plaza, New York City.

L. C. B., Attleboro, Mass.—Johnny Green's home is New York City.

R. K. E., Camp Hill, Pa.—The Mills Brothers have not yet returned to the air; they are touring Europe.

H. K. K., Chicago, Ill.—Probably none of the premises you mentioned have to do with the discontinuation of the Carveth Wells program. His sponsors probably felt they had derived all the benefit possible from their series with Mr. Wells.

J. M. G., Chicago, Ill.—The theme song of the Boake Carter program, which originates in Philadelphia, is "Memories" by Harold Sanford. This was composed especially for Philco.

R. G. R., Biddeford, Me.—Bradley Kincaid is married to his "girl friend Irma." He is in his early thirties, five feet eleven inches tall, weighs about 150 pounds, has brown eyes and dark brown curly hair.

Mrs. H. P. B., Jamaica, Vt.—The Skip, Step and Happianna act is now playing at WTAM, Cleveland. Skip and Happianna are old vaudeville performers and prefer to remain incog.

W. M. F., Staunton, Va.—Eddy Duchin's theme song on his commercial program is Chopin's Nocturne, Opus 9, Number 2, and on his sustaining program it is "Be My Lover."

E. B., Windsor, N. Y.—You can address Salt and Peanuts at WBT in Charlotte, N. C.

Mrs. J. B. G., Uhrichsville, O.—Address Max Baer in care of NBC, 30 Rockefeller Plaza, New York City.

A. M. S., Bethel, Me.—Frank Parker was born April 20, 1906, is five feet ten inches tall, weighs about 125 pounds, has straight black hair and grey eyes, and is single.

Interested Sue, McGregor, Mich.—Marcella Shields was last heard of on the West Coast. Elsie Hitz was born July 21, 1902, is five feet three and one-half inches tall, weighs about 110 pounds, has medium brown hair and brown eyes. Nick Dawson's birthday is May 3; he is five feet ten inches tall, weighs 170 pounds, has hazel eyes and sleek black hair and a mustache. Both are married to non-professionals.

M. D., North Wildwood, N. J.—For a photo of Ozzie Nelson and Harriet Hilliard, address them at NBC, 30 Rockefeller Plaza, New York City. Enclose twenty-five cents for each picture.

B. P., Kearney, Nebr.—Burns and Allen have been married for about eight years. They have no children.

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 7:15 p.m.—Ed Lowry, singing comedian: NBC-WJZ.
 7:30 p.m.—Shirley Howard; the Jesters; vocal trio; Tony Callucci: NBC-WEAF network.
 8:00 p.m.—Vallee's Variety Hour: NBC-WEAF net.
 8:00 p.m.—Evan Evans, baritone; concert orchestra: CBS-WABC network.
 8:30 p.m.—Philadelphia Summer Concerts: CBS-WABC network.
 8:45 p.m.—Igor Gorin, Russian baritone: NBC-WJZ.
 9:00 p.m.—Captain Henry's Show Boat: NBC-WEAF.
 9:30 p.m.—Edwin Franko Goldman's band concert: NBC-WJZ network.
 10:00 p.m.—T. S. Stribling's "Conflict": CBS-WABC.
 10:00 p.m.—Paul Whiteman's Music Hall; Deems Taylor, m.c.; guests: NBC-WEAF network.
 10:45 p.m.—Fray and Braggiotti, piano duo: CBS-WABC network.
 12:00 Mid.—Milwaukee Philharmonic orchestra, direction Frank Waller: NBC-WJZ network.

- 6:45 a.m.**
 WEF—Tower Health Exercises
 WOR—Gambling's Gym Classes
- 7:00 a.m.**
 WEVD—The Cuckoo Clock, popular music
 WINS—Musical Clock; Weather
 WMCA—Popular organ music
- 7:15 a.m.**
 WMCA—Summer Sports; Health Class
- 7:30 a.m.**
 WJZ—Yoichi Hiraoka, xylophonist
 WABC—Organ Reveille
- 7:45 a.m.**
 WEF—Pollock and Lawnhurst
 WJZ—Jolly Bill and Jane
 WINS—Mr. and Mrs. Reader
 WMCA—Frances Baldwin, contralto
- 8:00 a.m.**
 WEF—Richard Leibert, organist
 WABC—On the Air Today; Salon Musicale
 WJZ—Morning Devotions; quartet
 WEVD—New York's Leading Events
 WINS—Musical Clock; Weather
 WMCA—Barnacle Bill, uke songs
 WOR—Melody Moments; Weather
 WOV—Old Man Reveille
- 8:15 a.m.**
 WJZ—Don Hall Trio
 WEVD—Morning Devotions
 WMCA—Dick Newton, songs
 WOR—Al Woods, songs
 WOV—Melody Moments
- 8:30 a.m.**
 WEF—Cheerio
 WABC—Consumer's Guide; Salon Musicale
 WJZ—Lew White at the Dual Organ
 WEVD—Comedy and music
 WMCA—Cities Consumers' Guide; Betty Gould, organist
 WOR—Martha Manning, talk
 WOV—Consumer's Guide; Bagdad on the Subway
- 8:45 a.m.**
 WABC—Caroline Gray, piano
 WEVD—Freddy Parreiss, Poetic Jazz
 WMCA—Lytic Strings
 WOR—Rhythm Encores
 WOV—Morning Melodies
- 9:00 a.m.**
 WEF—Herman and Banta
 WABC—Deane Moore, tenor
 WJZ—The Breakfast Club; dance band
 WAAT—Breakfast Club
 WINS—In Three Quarter Time
 WMCA—Micheline Pooler, contralto
 WOR—George Dudley, baritone
- 9:15 a.m.**
 WEF—Landt Trio and White
 WABC—Luxembourg Gardens
 WINS—Y.M.C.A. Devotional Hour
 WMCA—Morton Dawson, cowboy songs
 WOR—Your Child
- 9:30 a.m.**
 WEF—Morning Glories
 WINS—German Hour
 WMCA—Health Talk
 WOR—John Stein's Orchestra
- 9:45 a.m.**
 WEF—Sylvan Trio
 WABC—Eton Boys, quartet
 WMCA—"Human Understanding"
 WOV—Surprise Frolic
- 10:00 a.m.**
 WEF—Breen and de Rose
 WABC—Bill and Ginger
 WJZ—Edward MacHugh
 WINS—News; Around the Town
 WMCA—Christian Science
 WOR—Morning Musicale
 WOV—Michael Sherry, tenor
- 10:15 a.m.**
 WJZ—Castle of Romance
 WABC—Visiting with Ida Bailey Allen
 WEF—Clara, Lu 'n' Em
 WMCA—News; Poet's Corner
 WOV—Gloomchasers, orchestra
- 10:30 a.m.**
 WJZ—Today's Children
 WABC—Press Radio News; Artists Recital
 WEF—Press Radio News; Morning Parade
 WAAT—Brunswick Orchestra
 WMCA—Texas Rangers
 WOR—"How We Sing," William Zerffi
 WOV—Music Makers; Beatrice Wain
- 10:45 a.m.**
 WABC—Academy of Medicine
 WJZ—Press Radio News; Radio Kitchen
 WOR—Newark String Trio
 WOV—Music that Charms
- 11:00 a.m.**
 WABC—The Captivators
 WJZ—U. S. Navy Band
 WAAT—Bottsville Bugle News
 WINS—Italian Program
 WMCA—Your Handwriting
 WOR—Nell Vinick, beauty talk
 WOV—Dance Orchestra
- 11:15 a.m.**
 WEF—Frances Lee Barton
 WMCA—Up and Down Fifth Avenue

- WOR—Ensemble
 WOV—Katherine Skidmore, soprano
- 11:30 a.m.**
 WJZ—The Merry Macs
 WEF—Pedro Via's Orchestra
 WABC—Madison Ensemble
 WINS—Gay Lee
 WOR—"Do You Know?"
 WOV—Neopolitan Echoes
- 11:45 a.m.**
 WJZ—Al and Lee Reiser, piano duo
 WINS—Tuneful Tailors
 WNEW—Y.M.C.A., talks
 WOR—Kathryn Chumasera, contralto

Afternoon

- 12 Noon**
 WEF—Gene Arnold; Commodores
 WABC—Voice of Experience
 WJZ—Mary Phillips, songs
 WINS—News
 WMCA—Jimmy Burns and Marshall Reid
 WOR—"Around the Wheel of Events"
 WOV—Martino Musketeers
- 12:15 p.m.**
 WEF—Sisters of the Skillet
 WABC—Connie Gates, vocalist
 WJZ—Concert Favorites
 WINS—Brook Temple, songs; orchestra
 WMCA—Nicholas Garagusi, violinist; Fern Scull, pianist
 WOR—Ida Bailey Allen, talk
 WOV—La Gloria, sketch
- 12:30 p.m.**
 WEF—Rex Battle's Ensemble
 WABC—Jules Bauduc's Orchestra
 WJZ—Vic and Sade, comedy
 WAAT—Broadwayites
 WMCA—Stock Quotations
 WOR—Bert Block's Orchestra
 WOV—Italian Music and Drama
- 12:45 p.m.**
 WJZ—Words and Music
 WINS—Women's News Reporter
 WMCA—Instrumental Trio
- 1:00 p.m.**
 WEF—Market and Weather
 WABC—Velazco's Orchestra
 WHN—Michael Sherry
 WINS—Songs of the Day
 WMCA—Organ Music
 WOR—Conrad and Tremont, piano duo
 WOV—Musical Journeys
- 1:15 p.m.**
 WEF—Dick Fiddler's Orchestra
 WJZ—Honorable Archie
 WHN—Barbour and Davis, duo
 WINS—Herman Mahr, pianist
 WMCA—Reflections, Sid Schwartz
- 1:30 p.m.**
 WEF—Orlando's Ensemble
 WABC—Frank Dailey's Orchestra
 WJZ—Farm and Home Hour
 WHN—Al Kavelin's Orchestra
 WMCA—Beauty Talk; Orchestra
 WOR—Theater Club of the Air
 WOV—Musical
- 1:45 p.m.**
 WOR—Pete and Pokey, comedy, songs
- 2:00 p.m.**
 WABC—Ann Leaf, organist
 WEF—Stones of History, drama
 WHN—Natalie Van Bibber, soprano
 WINS—Rose Diamond, organist
 WMCA—Helen King, handwriting
 WNEW—Dorothy Warren
 WOR—Dr. Arthur Frank Payne
- 2:15 p.m.**
 WABC—Romance of Helen Trent
 WHN—Hal Raymond, songs
 WMCA—Jack Filman, sports
 WOR—Sally and Sue, comedy
- 2:30 p.m.**
 WEF—Trio Romantique
 WABC—Poetic Strings
 WJZ—Smack Out, comedy duo
 WHN—Movie News
 WMCA—Texas Rangers
 WOR—Fashions, Food, Beauty, Child Training
- 2:45 p.m.**
 WEF—Ma Perkins, sketch
 WJZ—Nancy Noland songs
 WHN—Harry Timinus' Orchestra

- WINS—Mary Stewart, gossip
 WNEW—Eddie McMullen, guitar
 WOV—Welfare Council
- 3:00 p.m.**
 WEF—Yasha Davidoff
 WABC—Metropolitan Parade
 WJZ—Musical Keys
 WAAT—Magic Wheel
 WEVD—Around the World
 WHN—Symphony Concert
 WINS—Don Jose's South Americans
 WMCA—Evelyn Hayes, songs; J. Russell Robinson, piano
 WOR—Ariel Ensemble
 WOV—String Ensemble

- 3:15 p.m.**
 WEF—Upstaters Quartet
 WHN—Audrey Harris, soprano
 WMCA—Mme. Baranovsky, piano
 WOV—The Wandering Hobo

- 3:30 p.m.**
 WEF—Women's Radio Preview
 WABC—Dancing by the Sea
 WJZ—Roy Shields' Orchestra
 WEVD—Romeo and Company, drama
 WHN—Mara Serenade
 WINS—Women's League of the United Synagogue
 WMCA—Stock Quotations
 WNEW—Dental Society
 WOV—RADIO GUIDE Program "Eighty Melodic Strings," harmonizers

- 3:45 p.m.**
 WEVD—Musical Moments
 WINS—Vilma Rafael, songs
 WMCA—Watson and Conway, comedy team
 WOV—Old Songs and New Artists

- 4:00 p.m.**
 WEF—Chick Webb's Orchestra
 WABC—Detroit Symphony Orchestra; Victor Kolar, conductor
 WJZ—Betty and Bob
 WEVD—Italian Drama
 WHN—Olga De Brosky, piano
 WINS—London Crime Club
 WMCA—Mary Ledgerwood, contralto; vocal trio
 WNEW—Research Bureau of New Jersey, guest speaker
 WOR—Health Talk

- 4:15 p.m.**
 WJZ—The Rhyming Rover, songs
 WHN—Bobbie Moss
 WINS—16th Infantry Band Concert
 WNEW—School for Jewish Women
 WOR—The Melody Singer
 WOV—Tea Time Revue

- 4:30 p.m.**
 WEF—Hazel Glenn, soprano
 WJZ—Chicago Symphony Orchestra; Eric Delamarter, guest conductor
 WEVD—Milady's Style Review
 WHN—Muni Argenta
 WMCA—Amanda Randolph, songs
 WOR—Gus Steck's Orchestra

- 4:45 p.m.**
 WEF—Lady Next Door
 WHN—Two Hearts in Jig Time
 WINS—Louanna Rudd, songs
 WMCA—Carrie Lillie's Club
 WOV—Malda Fani, soprano

- 5:00 p.m.**
 WEF—Meredith Willson's Orchestra
 WABC—Jerry Cooper, baritone
 WEVD—Clementi Giglio; drama; music
 WINS—Speed Demons, Orchestra
 WMCA—Jerry Baker; Al Shayne
 WNEW—Pickard Family, hillbilly songs
 WOR—Stage Relief Fund, talk; Program Resume
 WOV—Italian News

- 5:15 p.m.**
 WABC—Skippy, skit
 WHN—Wilde Moments, playlet
 WINS—Sally Ann's Story Hour
 WOR—"Once Upon A Time"
 WOV—Salon Ensemble

- 5:30 p.m.**
 WEF—Tales of Courage
 WABC—Jack Armstrong
 WJZ—Singing Lady
 WEVD—Patricia O'Connell, soprano
 WHN—Virginia Vallance, soprano
 WINS—Margaret Wilson, soprano; "Tea Time Melodies"

- WMCA—Marvin Thomas, baritone
 WOR—Sidney Schachter, piano recital
 WOV—Sketch and Orchestra

- 5:45 p.m.**
 WEF—Echoes of Erin; Joe White, tenor; string trio
 WABC—Buddy Welcome's Orchestra
 WJZ—Orphan Annie
 WEVD—Musical Cities
 WHN—Monte Rosa, Orchestra
 WINS—Carrie Lillie, children's skit
 WMCA—Sid Loberfeld, Baseball
 WNEW—Bob Emery, children's prog.
 WOR—The Sophisticates Trio

Night

- 6:00 p.m.**
 WEF—Tom Coakley's Orchestra
 WABC—Edith Murray and Taylor Buckley, songs
 WJZ—U. S. Navy Band
 WINS—Clem McCarthy's Sports
 WLWL—Melody Maids
 WMCA—Ted Black's Orchestra
 WOR—Uncle Don, kiddies program

- 6:15 p.m.**
 WABC—Bobby Benson and Sunny Jim
 WHN—Albert Dell, tenor
 WINS—The Voice of Melodies
 WLW—The Economist, talk

- 6:30 p.m.**
 WJZ—Stamp Club
 WEF—John B. Kennedy
 WABC—Charles Barnett's Orchestra
 WHN—Ivan Frank's Orchestra
 WINS—Air Notes; Billie Dauscha
 WLWL—The Iron House; drama
 WMCA—Vi Bradley
 WOR—Motor Tips

- 6:45 p.m.**
 WEF—Mary Small, songs
 WABC—Sport Column of the Air
 WJZ—Lowell Thomas, News
 WLWL—Andrew Hayes, tenor
 WMCA—Five Star Final
 WNEW—Bill Farren, songs
 WOR—Phil Cook, comedian; Handwriting Analysis

- 7:00 p.m.**
 WEF—Baseball Resume
 WABC—Beale Street Boys
 WJZ—Vincent Lopez' Orchestra
 WHN—Singing Cobbler
 WINS—Jim Robertson, "The North Carolina Mountaineer"
 WMCA—Eli Dantzig's Orchestra
 WOR—Ford Frick, sports

- 7:15 p.m.**
 WEF—Gene and Glenn, comedy
 WABC—"House by the Road"
 WJZ—Ed Lowry, songs, comedian
 WHN—Don Marton's Orchestra
 WINS—Vincent Bragale's Orchestra
 WLWL—Julienne Dupuy, "Diet"
 WMCA—Singing Cowboy
 WOR—Comedy Stars of Hollywood

- 7:30 p.m.**
 WEF—Shirley Howard, Jesters
 WABC—Sylvia Froos, songs
 WJZ—Wm. Lundell Interview
 WHN—Dr. George Cohen, advice on pets
 WINS—Globe Trotter
 WMCA—Archie Bleyer's Orchestra
 WNEW—Irish Program; orchestra
 WOR—The O'Neills, comedy

- 7:45 p.m.**
 WABC—Boake Carter, news
 WJZ—Amos 'n' Andy
 WHN—Adrian Vanderbilt, pianist
 WINS—Dance Orchestra
 WMCA—Freidman's Orchestra
 WNEW—Music Hall

- 8:00 p.m.**
 WEF—Rudy Vallee's Orchestra; Guest Stars
 WABC—Evan Evans, baritone, with Concert Orchestra
 WJZ—Grits and Gravy
 WEVD—Germany Today, talk
 WHN—San Piago Martinez Cariocans
 WINS—"Across the Seas in Lyric and Song"
 WMCA—Three Little Funsters

- WNEW—Meyer Davis' Orchestra
 WOR—Little Symphony Orchestra; Phillip James, conducting; soloists
- 8:15 p.m.**
 WABC—Walter Pitkin
 WEVD—Old Time Favorites
 WMCA—Wynn, The Thinking Club
- 8:30 p.m.**
 WJZ—Gale Page, songs; John Fogarty
 WABC—Philadelphia Summer Concerts; Alexander Smallens, conductor
 WHN—Fischer's Hungarian Orchestra
 WINS—Madison Argentinians
 WMCA—U. S. Marine Band
- 8:45 p.m.**
 WJZ—Igor Gorin, Russian baritone
 WEVD—Foreign Affairs Forum
 WINS—Charlie Turner's Orchestra
- 9:00 p.m.**
 WEF—Captain Henry's Show Boat; Charles Winniger; Annette Hanshaw, blues singer; Lois Bennett, soprano; Conrad Thibault, baritone; Molasses 'n' January; Gus Haensch's Show Boat Band
 WJZ—Death Valley Days; dramatic program with Tim Frawley, Joseph Bell, Edwin M. Whitney; John White, the Lonesome Cowboy; orchestra direction Joseph Bonime
 WHN—News; Blue Ridge Hillbillies
 WINS—Madison Argentinians
 WOR—Radio Rod and Gun Club
- 9:15 p.m.**
 WINS—Vincent Bragale's Orchestra
 WOR—Romance in Song
- 9:30 p.m.**
 WJZ—Goldman's Band
 WHN—Roseland Orchestra
 WINS—Paul Martell's Orchestra
 WMCA—Oxford Male Quartet
 WOR—Pauline Alpert, the whirlwind pianist
- 9:45 p.m.**
 WMCA—Jack Orlando's Orchestra
 WOR—The Witch's Tale
- 10:00 p.m.**
 WEF—Paul Whiteman's Music Hall
 WABC—"Confrict" by T. S. Stribling
 WJZ—Parade of the Provinces
 WEVD—Henry and Edward Peterson, violin, zither
 WHN—Hungarian Orchestra
 WINS—River of Dreams; Rose Diamond, organist
 WMCA—Manhattan Singers
 WNEW—Dance Parade
- 10:15 p.m.**
 WABC—Howard Barlow's Orchestra
 WEVD—Marion Klarfield, soprano
 WMCA—Press Radio News; Starlight Hour
 WOR—Harlan Read, current events
- 10:30 p.m.**
 WJZ—Echoes of the Palisades
 WEVD—Hippodrome Grand Opera
 WHN—Armando's Orchestra
 WMCA—Ham Dalton, News
 WOR—Fred Berrens' Orchestra
- 10:45 p.m.**
 WABC—Fray and Braggiotti, piano team
 WMCA—Dance Music
- 11:00 p.m.**
 WJZ—Charlie Davis' Orchestra
 WABC—Vera Van, contralto
 WEF—Your Lover, songs
 WHN—Anthony Trini's Orchestra
 WLW—Studebaker Champions; Richard Himber's Orchestra; Joey Nash, vocalist
 WOR—Roger van Duzer's Orchestra
- 11:15 p.m.**
 WABC—Press Radio News; Reggie Child's Orchestra
 WEF—Jack Berger's Orchestra
 WHAM—RADIO GUIDE presents Joe Hornsby
- 11:30 p.m.**
 WEF—Press Radio News; Freddie Berren's Orchestra
 WJZ—Press Radio News; Guy Lombardo's Orchestra
 WHN—Monte Rosa's Orchestra
 WOR—Eli Dantzig's Orchestra
 WHAM—RADIO GUIDE presents Joe WABC—Enoch Light's Orchestra
- 11:45 p.m.**
 WABC—Henry Busse's Orchestra
- 12 Midnight**
 WABC—Ben Pollack's Orchestra
 WEF—Ralph Kirbery, songs; Mills' Blue Ribbon Orchestra
 WJZ—Milwaukee Philharmonic
 WEVD—El Toreador Orchestra
 WHN—Doorway to Dreams
 WOR—Roger Wolfe Kahn's Orchestra
- 12:30 a.m.**
 WABC—Enoch Light's Orchestra
 WEF—Harold Stern's Orchestra
 WHN—Roseland Orchestra
 WJZ—Dancing in the Twin Cities
- 1:00 a.m.**
 WABC—Sam Robbins' Orchestra

High Spot Selections For Friday

(Time Given Is Eastern Daylight)

3:00 p.m.—Maria's Matinee with Lanny Ross and Mary Lou; NBC-WEAF network.
8:00 p.m.—Shutta and O'Keefe; NBC-WJZ network.
8:00 p.m.—Concert; Countess Albani and Rosario Bourdon's orchestra; NBC-WEAF network.
8:30 p.m.—True Story Court; CBS-WABC network.
9:00 p.m.—Waltz Time; Frank Munn, Vivienne Segal; Lyman's orchestra; NBC-WEAF network.
9:30 p.m.—Johnny Green, "In the Modern Manner"; CBS-WABC network.
9:30 p.m.—Phil Baker; Harry McNaughton; Irene Beasley; NBC-WJZ network.
10:00 p.m.—Schlitz Presents Spotlight Revue; Stoopnagle and Budd; CBS-WABC network.
10:00 p.m.—First Nighter, drama; NBC-WEAF net.
10:00 p.m.—Fulton Oursler; NBC-WJZ network.
10:15 p.m.—Mario Cozzi, baritone; NBC-WJZ network.
10:30 p.m.—Jack Benny; NBC-WEAF network.
10:30 p.m.—Chicago Symphony orchestra, guest conductor; NBC-WJZ network.

6:45 a.m.
WEAF—Tower Health Exercises
WOR—Gambling's Gym Classes
7:00 a.m.
WEVD—The Cuckoo Clock, music
WINS—Musical Clock; Weather
WMCA—Popular organ music
7:15 a.m.
WMCA—Summer Sports; Health Class
7:30 a.m.
WJZ—Yoichi Hiraoka, xylophonist
WABC—Organ Reveille
7:45 a.m.
WEAF—Pollock and Lawnhurst
WJZ—Jolly Bill and Jane
WINS—Mr. and Mrs. Reader
WMCA—Frances Baldwin, contralto
8:00 a.m.
WEAF—Organ Rhapsody
WABC—On the Air Today; Ambassadors
WJZ—Morning Devotions; Quartet
WEVD—New York's Leading Events
WINS—Musical Clock; Weather
WMCA—Barnacle Bill, uke songs
WOR—Cheer Up Club; Weather
WOV—Old Man Reveille
8:15 a.m.
WJZ—Don Hall Trio
WEVD—Morning Devotions
WMCA—Dick Newton, songs
WOV—Melody Moments
8:30 a.m.
WABC—Raymond Scott, pianist
WEAF—Cheerio; inspirational talk and music
WJZ—Lew White, organist
WMCA—Cities Consumers' Guide; Betty Gould, organist
WOR—Martha Manning, talk
WOV—Consumer's Guide; Bagdad in the Subway
8:45 a.m.
WABC—Connie Gates, songs
WEVD—Voice of Welfare, talk
WMCA—A. Cloyd Gill
WOR—Scientific Swimming Lessons
WOV—Morning Melodies
9:00 a.m.
WEAF—Herman and Banta
WABC—Deane Moore, tenor
WJZ—Breakfast Club; dance orchestra; quartet
WINS—Musical Program
WMCA—Mehelina Pooler, contralto
WOR—George Dudley, baritone
9:15 a.m.
WABC—Metropolitan Parade
WEAF—Landt Trio and White
WINS—Y.M.C.A. Devotional Hour
WMCA—Lyric Strings
WOR—Your Friendly Neighbor
WOV—Italian Novelties
9:30 a.m.
WEAF—Taters and Mule
WINS—Singing Organist
WMCA—John X. Loughran
WOR—John Stein's Orchestra
9:45 a.m.
WEAF—Cyril Towbin, violin
WAAT—Pictures of Life
WMCA—Three Sparks, trio
WOR—N. Y. State Adult Education
WOV—Surprise Frolic
10:00 a.m.
WJZ—Edward MacHugh, Baritone
WABC—Madison Singers
WEAF—Breen and De Rose
WINS—News; Around the Town
WMCA—Melody Maid, songs
WOR—Newark String Trio
WOV—String Ensemble
10:15 a.m.
WABC—Bill and Ginger
WJZ—Hazel Arth, contralto
WEAF—Clara, Lu 'n' Em
WMCA—News; Elwit Harold, tenor
WOV—Gloomchasers, orchestra
10:30 a.m.
WABC—Press Radio News; Two Pals and a Gal
WEAF—Press Radio News; Joe White, tenor
WJZ—Today's Children
WMCA—Texas Range Ramblers
WOR—Romance of Food
WOV—Music Makers; Beatrice Wain
10:45 a.m.
WEAF—Betty Crocker
WJZ—Press-Radio News; Radio Kitchen
WOR—Willard Robison, songs
WOV—Music That Charms
11:00 a.m.
WEAF—Morning Parade
WABC—Cooking Closeups
WJZ—Cowboy Singer
WINS—Herman Mahr, pianist
WMCA—Mona Lowe, contralto
WOR—What to Eat and Why
WOV—Julio Leboe's Orchestra
11:15 a.m.
WABC—The Merry-makers
WJZ—High and Low
WMCA—Marion and Catherine
WNEW—Mrs. Ree MacKee, political commentator
WOV—Gladys Held, songs

11:30 a.m.
WABC—Do Re Mi Trio
WJZ—Melody Mixers
WAAT—Merrily Yours; F. Rappe
WINS—Gay Lee
WNEW—American Stores Program
WOR—Morning Musicales
WOV—Neopolitan Echoes
11:45 a.m.
WABC—Joan Marrow
WINS—The Tuneful Tailors
WNEW—Countess Lorraine, talk
WOR—Rod Arkell

Afternoon

12 Noon
WJZ—Mary Phillips, songs
WEAF—Gene Arnold; Commodores
WABC—Voice of Experience
WINS—Earl Harper, news
WMCA—Bob MacDonald, baritone
WNEW—Cynthia Knight, songs; Kay Reed, organist
WOR—Freddy Farber, songs
WOV—Martino Musketeers
12:15 p.m.
WEAF—Sisters of the Skillet
WABC—Four Showmen
WJZ—Concert Favorites
WINS—Ann Kingsley, soloist
WMCA—Nicholas Garagusi, violin
WOR—Ida Bailey Allen, talk; Minute manners
WOV—La Gloria, sketch
12:30 p.m.
WJZ—Vic and Sade, comedy
WEAF—Merry Madcaps
WABC—Esther Velas' Ensemble
WMCA—Stock Quotations
WOR—Bert Block's Orchestra
WOV—Italian Music, drama
12:45 p.m.
WJZ—Words and Music, soloists
WINS—Hawaiian Serenaders
WMCA—Instrumental Trio
1:00 p.m.
WABC—Al Kavelin's Orchestra
WEAF—Market and Weather
WHN—Rowan Tudor, baritone
WINS—Songs of the Day
WMCA—Popular Organ Music
WOR—One O'Clock Revue
WOV—Musical Journeys
1:15 p.m.
WEAF—Rex Battle's Ensemble
WHN—Actor's Dinner Club
WJZ—Honorable Archie
WINS—Frosini, accordionist
WMCA—Sid Schwartz, news
WOR—Dorothy Hayes Interviewer
1:30 p.m.
WABC—Emil Velasco's Orchestra
WJZ—Farm and Home Hour
WEAF—Dick Fiddler's Orchestra
WAAT—Hi-Hotel
WHN—Suzanne Deshayes
WMCA—Beauty Guild
WOR—Theater Club of the Air
WOV—Musicale
1:45 p.m.
WAAT—Hedwig Wirsching; soprano
WHN—Concert Ensemble
WOR—Pete and Pokey, comedy, songs
2:00 p.m.
WEAF—Airbreaks, variety program
WABC—Lazy Bill Huggins, baritone
WHN—Friday Matinee, Play
WINS—Rose Diamond, organist
WLWL—"The Quiet Hour"
WMCA—Music Column of the Air
WNEW—Dorothy Warren
WOR—Dr. Arthur Frank Payne, talk
2:15 p.m.
WABC—Romance of Helen Trent
WHN—Allison and Dore, piano duo
WMCA—Jack Filman, Sports
WNEW—Health Talk
WOR—Haysing the Stars
2:30 p.m.
WJZ—Smack Out, comedy duo
WEAF—The Sizzlers, male trio
WABC—Ann Leaf, organist
WHN—Movie News
WMCA—Texas Range Ramblers
WOR—Fashion's; Food; Beauty; Child Training
2:45 p.m.
WEAF—Ma Perkins, sketch
WHN—Mario Casa Masa, tenor

WJZ—Alden Edkins, bass-baritone
WINS—Mary Stewart, "The Low-down"
3:00 p.m.
WEAF—Maria's Matinee; Lanny Ross tenor
WJZ—Little Jackie Heller, songs
WABC—Hurdy Gurdy Man
WEVD—Around the World
WHN—Banjo Twins
WINS—Melody Promenade
WMCA—"Women and Money"
WOR—Ariel Ensemble
WOV—Italian Novelties
3:15 p.m.
WJZ—Foreign Villages at Century of Progress
WABC—Eton Boys
WMCA—Mme. Baranovsky, piano
WOV—Leonard Oliver, baritone
3:30 p.m.
WJZ—Temple of Song; Chicago A Capella Choir, direction Noble Cain
WABC—Grab Bag
WEVD—Theresa Rashkis, soprano
WHN—Hilda Rowland, soprano
WINS—Uncle Bill Turner, sketch
WMCA—Stock Quotations
WOR—Federated Garden Club of New Jersey
WOV—The Poet's Dream
3:45 p.m.
WEVD—Nicholas Saslavsky, baritone
WINS—Vilma Raphael, popular songs
WMCA—Koehl and Rosenthal, piano duo
WOR—Arthur Klein, pianist
WOV—Steven Barry, tenor
4:00 p.m.
WABC—The Dictators
WEAF—Your Lover, songs
WJZ—Betty and Bob
WEVD—The Philosopher
WHN—Continental Quartet
WINS—Musical Program
WMCA—Vocalists; Organ
WOR—"Health Talk"
WOV—Tea Time Revue
4:15 p.m.
WEAF—Nellie Revell Interview
WABC—Voices of the Afternoon
WJZ—Singing Stranger; Wade Booth, Tenor; Dorothy Page
WEVD—Vera Rozanska, songs
WHN—John Diggs, tenor
WNEW—Poetry Talk
WOR—The Tea Time Troubadour
4:30 p.m.
WEAF—Chicago Symphony Orchestra
WABC—U. S. Army Band
WJZ—Mary Craig, soprano
WEVD—Labor News
WHN—Natcha, blues
WINS—Front Page Drama
WMCA—Alexander's Street Forum
WOR—Joseph R. Bolton, Broadway to Hollywood Reporter
WOV—Songs My Mother Taught Me
4:45 p.m.
WJZ—General Federation of Women's Clubs, talk
WAAT—Dana College Quarter Hour
WHN—Lombardi Brothers
WINS—Diana Marlow, songs
WMCA—Carrie Lillie's Club
WNEW—Leo Kahn's Orchestra
WOV—Jerry Marsh, tenor
5:00 p.m.
WJZ—Ernie Holtz's Orchestra
WABC—On the Air Tonight; Frank Dailey's Orchestra
WEVD—Clementi Giglio, drama; music
WHN—Katherine Skidmore
WINS—Jack Lait's Gaieties
WMCA—Studio Party
WNEW—Pickard Family, hillbilly songs
WOV—Italian News
5:15 p.m.
WABC—Skippy, sketch
WHN—Temple Emanuel Service
WINS—Tango Romantique
WOR—"The Cocktail Hour" with Flora Boyle; Walter Ahrens, baritone
WOV—Salon Ensemble
5:30 p.m.
WEAF—William Lundell, interviews
WABC—Jack Armstrong, sketch
WJZ—Singing Lady
WEVD—"The Seltzermen"
WINS—Wes Wilcox, "Heart Songs"

WMCA—Aurora Mauro Cottone, piano
WOR—Robert Reud, Town Talk
WOV—Sketch and Orchestra
5:45 p.m.
WEAF—Alice in Orchestralia
WABC—Mischa Raginsky's Ensemble
WJZ—Little Orphan Annie
WINS—Carrie Lillie, children's program
WNEW—Bob Emery, children's prog.
WOR—Dorothy Shea, contralto

Night

6:00 p.m.
WEAF—Horacio Zito's Orchestra
WABC—Round Towners
WJZ—Dorothy Page, songs
WHN—Twilight in Italy
WINS—Clem McCarthy's Sports
WMCA—Ted Black's Orchestra
WOR—Uncle Don
6:15 p.m.
WJZ—Angelo Ferdinando's Orchestra
WABC—Bobby Benson and Sunny Jim
WINS—Voice of Melodies
WLWL—Twilight Arch
6:30 p.m.
WEAF—Cheerio Musical Mosaics
WABC—Buddy Welcome's Orchestra
WHN—Ivan Frank's Orchestra
WINS—Kathryn Jenness and Billy Miller, soloists
WMCA—Anne Gordon and Joe Wolcott, popular songs
WOR—Boys' Club
6:45 p.m.
WEAF—William Hain, tenor
WABC—Sport Column of the Air
WJZ—Lowell Thomas
WLWL—Catholic Evidence Guild
WMCA—Five Star Final
WOR—Syncopeation and Sophistication
6:50 p.m.
WNEW—Bill Farren, sports
7:00 p.m.
WEAF—Baseball Resume
WABC—Music Box; Theodore Erwood, baritone; Anthony Candelori's Orchestra
WJZ—Sport Stories
WHN—Singing Cobbler
WINS—Jim Robertson, "North Carolina Mountaineer"
WMCA—Singing Steel Guitars
WOR—Ford Frick, sports
7:15 p.m.
WABC—The Playboys
WJZ—Wm. Lundell Interview
WEAF—Gene and Glenn, comedy
WHN—Hungarian Ensemble
WINS—Vincent Bragale's Orchestra
WLWL—"Kinky Hair"
WMCA—Fisherman's Newsguide
WNEW—Emil Velasco's Orchestra
WOR—Front Page Drama
7:30 p.m.
WEAF—Three X Sisters
WABC—Paul Keast, baritone
WJZ—Arlene Jackson, songs
WHN—Al Kavelin's Orchestra
WINS—Globe Trotter; News
WLWL—Bob Newhall, sports
WMCA—Archie Bleyer's Orchestra
WNEW—John Kelvin, tenor; orchestra
WOR—The O'Neills, comedy
7:45 p.m.
WABC—Bonke Carter, news
WJZ—Amos 'n' Andy
WINS—Golden Notes; Dance Orchestra
WMCA—Bob Fallon's Orchestra
WNEW—Music Hall
WOR—Larry Taylor, baritone
8:00 p.m.
WABC—Mary Eastman, soprano; Evan Evans, baritone
WEAF—Countess Olga Albani, soprano; quartet; orchestra
WJZ—Ethel Shutta; Walter O'Keefe; Dolan's Orchestra
WEVD—String Quartet
WHN—Don Marton's Orchestra
WINS—Vincent Sorey's Orchestra
WMCA—Three Little Funsters
WNEW—Meyer Davis' Orchestra
WOR—Ben Selvin's Orchestra

8:15 p.m.
WABC—The Columbians
WEVD—My Boy, sketch
WMCA—Meyer Davis' Show Boat Orchestra
WNEW—All Star Trio, harmony singers
8:30 p.m.
WABC—Court of Human Relations
WJZ—Public Affairs, talk
WEVD—Jamaica Night in the Heart of New York
WINS—Hollywood is on the Air
WMCA—United States Army Band
WOR—HORTON PRESENTS VARIETIES OF 1934; Slim Timblin; "The Southern Cyclone"; Green Brothers' Novelty Orchestra; Vee Lawnhurst; The Cavaliers; Warren Hull, master of ceremonies
8:45 p.m.
WJZ—Babe Ruth, baseball; drama
WHN—McAuliffe's Orchestra
WINS—Madison Argentinians
WLWL—Monkey Hollow, comedy
9:00 p.m.
WJZ—Phil Harris' Orchestra; Leah Rav, soloist
WEAF—Waltz Time; Frank Munn, tenor; Vivienne Segal, soprano; Abe Lymau's Orchestra
WHN—News
WINS—Rocky Mountaineers
WOR—Italics, H. Stokes Lott, Jr.
9:15 p.m.
WABC—"Friend of the Family"
WHN—Three Tempos
WINS—Paul Martel's Orchestra
9:30 p.m.
WABC—Johnny Green, "In the Modern Manner"
WEAF—One Night Stands
WJZ—Phil Baker, comedian
WHN—Roseland Orchestra
WINS—Vincent Mondri, "The One Man Band"
WMCA—Gypsy Orchestra
WOR—Fran Frey's Orchestra
9:45 p.m.
WINS—Vincent Bragale's Orchestra
WLWL—Jane Froman, Don Ross, Lenie Hayton's Orchestra
WMCA—Variety Program
10:00 p.m.
WEAF—First Nighter, dramatic sketch
WABC—Schlitz Presents Colonel Stoopnagle and Budd; Frank Crumit; Victor Young's Orchestra; Everett Marshall and All Star Cast
WJZ—Stories That Should Be Told; Fulton Oursler
WEVD—Socialist Series
WHN—Jan Wilkenkamp, basso
WINS—Pipe Dreams; Rose Diamond, organist
WNEW—Dance Parade
WOR—Dave Vine, comedian; orchestra
10:15 p.m.
WJZ—Mario Cozzi, baritone; Lucille Manners, soprano
WHN—Three Jays
WMCA—News; Nicholas Garagusi, violin
WOR—Harlan Read, current events
10:30 p.m.
WJZ—Chicago Symphony Orchestra
WEAF—Jack Benny, comedian; Don Bestor's Orchestra
WJZ—String Symphony
WHN—Armando's Orchestra
WOR—Willard Robison, Nocturne
10:45 p.m.
WABC—Carlile and London; Warwick Sisters
WMCA—Dance Music
11:00 p.m.
WEAF—George R. Holmes, talk
WABC—Edith Murray, vocalist
WJZ—Roger Wolfe Kahn's Orchestra
WHN—Anthony Trini's Orchestra
WOR—Al Duffy's Orchestra
11:15 p.m.
WABC—Press-Radio News; Isham Jones' Orchestra
WEAF—Emil Coleman's Orchestra
11:30 p.m.
WEAF—Press Radio News; Vincent Lopez' Orchestra
WJZ—Press Radio News; Dance Orchestra
WHN—Monte Rosa's Orchestra
WOR—Freddie Berens' Orchestra
11:45 p.m.
WABC—Joe Reichman's Orchestra
12 Midnight
WABC—Leon Belasco's Orchestra
WEAF—Ralph Kirbery, songs; Harold Stern's Orchestra
WJZ—Buddy Rogers' Orchestra
WOR—Frank Stewart's Orchestra
12:15 a.m.
WABC—Harry Sosnik's Orchestra
12:30 a.m.
WABC—Charles Barnett's Orchestra
WEAF—Frankie Masters' Orchestra
WJZ—Ted Black's Orchestra
WHN—Roseland Orchestra
1:00 a.m.
WABC—Sam Robbins' Orchestra

When Pole Meets Pole

(Continued from Page 3)

addition to the tremendous variations in temperature, the project will be handicapped by the North Magnetic Pole at one end, and the South Magnetic Pole at the other.

One thing that will make this great radio experiment interesting is that we, the listeners, can sit in comfort at home, and practically feel as if we are part of the expedition in the frozen south and at the same time intimately appreciate the rigors to which Flagler is subjected up north.

Among the scientific problems to be solved in both the Arctic and the Antarctic is to what extent these regions effect the weather of the world. While a great many of the polar regions' problems only indirectly interest science, here is one that immediately effects every walk of life in the civilized world. There is no question of doubt that the two polar regions have a very serious effect on the remainder of the world.

From this study we hope to gain sufficient information to be able eventually to make seasonal forecasts; that is, for instance, the weather man located in New York, when receiving the entire reports from the rest of the world, including the two polar regions, together with a study of the stratosphere, will be in a position to inform us in advance regarding the weather we may expect for the following season. This information will, of course, be invaluable to civilization.

This important problem could not possibly be solved without the aid of the radio, and it is for this reason, mainly, that we are so keenly interested in the outcome of these tests.

Boon to Explorers

Forgetting the scientific importance of voice communication from the ends of the earth, people who have not been to those remote spots cannot fully appreciate the relief it is to the men stranded for 14 months in the most barren place in the world. The long, dark, cold winter night always has been a serious problem to polar exploration. No difficulties are encountered during the daylight season so far as the morale of the men of the expedition is concerned. But during the dark period there is a very noticeable change in their mental attitude, which increases as the dark months roll on. And here the radio, with the broadcasts to and from civilization, save the day—or perhaps we should say, the night. Not only are the men able to get news, music and other entertainment over the air, frequently they hear the voices of their loved ones, and in turn are able to speak a word back to civilization.

An excellent illustration of the value of voice communication took place when Pelter was operated on for appendicitis.



BUDDY AND BETTY
Radio Guide artists, who are booked for the Summer at Spruce Lodge, Conn.

Only a few hours after the operation, his wife in Florida was able to hear his voice over the air saying, "I'm O.K." What a relief that must have been to her!

Those of you who have followed the broadcasts to and from the expedition will remember that the life of one of the members of the party actually was saved by a medical consultation over the 10,000 miles of space. Here was a man with a serious spine ailment, and no doctor at Little America. A group of doctors in New York, after a consultation, sent their instructions to a member of the expedition who had had medical training, and the case was taken care of successfully.

Practical Experience

A few weeks ago, while the United States Fleet was at anchor in New York, I had a chance to talk to the great flotilla's communications officer, Lieutenant-Commander Allen. We were comparing notes—he having been with Donald MacMillan's expedition to the Arctic before the war, and I having been with Byrd to the South Pole in 1929. As a communications expert he was intensely interested in the part that radio plays in exploration activities.

They had used radio back in 1912 and 1913 way up north, but its efficacy may be viewed from the following quotation

from his diary of October, 1913:

"Fitzhugh Green and I rigged another antenna to a high iceberg today, and I listened until four a. m., trying so hard to hear signals that I nearly squeezed my ears off—but again that deathly silence—not even a note of static."

How much the MacMillan party could have used the new radio equipment of 1934, is seen from the statement of Allen's Arctic diary in an entry of early 1915:

"Today we learned that seven months ago, in August, 1914, the whole world went to war. Our Esquimo messenger had sledged up the coast of Greenland a thousand miles with this news."

Last year the Russians sent an expedition to the Arctic, headed by Professor Schmidt, with a view to finding a sea

passage across the top of the world from Europe to the warm waters of the Pacific Ocean. His ship, the *Cbelyuskin*, was caught in an ice-jam and was crushed. By means of code radio he was able to direct an airplane rescue party. The relief to the families and friends of his crew back home would have been infinitely greater had the ice-marooned party been able to speak to civilization as the members of the Byrd crew do on Wednesday nights.

It is therefore not only with an eye to science but also to human interest that we view the impending broadcast of July 11, linking the Arctic and Antarctic. The Antarctic already has given its answer. Can the same be done from the North Pole region? We'll see!

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NEW WRITERS INVITED

Cash payments will be advanced to writers of songs, if used and published in "The Orchestra World." Send us any of your material (words or music) likely to be found suitable for radio entertainment. RADIO MUSIC GUILD, 1650 Broadway, New York. Tune In Every Sunday at 3:45 P. M. Sta. WINS.

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Gold Medals to Penner and Vallee

On the night of Thursday, June 28, Rudy Vallee—acclaimed prince of programmers in RADIO GUIDE'S Star of Stars election—acknowledged the proudest decoration of his career. During the Fleischmann hour broadcast on that night, Vallee—as the leading personality behind that program—received a beautiful gold medal, emblematic of the favor of radio listeners from coast to coast, who voted Vallee's the most popular program on the air.

Engraved certificates will be presented to every other person on this program. Every listener who voted for this program in the Star of Stars Election—as well as the many other thousands who listen to it with enjoyment—relished the added thrill of actually hearing Rudy and his pals accept the highest acclaim as yet

offered any radio performers.

Joe Penner, whom listeners acclaimed Radio's Star of Stars, afforded added enjoyment to his fans when he acknowledged the presentation of his gold medal during the course of his regular Sunday night broadcast on Sunday, July 1.

In an early issue, announcement will be made of the time and place of presentation of gold medals to Amos 'n' Andy—voted the most popular team on the air—and Wayne King, whose orchestra was selected by an overwhelming vote as the highest in favor by listeners from coast to coast. In each case, loyal fans who put their favorites into winning places, will have the gratification of enjoying "ringside seats" at the presentation ceremonies.

There Is Only ONE

RADIO GUIDE

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RADIO GUIDE

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High Spot Selections For Saturday

(Time Given Is Eastern Daylight)

6:00 p. m.—1934 Arlington Classic; Clem McCarthy description: NBC-WJZ network.
 7:15 p. m.—"Homespun." Dr. William H. Foulkes: NBC-WEAF network.
 8:00 p. m.—Teddy Bergman, Betty Queen, Bill Smith. comedy; vocalists; orchestra: NBC-WEAF net.
 9:00 p. m.—Grete Stueckgold, soprano; Kostelanetz' orchestra; chorus: CBS-WABC network.
 9:30 p. m.—Chicago Symphony orchestra; Eric De-Lamarter conducting: NBC-WEAF network.
 9:30 p. m.—Detroit Symphony orchestra, direction of Victor Kolar: CBS-WABC network.
 10:00 p. m.—Ray Knight and his Cuckoos: NBC-WEAF.
 10:30 p. m.—Alka-Seltzer Presents WLS National Barn Dance; Linda Parker; Uncle Ezra; Spareribs; the Westerners and other stars: NBC-WJZ net.
 10:30 p. m.—Elder Michaux: CBS-WABC network.
 11:30 p. m.—Paul Whiteman's Saturday Night Party: NBC-WEAF network.
 12:15 a. m.—Carefree Carnival: NBC-WEAF network.

6:45 a. m.
 WEAF—Tower Health Exercises
 WOR—Gambling's Gym Classes

7:00 a. m.
 WEVD—The Cuckoo Clock, popular music
 WINS—Musical Clock; Temperature, Weather
 WMCA—Popular Organ Music

7:15 a. m.
 WMCA—Summer Sports; Health Class

7:30 a. m.
 WJZ—Yoichi Hiroaka, xylophone; Sylvia Altman, piano
 WABC—Organ Reveille; Fred Feibel
 WLW—Top o' the Morning

7:45 a. m.
 WEAF—Pollock and Lawnhurst
 WJZ—Jolly Bill and Jane
 WINS—Mr. and Mrs. Reader
 WMCA—Frances Baldwin, contralto

8:00 a. m.
 WEAF—Richard Leibert, organist
 WABC—On the Air Today; Salon Musicale
 WJZ—Morning Devotions
 WEVD—New York's Leading Events
 WINS—Musical Clock; Temperature; Weather
 WMCA—Barnacle Bill; Roy Shelley, tenor
 WOR—Melody Moments
 WOV—Old Man Reveille

8:15 a. m.
 WJZ—Don Hall Trio
 WEVD—Morning Devotions
 WLW—Morning Devotions
 WMCA—Dick Newton, songs
 WOR—Al Woods, songs and patter
 WOV—Melody Moments

8:30 a. m.
 WEAF—Cheerio; talk, music
 WJZ—Lew White, organ
 WMCA—Betty Gould, organist
 WOR—Rhythm Encores
 WOV—"Bagdad on the Subway"

8:45 a. m.
 WABC—The Ambassadors
 WEVD—The Rama Quartet
 WMCA—Micheline Pooler, contralto
 WOR—Dogs' Tales, Richard Meany
 WOV—Morning Melodies

9:00 a. m.
 WJZ—Breakfast Club
 WABC—Luxembourg Gardens
 WEAF—Morning Glories
 WINS—The Welfare Reporter
 WMCA—Home Kindergarten
 WOR—Story Teller's House

9:15 a. m.
 WEAF—Landt Trio and White
 WINS—Devotional Hour; W.M.C.A.
 WMCA—Vaughn DeLeath, songs
 WOR—Silver Strains

9:30 a. m.
 WEAF—Taters and Mule
 WINS—Yorkville Children's Hour
 WMCA—Laws For Homemakers
 WOR—The Cranky Crocodile

9:45 a. m.
 WABC—The Meistersinger
 WEAF—Banjoers
 WMCA—Vance Campbell, baritone
 WOR—Lonely Cowboy
 WOV—Surprise Frolic

10:00 a. m.
 WEAF—Annette McCullough, songs
 WABC—Madison Ensemble
 WJZ—The Gospel Singer
 WAAT—"Just John Smith"
 WEVD—"La Zia Clara," Musicale
 WINS—News; Around the Town
 WMCA—Lyric Strings
 WOR—Kiddie's Kooking Klass
 WOV—Vincenzo Salierio, violinist

10:15 a. m.
 WJZ—Singing Strings; ensemble
 WABC—Eton Boys
 WEAF—Morning Parade; variety
 WEVD—Clara Stella, songs
 WMCA—Clara Stella, songs
 WOR—Children's Hour
 WOV—Gloomchasers, orchestra.

10:30 a. m.
 WABC—Press Radio News; Let's Pre tend
 WEAF—Press Radio News; Morning Parade
 WAAT—Brunswick Orchestra
 WEVD—Campobasso and Company
 WMCA—George C. Royce, food talk
 WOV—Music Makers; Beatrice Wain

10:45 a. m.
 WJZ—Press Radio News; Originalities
 WMCA—Radio Kindergarten

WOR—Dancing Class
 WOV—Music That Charms

11:00 a. m.
 WEAF—Alma Schirmer, pianist
 WABC—The Captivators
 WJZ—The Honeymooners
 WEVD—Eleanor Hoffman, songs
 WINS—Stamp Club
 WOR—What to Eat and Why
 WOV—Julio Leboe's Orchestra

11:15 a. m.
 WJZ—Spanish Idylls
 WEAF—Vass Family
 WINS—Junior Safety Club
 WNEW—Lawrence Gould, talk
 WOV—Jack Marks, tenor

11:30 a. m.
 WEAF—Down Lovers' Lane
 WJZ—Heinie's Grenadiers
 WABC—Concert Miniatures
 WEVD—Stars of Tomorrow
 WINS—Gay Lee
 WOR—Marilyn Mack, songs
 WOV—Neapolitan Echoes

11:45 a. m.
 WINS—Tuneful Tailors' Orchestra
 WOR—"Do You Know?"

Afternoon

12 Noon
 WEAF—Armchair Quartet
 WABC—Saturday Syncopators
 WJZ—High and Low
 WINS—Earl Harper, news
 WMCA—Song Hit Man
 WOR—"Tales from Birdland"
 WOV—Martino Muskateers

12:15 p. m.
 WJZ—Genia Fonarova, soprano
 WABC—Connie Gates, songs
 WEAF—Two Blues
 WINS—Three Pianotones
 WMCA—Nicholas Garagusi, violinist; Fern Scull, pianist
 WOR—Dorothy Blumberg, piano
 WOV—NRA Speaker; Pierrot, French tenor

12:30 p. m.
 WEAF—Merry Madcaps
 WABC—Al Kavelin's Orchestra
 WJZ—Vic and Sade, comedy
 WINS—Tango Romantique
 WMCA—Josano Trio
 WOR—Bert Block's Orchestra
 WOV—Italian Music

12:45 p. m.
 WJZ—The Sizzlers
 WINS—Future Stars

1:00 p. m.
 WEAF—Ted Black's Orchestra
 WABC—Esther Velas' Ensemble
 WJZ—Words and Music
 WAAT—Tom Halligan's Orchestra
 WHN—Piano Concert
 WINS—Songs of the Day
 WMCA—Stock Quotations
 WOR—Conrad and Tremont, piano
 WOV—Musical Journeys

1:15 p. m.
 WHN—Elva Travers, soprano
 WINS—Protect the Schools

1:30 p. m.
 WJZ—National Grange Program; Guest Speakers; Music
 WABC—Sam Robbins' Orchestra
 WEAF—Jan Brunasco's Ensemble
 WHN—Bill Sheiner's Orchestra
 WMCA—Munz Sisters
 WOR—Theater Club of the Air
 WOV—Musicale

1:45 p. m.
 WAAT—Weekenders
 WMCA—Daisy Miller, "Dogs"
 WOR—Peter and Pokey, comedy, songs

2:00 p. m.
 WABC—Artist Recital; Sidney Smith, tenor
 WEAF—Dick Fiddler's Orchestra
 WHN—Band Concert
 WINS—Rose Diamond, organist

WMCA—Theater Review
 WNEW—Shut-In Hour
 WOV—Italian Novelties

2:15 p. m.
 WABC—Emery Deutsch's Orchestra
 WHN—Newman Brothers
 WMCA—Radio Guide Program; Dorothy Allyn, soprano; Ballad Singers
 WNEW—Newark Public School

2:30 p. m.
 WEAF—Tales of the Titans
 WABC—Round Towners, male quartet
 WJZ—Spanish Anaquinas Torres De Galicia; Mixed Chorus
 WHN—Varieties; Bus Boys; Francesco
 WMCA—Bob Stanley, tenor
 WOR—Fashion, Food, Beauty, Child training

2:45 p. m.
 WHN—Dorothy Cartier
 WINS—Mary Stewart, "The Low-down"
 WMCA—Prof. Roy Hanaway, talk
 WOV—Wandering Thoughts, S. Luotto

3:00 p. m.
 WEAF—Green Brothers' Orchestra
 WABC—Columbia Salon Orchestra
 WJZ—Tommy Tucker's Orchestra
 WEVD—Italian Musicale
 WHN—Symphony Concert
 WINS—Charlie Turner's Orchestra
 WMCA—Improve Your Bridge
 WNEW—N. Y. Civic Symphony
 WOR—Ariel Ensemble
 WOV—New York Civic Orchestra

3:15 p. m.
 WHN—Harry Stolpner, tenor
 WMCA—Simon and Leving

3:30 p. m.
 WEAF—Weekend Revue
 WABC—Dancing by the Sea
 WJZ—Saturday's Songsters
 WEVD—Romeo and Company
 WHN—Roseland Orchestra
 WINS—Hawaiian Serenades
 WMCA—Trudy Thomas, songs
 WOR—Guy Hunter, blind entertainer

3:45 p. m.
 WEVD—Musical Album
 WINS—Melody Four
 WMCA—Jack Orlando's Orchestra
 WOR—Frank Ricciardi, baritone

4:00 p. m.
 WJZ—Miniature Theater
 WABC—Ann Leaf at the Organ
 WEVD—Italian Program
 WHN—Lillian Martin, contralto
 WINS—Mary Barclay, songs
 WMCA—Malda Fani; Domenico Lombardi; Organ
 WOR—Al and Lee Reiser; Kay Fayre

4:15 p. m.
 WEVD—Elsie Meltz, blues singer
 WHN—Elmer Schallitz's Orchestra

4:30 p. m.
 WJZ—Chicago Symphony Orchestra
 WABC—Velasco's Orchestra
 WEAF—Lady Next Door
 WMCA—Phil and Irma Osborne
 WOR—Frank Stewart's Orchestra
 WOV—Alfred Cesare, baritone

4:45 p. m.
 WHN—Estelle Noga, soprano
 WEVD—Eleanor Hoffman, soprano
 WINS—Paul Martell's Orchestra
 WMCA—Carrie Lillie's Club
 WOV—Stars of Tomorrow

5:00 p. m.
 WJZ—Palmer Clark's Concert Orch.
 WABC—Little Jack Little's Orchestra
 WEVD—Clement Giglio, drama
 WHN—Roseland Orchestra
 WMCA—Al Shayne; Jerry Baker
 WNEW—Pickard Family
 WOV—Italian News

5:15 p. m.
 WABC—On the Air Tonight; Little Jack Little's Orchestra
 WINS—Story Teller Lady

WNEW—Anthony Trini's Orchestra
 WOR—Harry Davis; piano recital
 WOV—Salon Ensemble

5:30 p. m.
 WJZ—Platt and Nierman, piano
 WABC—Jack Armstrong
 WEAF—Henry King's Orchestra
 WAAT—Evelyn Karnaw, songs
 WEVD—Jewish Program
 WHN—Ray Noonan, tenor
 WINS—William Chosnyk, violinist; Eva Clary, pianist
 WMCA—News of Italy
 WNEW—Big Brother Bob Emery
 WOR—French Class
 WOV—Sketch and Orchestra

5:45 p. m.
 WJZ—Orphan Annie
 WABC—Mischa Raginsky's Ensemble
 WINS—Rose Diamond, organist
 WMCA—Sid Loberfeld, "Baseball"

Night

6:00 p. m.
 WJZ—Arlington Classic
 WEAF—Al Pearce's Gang
 WEVD—Jewish Events
 WHN—Monte Rosa Orchestra
 WINS—Gien McCarthy's Sports
 WLWL—Los Caporales, Songs
 WMCA—Arthur Lewis, baritone; Gene Gravelle's Orchestra
 WOR—Eli Dantzig's Orchestra

6:15 p. m.
 WABC—Billy Hays' Orchestra
 WMCA—Jane Clifton, contralto

6:30 p. m.
 WEAF—Tom Coakley's Orchestra
 WABC—Charles Carlile, tenor
 WJZ—Stamp Club
 WEVD—Annie and Benny, sketch
 WHN—Ivan Frank's Orchestra
 WLWL—Lyric Trio
 WMCA—Lil and Avon Armstrong

6:45 p. m.
 WABC—Sport Column of the Air
 WJZ—John Herrick, baritone
 WEVD—Dream Weaver, songs
 WINS—Little Jim Jones, sketch
 WMCA—Eli Dantzig's Orchestra
 WNEW—Bill Farren, Sports
 WOR—Phil Cook, comedian; Melody Moments

7:00 p. m.
 WJZ—Capt. Al Williams, aviator
 WABC—Isham Jones' Orchestra
 WEAF—Baseball Resume
 WEVD—String Ensemble
 WHN—Singing Cobbler
 WINS—Vincent Bragale's Orchestra
 WLWL—Elizabeth McGee, soprano
 WOR—Ford Frick, Sports

7:15 p. m.
 WJZ—Pickens Sisters
 WEAF—"Homespun," Dr. Wm. Foulkes
 WEVD—Musical Program
 WHN—Zimmerman's Ensemble
 WINS—Pete, the Singing Master
 WLWL—Beauty Varieties
 WMCA—Goselin Sisters
 WOR—Do You Know?

7:30 p. m.
 WEAF—Martha Mears, songs
 WABC—Betty Barthell, songs; Melodeers
 WJZ—Don Bestor's Orchestra
 WEVD—Looking for a Bride
 WHN—Al Kavelin's Orchestra
 WINS—Globe Trotter
 WLWL—Trades and Labor Council
 WMCA—Archie Bleyer's Orchestra
 WNEW—Irish Program; orchestra
 WOR—Los Chicos, Spanish Revue

7:45 p. m.
 WABC—Reggie Childs' Orchestra
 WEAF—Jules Lance, violinist
 WEVD—The New Messiah
 WINS—Jersey Novelty Boys

WMCA—Bob Fallon's Orchestra
 WNEW—Music Hall

8:00 p. m.
 WEAF—Ted Bergman; Betty Queen; Bill Smith; Stern's Orchestra
 WABC—Morton Downey's Studio Party
 WJZ—Spanish Interlude
 WEVD—Ethel Kravant, soprano
 WHN—Don Marton's Internationales
 WINS—Madison Argentinians
 WMCA—Three Little Funsters
 WNEW—Meyer Davis' Orchestra
 WOR—Al Duffy's Orchestra

8:15 p. m.
 WJZ—Bavarian Peasant Band
 WEVD—Clara Blankman, violinist
 WMCA—Meyer Davis' Orchestra
 WNEW—Brahms Vocal Trio

8:30 p. m.
 WEAF—Hands Across the Border
 WJZ—Lights Out; mystery drama
 WEVD—Nathaniel Sprinzen, tenor
 WHN—Roseland Orchestra
 WINS—Paul Martell's Orchestra
 WMCA—U. S. Marine Band
 WOR—Lewisohn Stadium Philharmonic Orchestra

8:45 p. m.
 WABC—"Fats" Waller, songs
 WEVD—Patricia O'Connell, soprano

9:00 p. m.
 WEAF—One Man's Family
 WABC—Grete Stueckgold; Kostelanetz' Orchestra; Chorus
 WJZ—Jamboree
 WHN—News; Symphony Concert
 WINS—Vincent Gragale's Orchestra

9:30 p. m.
 WEAF—Chicago Symphony Orchestra
 WABC—Detroit Symphony Orchestra
 WJZ—Goldman Band Concert
 WHN—Ridgewood Grove Bouts
 WINS—Bishop Lawson's Congregation
 WMCA—Symphonic Ensemble

10:00 p. m.
 WEAF—Raymond Knight's Cuckoos
 WEVD—Hippodrome Grand Opera
 WINS—River of Dreams; Rose Diamond, organist
 WNEW—Dance Parade

10:15 p. m.
 WJZ—Dandies of Yesterday
 WABC—"Michaux" Congregation
 WEAF—Guy Lombardo's Orchestra

10:30 p. m.
 CBS—Elder Michaux
 WJZ—ALKA SELTZER PRESENTS
 WLS Barn Dance; Hal O'Halloran; Uncle Ezra; Spareribs; Linda Parker; Lulu Belle; The Hoosier Hotshots; The Westerners; Maple City Four; Cumberland Ridge Runners
 WHN—Armando's Orchestra
 WOR—Dion Kennedy, organ

10:45 p. m.
 WEAF—Siberian Singers
 WMCA—Leon Friedhman's Orchestra

11:00 p. m.
 WABC—Sylvia Froos
 WEAF—Press Radio News; Eric Madriguera's Orchestra
 WHN—Roseland Orchestra
 WMCA—Radio Scandals
 WOR—Will Osborne's Orchestra

11:15 p. m.
 WABC—Press Radio News; Glen Gray's Orchestra

11:30 p. m.
 WEAF—Paul Whiteman's Party
 WHN—Monte Rosa; Orchestra
 WJZ—Press Radio News; Ernie Holtz' Orchestra
 WMCA—Dance Music
 WOR—Anthony Trini's Orchestra

11:45 p. m.
 WABC—Johnny Johnson's Orchestra

12 Midnight
 WJZ—Jack Denny's Orchestra
 WABC—Frede Grofe's Orchestra
 WLW—Herman Crone's Orchestra
 WHN—Witching Hour Dansant
 WOR—Roger Van Duzer's Orchestra

12:15 a. m.
 WEAF—Carefree Carnival, variety

12:30 a. m.
 WABC—Jan Garber's Orchestra
 WJZ—Vincent Lopez' Orchestra
 WHN—Anthony Trini's Orchestra

1:00 a. m.
 WABC—Gene Kardos' Orchestra

Plums and Prunes

Keep Up with World

With apologies to Freling Foster:

Frank Buck, who swings tigers around by their tails and who has been selected to fill the gaping void on the air-planes caused by the vacation of Amos 'n' Andy, isn't so sure he isn't scared of the microphone.—By a snooty NBC page.

Carlos Molina, the tango maestro who did more than anyone to make the slinky South American dance forms the rage, was criticized on the West Coast because he couldn't play American tunes. So he learned American jazz so well while packing 'em in at the Congress Hotel, Chicago, that now the management of the Dells, where Carlos Molina opened Friday, June 29, feared that the Valentino-like batoneer wouldn't be able to play fandangoes up to snuff.—By Ken Murray, who is m.c. of the floor show.

And when Molina microphones "Thiss iss Car-loass Mo-lee-nah talkink to YOU," don't take that accent any more seriously than you would Rubinoff's, as Carlos has been an American citizen for, lo, these past fourteen years, no foolin'.—By the Second Fiddler.

Believe it or not, but television is so doggone perfect that it could be released to the American public RIGHT NOW, if some means could be doped out to foot the bill. You see, the large electrical interests would like to get their money

By Evans Plummer

back (for which you can't blame them) and all they are waiting for is a sound economic plan that won't ruin the talkies—to whom the same electrical companies sold millions of dollars worth of sound equipment.—By the compiler of this pillar.

Harry Sosnik took lessons from Leo Sowerby, and that's why the particular and gifted Mr. Sowerby lets Harry play his stuff, a treat which only Paul White-man has shared up to now.—By Holly Shively, Chi CBS press agent.

Short waves, some of them, travel better in day than night; broadcast channel waves travel better night than day; all travel farther in winter than summer, and who cares.—By Barney McDevitt, Morton Downey's man Friday.

Many of radio's outstanding vocal successes to the contrary, the study of music does not necessarily disqualify one from fame at the microphone.—By Martin J. Porter.

Twenty per cent of all automobiles being sold this year either have radios as standard equipment, or are ordered with radio sets installed, whereas eighty per cent of the depression era gas buggies

would feel puffed up (inflated) if only someone would buy four new tires for them.—By Martin Codel, the Washington Keyholer.

It's a simple matter to start a radio network. But then, there's the upkeep.—Not by Ed Wynn.

Inside Pickups

CHARLES BUDDY ROGERS is in rehearsal for the leading role in "All the King's Horses," which recently closed in Chicago with Guy Robertson starred. Meantime Buddy's band is playing at the College Inn at the same time he will be on the stage. . . . Incidentally, the musical's plot involves the use of a double for Rogers, and if you look enough like him, the Brothers Shubert might hire you. . . . Tom Shirley, your Myrt and Marge announcer, returned July 1 from a fishing trip to Three Lakes, Wis., just in time to welcome tenor Peter Higgins as a regular Chicago CBS staff star. . . . Alice Joy, one of whose tots was banged up by an automobile not long ago, is moving to the less trafficked parts with her kiddies for the summer. . . . Chicago is out to make its name famous with the new CBS Windy City Revue, WBBM and network Sunday at 2:30 p. m. EDT which brings you Charlie ("The Loose Nut") Wilson, veteran comic and trouper, in his radio series premier, together with the new girl trio discovery—the Melody Maids, and Gene and Charlie Kretzinger.

Lulu Belle



SHE IS THE BELLE OF THE BARN DANCE

Every Saturday Nite
The NATIONAL BARN DANCE

Hear it over
24 NBC STATIONS

COAST-to-COAST

Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Maple City Four, Spare Ribs, Bob Ballantine, Hoosier Hot Shots, Uncle Ezra, Louise Massey, Mac and Bob and the Westerners. A rollicking program of old time singing, dancing and homespun fun. Brought to you direct from WLS, Chicago, every Saturday night over station

WJZ-WBZ

10:30 P.M. EDT

SPONSORED BY ALKA SELTZER

Bandstand and Baton

A little over a year ago, the Dells roadhouse, outside of Chicago, was flooding the country with publicity ament its 1933 opening. Guy Lombardo and his Royal Canadians were to begin the summer's festivities there, and Sam Hare was really ballyhoosing that fact. Incidentally mentioned in a few of the publicity items was a certain tango-rumba orchestra, led by one Carlos Molina, engaged to fill in between Lombardo's offerings.

Now it is Carlos Molina who is receiving the plaudits of the Dells' ambitious publicizers. The postponed opening of the roadhouse came last week, and Molina

is shining in the principal and only orchestral spotlight. The Dells' new management is as boastful of its new band as the old one was of Lombardo's.

Molina by now is used to the headlines. Within that one year he has made a place for himself. His popularity is attested by his standing in RADIO GUIDE's recent Star of Stars poll, and his radio fans are many.

IN THE Summer Terrace of the New Yorker, Joe Reichman is shaking his stick at a Columbia mike in his first bid for the bright Broadway lights. And St. Louis fans will tell you that his bid cannot be ignored. Reichman has done quite

a bit of broadcasting from St. Louis spots, via KMOX. He is replacing Ben Pollack, now on vaudeville road.

FERDE GROFE leads his own orchestra, rather than the group of staff musicians he has been used to, in his current flyer into the night club business from the civic-owned Claremont Inn, New York City. He mikes over the Columbia network Thursdays and Saturdays. Grofe's work as an orchestrator and composer has been more or less on the serious side of music, as witness his "Grand Canyon Suite", and "Tabloid", but there is little doubt that he can purvey danceable rhythms as well.

Little Jack Little will be heard regularly through the summer from the Ambassador Hotel, in Atlantic City. He opened there Friday, June 29, and has resumed a tri-weekly Columbia broadcast.

ABE LYMAN, with an orchestra of 22 men, is doing a series of week-end appearances at the Colony Surf Club West End, New Jersey. Columbia is arranging that pickup, too.

VINCENT LOPEZ will really follow Horace Greeley's advice this month. After two weeks of vaudeville appearances in Baltimore and Philadelphia, the piano wizard will streak across the continent and settle in an unannounced hotel on the Coast. He will not stop at the World's Fair, according to present plans. . . . Meyer Davis, this time personally conducting his orchestra, is featured at the Westchester Center Gardens, White Plains, New York, opened Friday, June 29. No broadcast has been announced as yet.

INCLUDED among the many maestros presented via WOR's Newark, New Jersey, frequency, are Anthony Trini, from the Village Barn; Eli Dantzig, the St. George Hotel; Roger van Duzer at the Playland, in Rye, New York; Frank Stewart, in Riis Park; Bert Black, Roadside Rest-ing, and Al Duffy, seen at the Longue Vue. Fran Frey, former George Olsen saxophonist and singer, leads his orchestra now as a studio presentation of that station.

period will begin a half hour in advance with the sportcasters airing the latest.

IT LOOKS as if tennis is finally beginning to receive its rightful recognition by the radio moguls who decide whether the chains will connect with foreign hook-ups for major sporting events. First the Wightman Cup matches were rebroadcast from England for American listeners and latest are the final matches in the Wimbledon Tennis Championships, played on the famous Wimbledon, Eng., courts. John R. Tunis, noted expert on the net game, obliges with a series of broadcasts Friday and Saturday, June 6 and 7. CBS-WABC and NBC-WEAF listeners can tune in at 12:45 p. m. Friday and at 1:30 Saturday. Last minute reports of the standings will be given and Tunis' rapid calling of the various strokes will be worth listening to.

MORE OF the three-year-old thoroughbred championship struggle will come to turf listeners July 12 when Cavalcade, High Quest, Discovery and the other contenders line up at Arlington Park for the juicy reward offered to the winner of the famous Arlington Classic. Coming out of retirement since his good work last Spring for NBC in the Kentucky Derby and Preakness, Clem McCarthy is expected to draw his usual host of listeners, with Thomas Bryan George and Ted Husing on the rail-side for Columbia. The NBC-WJZ airing is scheduled for 6 p. m. EDT.

Sportcasts of the Week

SCHEDULE OF EVENTS

(Shown in Eastern Daylight Time)

FRIDAY, July 6: 12:45 p. m., Wimbledon Tennis, CBS-WABC, NBC-WEAF networks. SATURDAY, July 7: 1:30 p. m., Wimbledon Tennis, CBS-WABC, NBC-WEAF networks. TUESDAY, July 10: 9:30 p. m., Boxing Bouts by Benny Leonard, WHN (1010 kc). SATURDAY, July 14: 6 p. m., Arlington Classic, NBC-WJZ network.

Easily the best pick of the week for tuners-in who turn to sports for their entertainment is that much heralded all-star baseball contest July 10 twixt the National and American League heroes. Both networks will be on hand for some extensive mike work and they have assigned this important task to the aces of their sports departments. For CBS, France Laux and Ted Husing have been given the call over all others. Laux, chief announcer for KMOX, in St. Louis, is a former semi-pro manager and he really turns in a fine job in his baseball broadcasts. For several years he has been handling the World Series for Columbia. He will collaborate with Ted Husing.

On the NBC mike we will be served by Graham McNamee, Ford Bond and Tom Manning, a capable trio, which has been rehearsing its share in giving the public the best possible reports. The athletes will not take their positions around the Polo Grounds, at New York until 1:30 p. m. EDT but the broadcast

To Women
Who desire to earn
real money during
spare hours. By all
means get in touch with
me at once. Pleasant
and dignified work.
You will enjoy it!!
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NO CANVASSING
OPPORTUNITY

TYPISTS

Extra Money for your spare time copying Radio Scripts, others. Interesting work. Good Pay. Experience unnecessary. Free Particulars Write enclosing stamp to
TYPISTS' ASS'N, 1987 Hunter Bldg.,
CHICAGO

3 Perfumes
(Exquisite new odors)
SUBTLE, fascinating, alluring. Sells regularly for \$12.00 an ounce. Made from the essence of flowers.—
A single drop lasts a week!
Three odors: Send only
(1) Romanza
(2) Lily of the Valley
(3) Esprit de France **30¢**
To quickly introduce these new perfumes I'll send you with my compliments trial bottles of all three for only 30c (silver or stamps) to pay for postage and handling. Only one set to each new customer.
PAUL RIEGER
266 First St. San Francisco, Calif.

Morton Downey's Romance

(Continued from Page 23)
or girl, it won't make much difference. There'll be ample opportunity for variety before the Downeys have under their dinner table the twelve pairs of small feet they intend to have there some day. The theater's largest family, that will be. And why not? "There were a mere six in Mort's family," explains Barbara. "And me, I was practically an only child with just

two sisters. We like children, and we want to have as many as we can afford to bring up right and give every advantage." This, from the Barbara Bennett whose sisters, the glamorous Constance and the demure Joan, shine forth unique in Hollywood's bright firmament.
As for Mort, he scarcely listened while folks told him how good he was. Barbara was home tending to whooping cough and

mind the doctor's orders for herself, and Mort was in Chicago and worried!

The Downeys are seldom separated. Barbara usually accompanies Mort, even through the hectic discomforts of a tour. She is perfectly content, even during the long hours she must be alone, while Mort is off rehearsing or otherwise doing right by his public. Then she reads mystery stories. She loves them. It is nothing to see her get off a train with three or four tucked under her arm, and there are always many more somewhere in her baggage.

When they are separated, the telephone company is the only one to benefit. Some three years ago Barbara was vacationing in Palm Beach while Mort played an engagement in Chicago. It was in midwinter, and Mort seemed more than usually lonely in his luxurious bungalow atop the Morrison Hotel. Then came word of a kidnaping plot against Barbara. It was only a rumor, such as constantly menace the peace of mind of the rich and famous. But Mort went slightly mad. He telephoned Barbara three times in one night to see if everything was all right. His telephone bill at the end of four days, when the scare subsided, amounted to over \$300!

Money Talks, and How!

It isn't the message itself that runs up the Downey telephone bills. A person can say "Hello, how are you?" in a dollar's worth or less. It's the process of saying "good-bye" that runs into money. When you're in love, that sort of thing requires ceremony. Mort gives it its due. He makes it a very brief ceremony after his every broadcast. You've heard it. "Good-night, lover," he calls over the air to Barbara. On the telephone, however, your time's your own, if you can pay for it. Then Mort's "goodbye" frequently takes nine minutes by actual count.

But that's the way it is in Mort's business. Everything costs double. He can't be home as much as he likes, and he wants Barbara with him when he is away. That requires extra servants in the big English Tudor house in which the Downeys live at Rye, New York. Four of their fourteen rooms must be given over to sleeping quarters for the staff.

He can't come blithely home from a three o'clock cafe performance and wake Barbara up by shutting doors and rattling drawers. So Barbara must have her own sitting and dressing room, and Mort his. He can't expect the same chauffeur who has driven him home at three to be on duty again at seven in the morning to drive Barbara into the city for a day's shopping. A man in Mort's business requires more than one chauffeur.

Two years ago Mort bought a farm in Greenwich. He always wanted to try his hand at farming. He still does. So, a caretaker runs the place. Mort scarcely ever gets near it.

It's all pretty expensive, even for a man of Mort's earning capacity. But would Mort want it different? "Say, what do you take me for?" he asks, incredulous. "I've got everything I want, haven't I? I'm happy. My wife, thank God, is happy. What more is there?"

Nothing, except the secret of how it came to be. A lot of people would like to get in on that.

"It's Mort's fault," Barbara will accuse. "Who wouldn't be happy with Barbara?" asks Mort. "It's because we didn't marry for publicity as so many people out on the West Coast do," he explains.

"The trouble with most marriages today," avers Barbara, "is that too many people get married without thinking first . . ."

Just how much real thinking a couple in love can do during a three weeks' courtship, neither Barbara nor Mort attempt to say.

However, those three weeks seem to have been ample to lay the foundation for one of the happiest and most successful love unions of the entertainment world. Read of it, in all its intimate detail, in the issue of RADIO GUIDE dated Week Ending July 21.

AND TO THINK THEY USED TO CALL ME SKINNY

SKINNY?
NEW EASY WAY
ADDS POUNDS
so fast you're amazed
Astonishing gains with new double tonic. Richest imported ale yeast now concentrated 7 times, iron added. Gives 5 to 15 lbs. in a few weeks

Now there's no need to have people calling you "skinny", and losing all your chances of making friends. Here's a new easy treatment that is giving thousands solid attractive flesh—in just a few weeks.

As you know, doctors for years have prescribed yeast to build up health. But now with this new discovery you can get far greater results than with ordinary yeast—regain health, and also put on pounds of firm, handsome flesh—and in a far shorter time.

Not only are thousands quickly gaining good-looking pounds, but also clear skin, freedom from constipation, new pep.

Concentrated 7 times
This amazing new product, Ironized Yeast, is made from specially cultured brewers' ale yeast imported from Europe—the richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful.

But that is not all! This super-rich yeast is then ironized with 3 special kinds of iron which strengthen the blood, add pep.

Day after day, as you take Ironized Yeast, watch flat chest develop, skinny limbs get husky, skin clear—you're an entirely new person.

Results guaranteed
No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands of others. If you are not delighted with the results of the very first package, your money will be instantly refunded.

Only be sure you get genuine Ironized Yeast, not some inferior imitation. Insist on the genuine "IY" stamped on each tablet.

Special FREE offer!
To start you building up your health right away, we make this FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body", by an authority. Remember, results are guaranteed with the very first package—or money refunded. At all good druggists. Ironized Yeast Co., Dept. 797 Atlanta, Ga.



BOYS-

an easy way to make money every week!

WOULD you like to deliver Radio Guide to homes right in your own neighborhood every week and make a steady weekly cash income?

You can do this by devoting just a few hours' time each week. In addition you can earn marvelous merchandise prizes free! Baseball goods, bicycles, fishing tackle, golf equipment, Boy Scout accessories—all the things a boy likes. are included in our FREE PRIZE CATALOG for Radio Guide Boy Salesmen.

Send the coupon below today for full particulars and catalog. It costs nothing.

This coupon can be pasted on a postcard and mailed for one cent

Send this Coupon!

Radio Guide
423 Plymouth Court
Chicago, Illinois
Please send me your FREE PRIZE CATALOG and tell me how I can earn money every week with Radio Guide.

Name..... Age.....
Street Address.....
City..... State.....

Guns and Grease Paint

(Continued from Page 13)

dared make a break for the alarm buzzers which were concealed at the corners of the executive desks.

The fake copper stuck to the door. There was a steadily increasing traffic in the street now. Workmen, schoolboys, women hurrying out for some early shopping—all went hurriedly past the doorway of the Corn Exchange, and not one noticed anything except the reassuring figure of John Law framed in the glass.

At a quarter of nine the vault was swung open by Melicher and Miller, just as they had opened it every morning for months. Backing away from the two bank employes, and keeping his gun levelled on them, the man with yellow eyes scooped up bundle after bundle of crisp, yellow banknotes. The Corn Exchange had made preparations to meet the payroll demands of Saturday. That was why the bandit could fill his brief case, also a large brown paper shopping bag. Never did a shopping bag hold richer harvest—for the "take" was \$23,385.

"Back up the stairs!" ordered the bandit. Miller and Melicher had no choice but to obey.

The man in the uniform asked a question with his eyes, and at the answer he went swiftly into action. "Downstairs, everybody!"

One of the first to be forced down the stairs and through the grilled iron gates of the vault was Jacob Holm, the bank's own watchman. He had lain wrapped up in picture wire for half an hour, bruising his wrists against the bonds. Now, first man into the empty vault, he went into action before the second shipment of prisoners had been ushered down the stairs.

There was a button on the floor of the vault which, if stepped upon, set off the burglar alarm. Jacob Holm jumped up and down on it, like a howling dervish.

The interior of the bank resounded with a soul-shattering clanging—and the bandits stopped for a moment, as though frozen solid.

"Cut!" shouted the man in the cop's uniform. Forgotten were plans of locking up all the employes in the vault. Some of them still lay bound with picture wire. Others, among them most of the women, were halfway down the stairs.

The three bandits, clutching the brief case and the shopping bag, scattered for the door, knocking the girls aside like ten-pins. Through the outer door . . .

As luck would have it, here they got an unexpected break. The bank had no outdoor siren, though police had recommended to high officials only a few weeks before that one be installed. Therefore the alarm was confined to the bank floor itself, confined by the thick solid walls of the place.

The three men leaped across the sidewalk and into the waiting black sedan. The driver had been at the wheel, racing his motor, for the last fifteen minutes. Now he had the car rolling before the others were inside—the motor roared and the agonizing screech of tortured gears rent the busy hum of the morning.

From near-by stores, tradespeople rushed onto the sidewalk. A tailor next door to the bank caught a glimpse of a license plate of the fleeing car—and then the bank employes rushed out of the sacked bank. "Police!"

The getaway happened at four minutes of nine. The bank manager had Headquarters on the telephone in less than two minutes. His call was relayed directly to that airy room in the attic of Center Street where, before nine o'clock had struck, the electric power came on with a humming roar . . .

From Center Street, and from Brooklyn and Bronx sending stations by remote control, the message flashed out to New York's own flying squads:

"Attention—calling all cars—code signal 30 (holdup) at Corn Exchange bank—110th and Broadway—bandits escaping in black Chrysler sedan—" There was a second's pause. "Stand by . . ."

The dispatcher at Center Street was scribbling further information on a yellow pad. He thrust it before the announcer . . .

"Calling all cars! Four men escaping from robbery at 110th and Broadway—black Chrysler sedan with New York license K— Prepare to shoot first if necessary—"

Somewhere in one of the side streets of Manhattan a black Chrysler sedan swung to the curb. Four men were very busy for a few moments, and then the car rolled away again. Now it bore plates clipped above the old ones, plates with an entirely different series of letter and numbers. It was a sedan no longer—for the body was of the convertible type, and now the Chrysler was an open car.

The driver slid out of his seat and walked calmly

off down the sidewalk lighting a cigaret. A heavy man with yellowish eyes took the wheel. In the back seat a swarthy Sicilian lay huddled with a bandage around his forehead—a bandage stained bright red in spots. On the running board, police whistle to his lips, stood a man in the uniform of a New York cop!

So the Chrysler rolled southward and east, threading its way through traffic, against red lights, through one-way streets against traffic—



Part of the arsenal found in the apartment where "Willie the Actor" was captured. Disguises, automatics, pistols, machine guns, tear gas guns—these and lots more may be seen in the assortment



Police Captain Patrick McVeigh, a member of the New York force who went to Philadelphia to be "in at the killing"

Who would dare to stop a car engaged in the desperate attempt to carry a smashup victim to the hospital—who would dare to disobey the shouted commands and the blaring whistle of the policeman who stood on the running board on an errand of mercy?

All the time, beneath the dash of that black Chrysler, a short-wave radio blared its messages.

The man with yellow eyes listened as he drove. "They're bottling up the town!" he shouted to the cop on the running board. "We'll never get through . . ."

Down at Center Street Inspector Francis J. Kear was directing the chase in person, with Captain Pat McVeigh to assist in the issuing of the hurried orders which went out to every borough of New York.

All police cruisers below 14th Street were ordered to sweep north to 100th Street, and then northwest until they converged at the scene of the robbery. Uptown cars scurried to cover every ferry-slip, every bridge . . .

It was New York's greatest dragnet since the Crowley case, when the Madman of Manhattan had been cornered only a few blocks from the scene of this bank robbery. Every radio car in Manhattan, and almost every cruiser in the Bronx and Brooklyn, was ordered off its beat and fitted into the manhunt!

Dozens, even scores, of black Chrysler sedans were halted, and the occupants ordered out by police.irate citizens stewed and threatened. Newspapers sent out photographers on motorcycles, and news-reel trucks sped uptown hoping for a shot of the finish . . .

Down at Headquarters, Inspector Kear and Captain Pat McVeigh waited grimly.

Finally the dragnet was drawn in, empty. The city had been scoured from the Battery to the Harlem River, and from the East River to the Drive. But the Corn Exchange bandits had vanished into thin air.

It was some time before the police officials knew why. A radio detective, one of the two assigned to a light green Chevrolet in an uptown precinct, made the difficult admission to his Captain that he and his partner had let one Chrysler pass them.

"But it wasn't a sedan, it was an open job," he defended himself. "She was going down Second Avenue like a cat shot in the tail. I thought we had something until I saw that there was an officer on the running board, rushing the car through traffic toward Bellevue. There was a guy hurt in the rear seat. The number plates didn't check, neither . . ."

"How many injured persons were admitted to Bellevue this morning in the custody of an officer?" barked the thwarted Captain.

The answer was—none. Radio descriptions of the Corn Exchange bandits, telling of the leader who wore a cop's uniform, had come through too late to tip off the officers in the radio car. And the bandit's police disguise had been perfect enough to fool not only the postman and the casual pedestrians outside the bank, but even the genuine officers themselves! He had passed the supreme acid test—and carried off with flying colors a feat of daring never exhibited before in crime history.

They had driven headlong through the dragnet—no sneaking or hiding for these daredevils. It was the brassiest, cheekiest affront that ever the New York police had suffered.

Down at Center Street they don't like crooks—but there's two kinds they like least of all. First comes the cop-killer, the Two-Gun Crowley of crime. Second is the crook who masquerades as an officer.

Captain Pat McVeigh took up the case methodically, slowly. There was no use hurrying now, for the bandits had got safe across one of the bridges and had lost themselves in the vast by-ways of Queens. McVeigh had no doubt that was where they went.

Of course the license plates recognized by the tailor outside the bank were checked—but they had been stolen in Brooklyn some weeks before. But there were other leads. The bank employes gave good descriptions of the three men who had bound them. They also reported that four guns had been stolen from the cashiers' cages—four new .38 automatics, bearing serial numbers 54982, 61978, 61061, and 61974.

That was a good lead. Another was given by George Washington Smith, recovered from his attack of hysteria. The colored porter remembered that he had seen the rat-faced bandit in policeman's uniform before.

A week before the holdup that man had come to the bank on a Friday morning, and tapped on the door. He had demanded that Smith let him in, but the porter remembered that it was an hour before opening time. "Nobody gits into the bank before opening time," he had explained. The "cop" had gone away.

Captain McVeigh was interested in that little detail. It proved that the bandits had planned this job for some time, that they had tried once, failed, and then tried again with a better plan for getting inside the bank. They were dealing with a veritable master mind among crooks, and it was well that they knew it.

Captain McVeigh slept on it overnight. Next morning, bright and early, he (Continued on Page 30)

Guns and Grease Paint

(Continued from Page 29)

walked into Inspector Kear's office. He was smiling.

"What? Don't tell me you washed up the Corn Exchange job?"

"Maybe," said the captain. "I've just thought of the one guy capable of pulling it, anyway. That masquerade stuff isn't easy, and not one hood in a hundred would be smart enough to pull it. But remember 'Willie the Actor'?"

"Sure," said the inspector. "Back in 1918 or thereabouts he pulled a jewel robbery, masquerading as a messenger boy. But—it can't be him. Willie the Actor is still up the river."

"Yeah?" The Captain grinned widely. "I thought so, too. But it seems he made a sneak from Warden Lawes' cell block.

He laid a fat sheaf of papers on the Inspector's desk. "Here's the dope on wandering Willie . . ."

"William—Willie the Actor—Sutton . . ." read the Inspector. He thumbed on through the record of seven arrests and four convictions . . . In October, 1930, Willie had staged one of Gotham's most

daring and spectacular jewel jobs.

He was caught for that job through the squealing of his current "moll"—and sentenced to a thirty-year jolt at Sing Sing as a second term. But in less than thirty days he had escaped.

Inspector Kear agreed that this Corn Exchange job was the work of Willie the Actor. The rogue's gallery portraits of Sutton were immediately identified by the bank employes, and the hunt was on.

Captain McVeigh's first step was to check up on Sutton's cellmates at Sing Sing.

He came upon the name of Edward—"Cat's Eye"—Wilson, who was sent up the river in 1925, and made a successful break in 1932. He had been a friend of Sutton in prison . . .

Wilson's photos went up to the Corn Exchange bank, where the thirteen employes identified him unanimously as the man with the smoky yellow eyes who had tied them up with picture wire!

Dan Sheehy was the one who got the tip, and it was a hot one. Just how it came is a Headquarters secret, for the

police have to protect their sources of information.

At any rate, just six months after the Corn Exchange job, Detective Sheehy rushed out of a Hell's Kitchen restaurant on the night of January 7 and phoned Center Street. Two minutes later the radio alarm went out:

"Calling all cars! Give special attention banks and jewelry stores in your sector—watch for Ford touring car, license plates beginning 7J—, containing five men—one occupant may be wearing police uniform, or same may be found in car—these men are dangerous—authority telegraph bureau, that is all . . ."

"That's enough for me," said a man who sat in the front seat of a Ford touring car which was rolling down Madison Avenue near 42nd Street. He switched off the forbidden short-wave radio, and ordered the driver to head for the nearest parking lot. "This town is still too hot for us." Willie the Actor was too smart to take chances. "We'll have to try Phillie," he decided.

One week later, on January 15th, 1934, the Sutton gang cracked down on a branch of the Corn Exchange Bank and Trust Company at 60th and Locust Avenue in Philadelphia and got \$11,000.

Philadelphia police combed the Quaker City—but there was no trace of the Sutton gang.

weakling. Barely twenty-one years of age, dope-ridden, dull-witted . . . Dirty Joe was no match for the cops. He "spilled the works."

"Willie's in Trenton with his sweetie," said Dirty Joe. "Under the name of Richard Courtney."

"Mr. and Mrs. Courtney" had moved to Philadelphia, Trenton neighbors believed.

Then followed days of fruitless search for a well-dressed young couple who might have taken hotel rooms or furnished lodgings seven weeks ago. The cops were about at the end of their rope when somebody happened to look in the telephone book. A new issue had just come out—and there bold as brass was the line "Courtney, Richard S. res.—54—Chester Ave.—Stryker 67—"

The police of the two cities moved cautiously. It wouldn't do to scare the birds out of their love nest. They made inquiries in the building and found that while Mrs. Courtney was at home, her young husband was a travelling man and the trap was laid.

And late that same evening the call went out. "Attention! Calling cars P654, 788, and 482—proceed as ordered at 11:05 p. m."

"Richard Courtney" had walked into his luxuriously furnished apartment—and that signal meant that in two minutes the trap would snap.

Sheehy and Kirwin, of the Center Street squad, walked calmly up to the door of the apartment and knocked.

A pleasant baritone voice quickly asked "Who is it?"

"Come on out, Sutton!" boomed Sheehy. "You haven't got a prayer of a chance . . ."

The apartment door crashed in, and the detectives pounded through. Irene Sadvary—"Mrs. Courtney"—crouched behind a sofa, trying to get out or range if the shooting started.

"Okay," said Willie the Actor. His hands went over his head . . .

Captain McVeigh and his boys had to turn Sutton over to the Philadelphia police, but they had an unforgettable hour in ransacking the apartment. They found, hanging in a closet, a regulation police uniform tailored to fit Sutton, complete with cap and badge numbered 3759. They found Western Union and Postal Telegraph messengers' uniforms—even a letter carrier's uniform!

There were also bureaus and trunks full of guns. Rifles, sawed-off shot-guns, automatics, pistols, tear gas guns . . . even two of the .38's stolen from the Corn Exchange bank in New York were found!

The loose ends were whipped into shape almost overnight. Judge McDevitt, of Philadelphia heard Sutton plead guilty on thirteen counts, and after a trial which took less than an hour, sentenced Willie the Actor to three terms in the penitentiary, totalling a minimum of twenty-five years.

Blind Edward Wilson stood before Judge Nott in New York and received a jolt of twenty-five years. Dirty Joe Perlango drew ten to twenty years on a plea of guilty, and Nina Miranda and Irene Sadvary were released on suspended sentences.

And Sutton, who loved dressing up in uniform, now has a nice suit of gray homespun with a number on the back Willie the Actor ought to be satisfied.

In Next Week's Issue of RADIO GUIDE "DIAMONDS IN THE DARK"

The Silk Stocking Slayer who turned from prowler to murderer for the sake of precious gems evaded police so successfully that a departmental shake-up followed his escape. But the killing of an officer led to his downfall and he was finally betrayed, by a bullet-scarred hand, to police set on his trail by the inescapable ally, Radio

The Hunt Goes On

On the morning of February 5 Detectives Sheehy and Phillips, temporarily assigned to radio car special duty in the Bronx, received a carefully coded message. "Calling car 1907—information received that Edward Wilson and moll Nina Miranda are living Hotel Towers in Yonkers under name of Mr. and Mrs. Kenneth Morley—check it—"

The radio car arrived at the hotel just in time to catch a glimpse of a burly, yellowish-eyed man and a flashing brunette checking out, bag and baggage. Part of that baggage was a short wave radio set, which may have been the reason for the hurried departure.

"Looks like Wilson," said Sheehy. But he didn't make a pinch. It would complicate things if he picked up the couple out of his own territory—they'd be booked in Yonkers. Maybe they'd drive south. They did.

It was before six a. m. and traffic was light. But Wilson and his girl didn't notice the quiet coupe which clung to their tail all the way down to the Bronx. They were in New York now—and suddenly the coupe pulled alongside with a screeching of brakes, nosing them to the curb.

Nina Miranda ducked as her man came out with his gun, and a hail of lead poured at the police car. Upper Broadway responded to a fusillade of gunfire. Wilson rolled his car up on the sidewalk, escaping the police auto which hemmed him in and made a dash for freedom.

Dan Sheehy drew a careful bead and fired. Though the car was roaring at more than sixty miles an hour, his bullet struck Cat's-Eve Wilson in the right temple.

A woman's shrill scream rose above the gun-fire. The bandit car swerved, skidded and smashed against a lamp-post.

Nina Miranda screamed steadily, for the pretty gun-moll had begun to pay the price. A police bullet had ripped off the tip of one of her delicately manicured fingers in the midst of the battle.

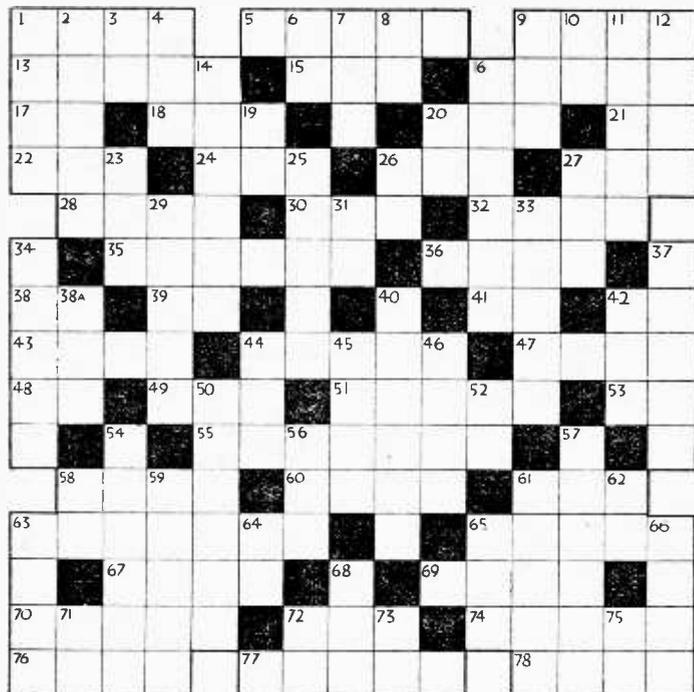
Eddie Wilson was rushed to Fordham Hospital, where doctors and nurses saved his life but not his eyesight.

Nina Miranda went to a police station, still hysterical. The beautiful brunette gun-moll kept staring half-insanely at her hand. For the rest of her life she would carry a red stump instead of a smooth tapering tip on that finger . . . She talked.

A few hours after she was put into a detention cell. Detectives Kirwin, Arnold, Phillips, Beakey and Sheehy swept down upon a tenement hideout on Chrystie Street in the lower East Side and arrested "Dirty Joe" Perlango.

Joe didn't like to squeal, but he was

Radio Guide's X-Word Puzzle



DEFINITIONS

- HORIZONTAL**
- 1—First name, opera and radio star
 - 5—Hero of Show Boat Hour
 - 9—Tony —
 - 13—Warning
 - 15—Not glad
 - 16—Munchausen's title
 - 17—You and me
 - 18—Used for cleaning
 - 20—Mightier than the sword
 - 21—Toward
 - 22—Ocean
 - 24—You build a house on it
 - 26—Pleasanter than the downs
 - 27—Not many
 - 28—Radio star slated for opera; first name
 - 30—The piper's son did it after stealing a pig
 - 32—A little hopper
 - 35—He heals the sick
 - 36—Unit of a sentence
 - 38—Abbreviation for each
 - 39—Exclamation of wonder
 - 41—Road, abbreviated
 - 42—The last name's Smith
 - 43—Andy's partner
 - 44—Jolly along
 - 47—A radio uncle
 - 48—Railway, abbreviated
 - 49—Abbreviation for Europe
 - 51—More evil
 - 53—Initials of a famous President
 - 55—Observes

- 58—Baby talk for little
 - 60—Notion
 - 61—What men are out west
 - 63—Food portions
 - 65—Desire
 - 67—Slang for alcohol
 - 69—Scrape the surface
 - 70—It looks well on your face
 - 72—A city in Brazil
 - 74—The halls where the famed Irish harp was
 - 76—Little brother of the hung horse
 - 77—Radio orchestra leader, came to fame from Montreal
 - 78—It comes before Easter
- VERTICAL**
- 1—The Baron says "scram"
 - 2—That comical Swede
 - 3—South America
 - 4—Limb
 - 6—So
 - 7—Broken-down horse
 - 8—North Dakota
 - 9—Pale
 - 10—Either
 - 11—All music must be —
 - 12—It falls in flakes
 - 14—A god once worshipped with human sacrifice
 - 16—Orchestra leader, first name's Don
 - 19—Post office (abbrev.)
 - 20—Parcel post (abbrev.)
 - 23—Help

- 25—Unit of cavalry
- 26—Negative prefix
- 27—What they called radio in 1920
- 29—A looped rope
- 31—Initials of a gambler whose murder is a mystery
- 33—Command
- 34—Well, the Baron himself!
- 37—She talks to Lu and Em
- 38a—First name of famed woman evangelist
- 40—You hear them over your radio
- 42—Skill
- 44—Standing room only
- 45—Roman classical author
- 46a—Pesky insect
- 50—Liberate
- 52—Plural ending
- 54—Achieve
- 56—Poetic form of "it is"
- 57—Admire
- 58—Iowa (abbrev.)
- 59—Disney's type of symphony
- 61—A rule of living
- 62—New England (abbrev.)
- 63—Make a hard grating noise
- 64—New York (abbrev.)
- 65—A feline
- 66—What an audition is
- 68—It's very pointed
- 71—The show-me state (abbr.)
- 72—Regarding
- 73—Not off
- 75—Anyone

The solution to this puzzle will be published in next week's issue. In it you will also find another absorbing puzzle

CONNIE BOSWELL

As She Appears Under The
MIKEroscope

By Lee Mortimer

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

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

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

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

Although Connie now is 24 years old, she is still partial to dolls and teddy bears. Her rooms are full of them, and she takes as much care of her toys as she would a child. She has one other hobby. That is the radio.

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

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

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

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

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

They all sit on a bench when they broadcast. Martha, of course, plays the piano. Connie and Vet sit on either side with



CONNIE BOSWELL

their three pretty heads touching. Casual observers have difficulty in deciding which is lovelier, their voices or their faces.

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the thirteenth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

Look for
NAZIMOVA'S
 Own Story of a
THIRD REALM
Also a Complete True Radio Mystery Story
**"Diamonds
 in the Dark"**
 Next Week

Music of Deflated Dollars

By Enric Madriguera

If, as I predict, radio music is to have its best summer season in years, you can thank the fluctuations of the American dollar in foreign exchange. How, or why, the dollar fluctuates, is a mystery. But it does.

In the past, the advent of summer has been the sign for a great migration of tourists from America to Europe and the Orient. Business men on vacation, school-teachers on leave, pupils, society matrons—all Americans began the annual Big Parade abroad.

The American tourists, arriving in Europe, set up a demand for American orchestras. When an American orchestra goes abroad, it is only partly in answer to the curiosity of native Europeans. The principal purpose of the trip abroad is to appease the clamors of Americans in Paris, Nice, Berlin, Monte Carlo, or London for good, dance-y, American music.

That, then, was the situation up to last summer. During the past winter all that was changed. The dollar dropped so far in foreign exchange that Americans who hadn't been home for ten years were forced to return because they could no longer afford to live in Europe. Steamship bookings eastward across the Atlantic dropped way down.

What's more, the Europeans, finding that they could get more for their money than ever before in America this year, have started coming over here for their vacations. The tourist tide has changed, and we orchestra leaders have begun to notice Frenchmen, Englishmen, Italians and Germans mingling with Americans here.

My orchestra, instead of going abroad, will migrate to the very fashionable Vivian Johnson's, at Monmouth Beach, New Jersey, and will remain on NBC.

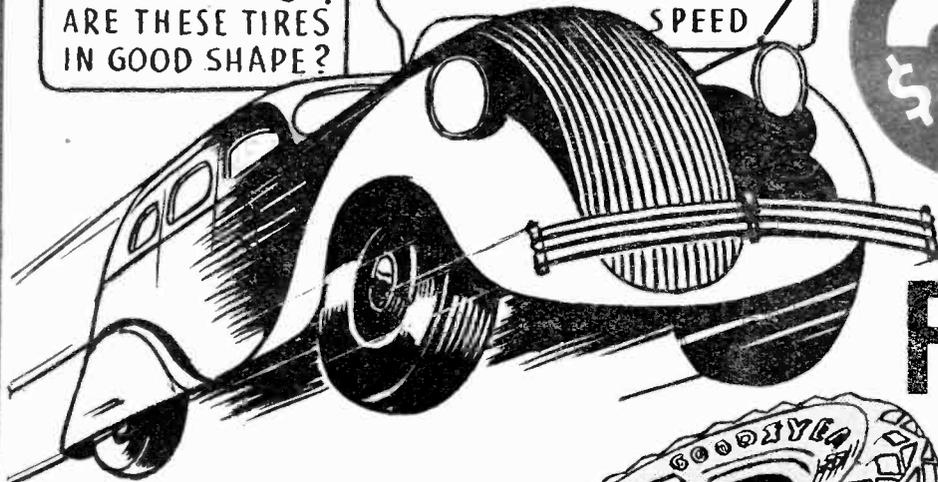
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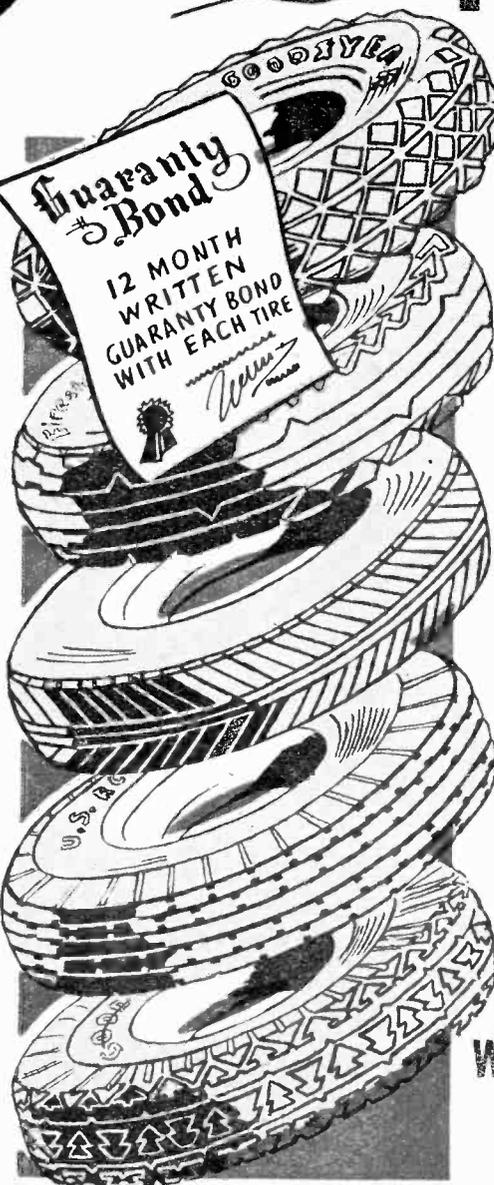
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30x4.50-21		2.40	0.85	28x5.50-18		3.35	1.15
28x4.75-19		2.45	0.95	29x5.50-19		3.35	1.15
29x4.75-20		2.50	0.95	30x6.00-18		3.40	1.15
29x5.00-19		2.85	1.05	31x6.00-19		3.40	1.15
30x5.00-20		2.85	1.05	32x6.00-20		3.45	1.25
28x5.25-18		2.90	1.15	33x6.00-21		3.65	1.25
29x5.25-19		2.95	1.15	32x6.50-20		3.75	1.35

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30x3 1/4	2.35	0.75	33x4 1/4	3.45	1.15
31x4	2.95	0.85	34x4 1/4	3.45	1.15
32x4	2.95	0.85	30x5	3.65	1.35
33x4	2.95	0.85	33x5	3.75	1.45
34x4	3.25	0.85	35x5	3.95	1.55

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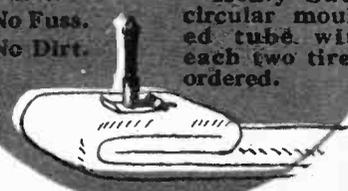
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