

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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World Famous
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Own Story of
Her *Life* about

"ONE MAN'S
FAMILY"

New Rivals for
QUEEN OF 1934

"DIAMONDS
in the DARK"
Complete Radio
Crime Mystery

Elaine
Melchior



Radio, the Explorer

By Frederick Landis

It has been the history of all science and all invention that no genius was ever able to foresee the entire field of usefulness of the gift which he made to human progress.

And this is true of Radio.

Its pioneers saw in it only a revolutionary method of communication and even now the people generally think of Radio as the **WORLD-CRIER**, who brings them the news of the world every day, the invisible friend who supplies them with programs of rare entertainment every night, or the **SLEEP-LESS WATCHMAN** of the land and the sea, who warns cities of approaching tornadoes and sends relief to ships, struggling in the wild ocean.

This is altogether natural for these are the aspects in which the world sees Radio, but it has entered another field in which *its service is destined to become indispensable.*

This new field is not so romantic, not so spectacular as the field of communication and entertainment, but it is just as important.

In Other Fields

It is the practical field of the world's work.

Already radio has taken on strange and undreamed of duties in this new realm and this is only a prophecy of the ever widening circle of its new-found usefulness.

Take, for instance, the world of sports.

Radio now supplies an instantaneous press service of golf matches.

There is a small **TRANSMITTER WHICH THE REPORTER CARRIES** with him from green to green and with this he broadcasts the game, stroke by stroke, just as it is played.

No sooner does the club do its work, or fail to do its work, than the result of the play is broadcast by the *reporter* on the field *to the re-write man* in the club house and the re-write man immediately files the story *to the newspaper.*

Radio Prospecting

Then there is the Geophysical service in which radio is used to determine the presence of metal deposits in the earth. Gold, silver and other ores are located after a high-frequency transmitter has been set up for broadcast.

The transmitter is pointed into the ground and the reflected wave is caught. This **WAVE REVEALS THE PRESENCE OF THE METAL** and the depth of the deposit.

When this method of determining the presence of ore shall be developed to a point of generally accepted accuracy, it will not only simplify mining but it should have another result of vast significance to American investors. It should **SAVE INVESTORS** from the ravages of Blue-sky operators who now exact from them an annual tribute of **HUNDREDS OF MILLIONS OF DOLLARS.**

Such victims, many of them widows, can escape fraudulent enterprises by the simple device of asking the salesman: "Where is your certified radio test?"

What a welcome thing this would have been back yonder when the whole world feared for the safety of Dr. Livingstone, famous explorer, long lost in the jungles of Africa and for whose res-

cue The New York Herald sent out that intrepid young man, later to become world famous, Henry M. Stanley.

No matter where the explorer may go in this day, he takes with him as his "**REMOTE-CONTROL**" COMPANION, the radio. Stations are licensed to provide this communication and in the event that regular stations lose touch with the explorer, the Federal Radio Commission permits amateurs to communicate with him at all times—or whenever the explorer cares to respond.

More Uses

Radio has found another new use in the railway service.

By means of short wave transmitters and receivers members of crews on long freight trains, some of them more than a mile in length, can now communicate from one end of the train to the other. Thus, the conductor transmits messages and signals to the engineer in the cab without stopping the train and walking the distance between the two crew units. This service also eliminates the necessity of walking the tops of freight cars, always a dangerous practice.

Radio has also entered the tug boat and lighterage service.

Companies, engaged in this work in San Francisco, are now operating experimentally to dispatch tugs to towing jobs.

The fireboat service also has opened a new field of usefulness for Radio, **NEW YORK'S FIREBOATS** having been equipped with transmitters and receivers, which enable them to **RECEIVE DIRECTIONS FROM HEADQUARTERS** and receive communications from observers at the scene of the fire.

Radio is rendering swift and effective service in fighting forest fires, the plane patrol, by means of its radio, being enabled to report fires to headquarters, from which the ground crews rush to the scene.

Motion picture production has found Radio most useful when companies are working on location. By this means of communication one set may talk to another when they are widely separated and thus the work is greatly facilitated. Mobile transmitters are used on each set.

In the next war, of course, Radio will be found everywhere, guiding airplanes, tanks and maintaining constant communication between the high command and its distant units, but here is a little story which it gives most pleasure to tell.

The Shut-in Educator

The Grasslands Hospital, the Westchester County Tuberculosis Hospital of New York, has for more than two years experimented with **RADIO EDUCATION OF PATIENTS**, courses being offered to adults through earphones.

A list of twenty-one subjects is suggested. When six persons or more desire instructions in a certain subject, that subject "Goes on the air." Child training, household budget, salesmanship, English literature, business law and business economics are offered in addition to other subjects.

The lessons are given in twenty minute periods and the entire course is completed in eight or ten weeks. Lesson sheets accompany the course and while the patient is still in bed, he tunes in, fills in the blank yellow form and turns it in to the Adult school.

RADIO WILL GO WHEREVER MAN HAS GONE.

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.

Found: A New Realm

By Nazimova

One of the World's Leading Actresses on Both the Stage and Screen Tells What It Means to Her to Bring Her Art, Full-Blown, to the Third Realm of Entertainment

EDITOR'S NOTE: Madame Alla Nazimova, at once one of the screen's and the stages most distinguished actresses, makes a characteristically rare voyage into radio on the "Ward Family Theater of the Air" Sunday, July 15, at 9 p. m. EDT over the Columbia Broadcasting System. Born in Crimea, Russia, she first studied the violin before entering the dramatic school of the Art Theater in Moscow. She made her New York debut in the play in which she had first appeared in Berlin and London, "The Chosen People." Although she took her first English speaking lesson in June, she made her English debut in November, in "Hedda Gabler." She is perhaps the most famous living exponent of the works of Henrik Ibsen. Remarkable success was hers in motion pictures in such films as "War Brides," "The Brat," "Salome" and "The Doll's House."

After a long career in Hollywood, she returned to the stage. She appeared in Eugene O'Neill's great Theater Guild production of "Morning Becomes Electric." She was also starred in "The Good Earth."

When an actress of Madame Nazimova's greatness approaches radio, RADIO GUIDE feels that its readers are interested in knowing how she regards the microphone. In the following article she makes her own comment on radio:

When I broadcast on Sunday, I shall probably make a lot of people wonder why I sit in front of the microphone on a high stool. And so that they may not think this is an affectation, may I say that I do it because it enables me to isolate myself mentally? On the stage the footlights provided that separation. With the silver screen an enclosed studio provided the needed isolation. Now it is only to a small metal microphone—but I am not at ease unless I am seated so that I feel that I am away from the audience that I am attempting to do on the radio what I did on the stage and screen—be isolated so that I may concentrate on my part.

Whatever I do on the "Ward Family Theater of the Air" this Sunday night over the Columbia chain, rest assured that it will not be any heavy-footed, old-fashioned melodrama. All my life in motion pictures and on the stage, I have hated the "Magdals" and the "Camilles." I loathe all of them. My personal liking is for problem plays. I am told that at present there is no place for them on the radio.

All my life I have been a character actress. I have appeared in most of the works of Henrik Ibsen, and I prefer tragedy-comedy.

When an actress enjoys what she is doing, she is usually at her best. Radio should be enjoyable, both for the performer and for the listener.

On the air (don't be surprised!) I like Joe Penner. I like Gracie Allen too. I like all the silly people. They give me enjoyment. Amos 'n' Andy I think are the real miracles of what we call "show business." They deserve everything they receive. It amazes me to realize that they talk all the various parts that are played.

But the astonishing part of Amos 'n' Andy's broadcasts I do not think the general public has ever thought about seriously. What wonderful characterizations they have given the characters who are never heard, who never actually appear on their programs, such as "Madame Queen." I'm sure much of modern America has a better conception of what Madame Queen is like than they have of most historical figures.

It has been pointed out to me that I am, in appearing on the air, entering a third realm—or, I might say that radio is now the third realm. There has been

stage work for one, and screen work for the second, and now radio. Of the three, radio is by far the most difficult.

If you have ability on the stage, you have so many things to help you. You have your voice, your eyes, your hands, your walk, your fingers, your face last but not least. On the screen, in the silent picture days, you had everything but your voice. It is most satisfying to know how much one could get across by pantomime. Remember for how many years you went to silent pictures? I always have loved pantomime.

I think those who direct most radio programs do not appreciate the value of a pause. A pause on the stage or on the talking screen imparted utter stillness, and compressed lips registered it on the silent screen. Until now radio seems to have overlooked its value. Radio dramas as I hear them, which is infrequently, hurry everything. They want everything boiled down to fifteen minutes—or less, if possible. And it really takes a full minute for listeners who cannot see you, just to get used to your voice.

And why is it that everybody is up close to the microphone? If a man is supposed to be across the room, you hear his voice with as much volume as you hear the heroine upon whom the scene is focused. A radio character might well be in another room, or in a cellar, with the odd hollowness a cellar lends to the human voice—but radio hasn't yet differentiated these things.

By understanding the auditory value of these dramatic attributes, a director can become the scene painter for the radio listener. It will come, just as a form of radio drama will come—a form that will be different from the stage and different from the talking picture technique. Plays will be acted more slowly. They will get over the idea of dashing right down to plot, and the idea of hurrying everything. The radio audience is ready for problem plays, but they must be presented in a whole play, not in excerpts or scenes.

I marvel at the way the Goldbergs and Amos 'n' Andy can be presented in serial form, a quarter of an hour each night. If this can be done, why then cannot radio drama be done in the same way? Why not a scene a night—even though the play may take ten or twelve nights to present? Surely a radio audience that listens for seven years to one broadcasting team, would listen to a radio play lasting seven nights—or seven scenes of fifteen minutes' duration.

The difficulty is that the actress in approaching radio must immediately create the character she is to portray. She must project it, color it with her own artistry, personality or whatever you choose, and make that creation live and breathe and capture listeners' interest—all in the course of fifty seconds.

Unfortunately I cannot say that most of the radio actresses I have heard are what I would call good actresses. They seem to stress what I call "the lady voice." They want to sound cultured, with the result that they sound insincere, affected, and as though they were reading from a book, not living and breathing the very life of the character they are attempting to portray. Only once did I hear a voice on radio in all the time that I have listened—a voice that pulled me right out of my chair and made me say: "There is a sincere person who does not sound as though she were acting for the radio." I tuned in too late to hear her name.

I remember the name of the play she was in, a one-act Irish play called, I think, "The Londonderry Air." There was music in her voice, there was poetry in it—but there was no affectation. She sounded as though



Nazimova as she looked at the height of her brilliant stage career when she took the leading role in Tchekhov's masterpiece, "The Cherry Orchard"

she were living her part, not reading it.

Another evil that must be avoided in radio is one which persons who have had long stage experience sidestep. That is the veritable catching of another actor's emotional mood and making it your own.

Surely this is not the case in real life. When one person is angry, another may be calm, and still another may be tearful or repentant. In radio, even more than on the stage or screen, emotional identity hardly ever is preserved. In real life, in an emotional scene that is actually true, the participants are never all in the same state. We must have pacing in radio, we must find actors and actresses who before all else sound sincere.

Of the actresses today, I think Pauline Lord is one exception to the general rule of reading lines. Where nearly all others strive to be definite in the impression they create, and in so doing often sacrifice the psychological meaning, she dares to be indefinite, to pause and halt in her lines. She sounds human.

The actress of the air, I am afraid, does not work hard enough in getting ready to broadcast drama. I am judging only as a listener. She hurries, and speeds on to another program—that's how it sounds. Usually she takes color from another's performance, and mostly she strains to project the "lady voice."

Every new part to me means study, work, worry, tears. I like it. I never have had a favorite part, or one that I felt was more interesting than another. Every new role is the most interesting.

Along the Airialto

By Martin Lewis



Lovely Harriet Hilliard has quit the air temporarily, now that Joe Penner, with whom she broadcast regularly, is on vacation

Apparently *Kate Smith* has succeeded in getting at least part of the moon over the mountain, for when she returns to the air Monday, only four bars of her former theme melody will be played. *The Smithy* informs me that on her forthcoming programs she plans to present more songs of the standard type—songs that were, are and always will be good. *Kate* further states that in talking with people during her vaudeville trip, she found that they preferred some of the old-timers in preference to currently popular tunes which they hear over and over again the same day.

Maybe them's your sentiments, too, and maybe they're not, but they are mine.

AS I WRITE THIS, I'm listening to *Wayne King's* music. His orchestra just finished playing three old-time numbers that were hits in their day, and they still are so far as I'm concerned. First they played "Wildflower," followed by "Moonlight and Roses," and "I'm Forever Blowing Bubbles," and take it from me it sounded refreshing in this heat wave to hear those pieces again.

Maybe that's the secret of *Wayne King's* success and one reason why his orchestra won RADIO GUIDE's popularity contest.

AS I TURN THE DIAL *Dick Himer* is playing "Look for the Silver Lining," followed by "I'm Through With Love." Last night *Meyer Davis* revived "Carmoline Days." I can go on and on, but what I started to say is that I think *Kate Smith* will be doing a wise thing by singing some of the old-time hit tunes. What do you think?

THE OTHER WEEK a little girl sat with nearly a hundred of her young classmates, all about her own age, at the graduation exercises of a public school in the heart of Manhattan's 70's.

The child and her classmates listened earnestly as their principal, a scholarly man, addressed them for the last time. He told them of the value of an education; he urged them to study hard next fall when they enter upon another phase of their instruction in high school. He voiced the hope that many of them would finish high school and be able to go to college, for thus, he explained, they could be fitted for life's battles, and their hopes for success would be enhanced.

The little girl drank in his words as she sat there in the big assembly room. She listened

while her principal outlined the pitfalls on the high road to success.

Of course, at times her thoughts wandered. It was difficult for her really to concentrate on what the learned principal was saying, even though he was telling her and the other children how they might achieve that elusive goal—success.

For, you see, the little girl to whom I refer had other matters on her mind. She was thinking of the thousand dollars a week contract she had just landed—a contract to play in vaudeville during the summer. And maybe—who knows?—she was thinking about her investments, and the trend of the market, for the little girl is a very well-to-do young woman, even if she is only thirteen.

You see, she is *Mary Small*, the radio star.

THAT REMINDS ME: *Baby Rose Marie* is all burned up about the claim of *Mary Small* that she is vaudeville's highest-paid child radio star. Of course, *Baby Rose Marie* is not all burned up personally, because she is too busy with her dolls to bother about such trifles, but *Baby Rose Marie's* mother and her managers are all burned up just the same. They declare that *Baby Rose Marie*, with a record of weekly earnings of more than a thousand dollars in out-of-town vaudeville, is the highest-paid child radio star, and furthermore they state that *Baby Rose Marie* has offers in New York theaters running as high as \$2,000 a week. She cannot accept them, because the watchful Gerry Society will not permit one of her tender years to undergo the strenuous routine of vaudeville.

However, *Baby Rose Marie's* managers ask me to make this proposition to the Gerry Society: If the Society will lay off, and permit *Baby Rose Marie* to fill vaudeville engagements in New York, they will give every dime of that \$2,000 per week to any charity the Society chooses to name.

MOST OF THIS COLUMN was written while sweltering in the New York heat wave. The purpose of this additional paragraph is to tell you of a very interesting person I met on the Twentieth Century Limited bound for Chicago. She knows all, sees all, and tells all about your favorite film stars. You probably have read her interesting column many times and take it from me, *Louella Parsons* is a grand person. What I started out to say though, is that Miss Parsons will return to the airwaves this fall and will again bring to the (Continued on Page 23)

Reviewing Radio

By Martin J. Porter

Mothers and fathers and school-teachers who sighed with relief when *Joe Penner* departed from the air last week, but who remembered that *Joe* will be back October 7, may sigh again and rest assured that there will not dawn again an era in which the juveniles under their care will break out with echoes of "Nasty Man," "Izzatso?" "Wanna Buy a Duck?" et cetera.

"I have decided," *Joe* has told me, "to insure the country against another epidemic of my catch-lines. Next season, I promise you, there won't be any 'nasty man,' or any duck."

In other words, *Joe Penner* has ceased to be a duck salesman. He is a lad who understands that you can wear out a catch-phrase, and that if you want to return to the air after a vacation, and click all over again, you've got to have new material. And during *Joe's* sojourn in California he will develop new phrases, which, as he himself points out, never possibly could exceed the nasty man and duck business. *Joe* left by boat for Hollywood. As he said goodbye, there occurred to him the thought that maybe if his sweetheart, "Susabella," were brought to life and given a speaking part in his new series next autumn, the country's interest would be aroused. He may do it.

NOT MANY WEEKS AGO the *Hudson-Essex* program departed from WEAJ before its contract had expired, and the somewhat historic stunt of NBC

aroused a lot of talk. Insistent upon a fulfillment of contract, the NBC put on its own show in place of the "Cavalcade," and inserted an advertising plug for Hudson-Essex. Then, network and client went to the mat in a legal tilt.

Despite all the unpleasantness, the surprising news comes to me that Hudson-Essex will be back on the WEAJ air in the same spot in the fall.

THE FILM COMPANIES—the major ones—are determined to restrict radio's use of their stars, except in such instances where future pictures may be exploited. When a ban was put upon *Mae West*, *Lionel Barrymore*, *Charlie Ruggles* and several others, it seemed that the network sponsors were going to be in a jam. But they pulled through by signing up such artists of the cinema whose contracts did not close the golden gates of radio against them.

The reason for the film companies' objections to microphonics by their actors was at first said to be based on complaints of exhibitors who stated that radio was keeping potential movie patrons at home. But that happens to be only a minor factor. The big directors have told the movie executives that the detriment of the practice of airing the voices of film actors in playlets and sketches lies in the injury to the reputation suffered by actors who fail to register their

personalities on the air as well as they do on the screen. On the air they not only are reduced to a mere voice, but to an improvisation of some drama.

"Radio," says one famous director, who may or may not be right, "does not afford an opportunity for real acting, and, while a few artists adept at monologue can register satisfactorily via the mike, the majority of them do themselves an injustice and are apt to hurt their following by performances that smack of amateurishness."

I MUST CONFESS that I was more than surprised when I read in the newspapers that the G. & C. Merriam Company, publishers of the second edition of Webster's Dictionary, deliberately had left out the definition of the word "crooner." There was quite a to-do about it, although the new book defined "croon" and "croon-song."

Now, I understand, the (Continued on Page 19)

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"One Man's Family"

By Barton Yarborough

Not Only is Barton Yarborough the "Clifford Barbour" of This Important Hour, but He's the Author of the Scripts as Well

The good luck rabbit cocked his luckiest foot, aimed deliberately, and kicked some seven actresses and actors on the button. Likewise he swung a looping haymaker at an author, a sponsor, and quite a few incidental characters. And he didn't entirely ignore Mr. NBC, either. All this happened about two years ago when we first reported for rehearsal of "One Man's Family." We didn't have any idea that before we were much older we'd be playing to approximately nineteen million people a week over an NBC-WEAF network every Saturday. At least I didn't.

The inside picture is something like this: Everyone thinks of us as a family, and outside the studios they won't let us forget it. When I meet new people I meet them as "Clifford Barbour" much more often than I do as Barton Yarborough.

First, there's the father, Henry Barbour. He's really J. Anthony Smythe. "Tony" is an actor with years of experience behind him. When the theaters were going full blast, Tony was the typical matinee idol. He has about him a certain warmth, a friendliness, that you expect to feel only from some one who knows you very well, and likes you anyway. Far from the blustering "when-I-was-with-Fiske" actor, he is modest, dignified, and filled with the milk of human kindness.

Next there's Minetta Ellen, who plays the part of the mother, Fanny Barbour. When they were dishing out maternal instinct, Minetta stepped up for a little more than her share. She loves babies, children, adolescents, young men and women, and she'd mother you, too, if you gave her half a chance. She can be depended upon to brew up anything from the swellest lemon tarts you ever tasted, to a good heart-to-heart talk. She's got the sweetest face you can think of, and a sense of humor that's thoroughly modern. She's generous to a fault, and as active as a buzz-saw. Everybody loves her, in or out of the cast. Next to my own mother, I vote for Minetta.

And now it comes . . . Paul Barbour, the hit of the show! His family dubbed him Elwyn Creighton Raffetto, but he's managed to keep it a secret thus far. (Dear Mike: I HAD to spring something new here). Anyway, Paul Barbour is, in reality, a combination of Mike Raffetto and Carlton Morse, the author. That is to say, the man you hear on the air is Mike Raffetto, and the words he says are Carlton Morse's. Mike plays the part of Paul with all the lights and shades that are so much a part of his own personality. In real life he is as colorful, charming and debonaire as the character he plays. Mike is a full-fledged attorney, an actor of many roles, and a director of recognized ability. He is Irish-Italian, one who has managed to keep for himself the traditional charm of both races. To say that he's an okay elder brother doesn't express it . . . the word is "ideal."

Now we come to the elder sister. This is the part of "Hazel," played by Bernice Berwin. Here's a clever girl for you! She's as poised, as natural, and as gracious a person as you'll find for miles around. If you go in for feminine women who dress beautifully, think straight, plan their lives intelligently, and prize all the better things of life . . . then you'll find Bernice has all the answers. She's the kind of girl who's an excellent conversationalist—and incidentally a pediculous golfer, bless her! She has a quick understanding and a ready sympathy always on tap for anyone who finds life has backfired . . . Does my family meet with your approval so far?

And now I give you Claudia, my twin in the story. She is Kathleen Wilson off the air waves—Sir James Barrie was thinking of just such a gal when he said, "Charm is a sort of bloom on a woman. If you have it you don't need much of anything else." Wouldn't Sir Jimmie be amazed if he should drop into "B" Studio in San Francisco some of these days and discover one little



The family as they may be visualized when they are heard over the air. Left to right, Jack (Billy Page); Mr. Barbour (J. Anthony Smythe); Hazel (Bernice Berwin); Paul (Michael Raffetto); Clifford (Barton Yarborough); Claudia (Kathleen Wilson); and, in the foreground, Mrs. Barbour (Minetta Ellen)

girl who is the embodiment of that "bloom" and still possesses practically everything else? She has youth, beauty, intelligence, talent. She's an actress, a singer, a dancer, and a champ fencer. If you think I exaggerate . . . well . . . I'll cover all bets up to and including my other dress shirt.

How shall I tell you of Jack Barbour, my kid brother in the show? Well, first, a few facts: His name is Billy Page. He is sixteen years old, and he enters Stanford University next semester. He's good looking, clean cut, unspoiled. His tuxedo is well tailored and he wears it well. Billy seems to fit in anywhere he goes. I've seen him dancing at the ritzy Mark Hopkins Hotel in San Francisco, and I've watched him turn in a neat job of a personal appearance before several hundred newsboys. He's a brilliant student. At the high school he's just finished, he's rated an ace swimmer. But with all this he is still a normal, lovable, happy-go-lucky sixteen-year-old.

He's been on the air since he was eight years old, and I've heard him broadcast at a football game on one occasion and croon a couple of numbers on another. He has many friends, among them scores of celebrities—but his own father remains his chief hero. If you don't okay Jack Barbour it's because I haven't pictured him to you. I wish he were my kid brother.

One more member of the family: This is little Teddy Lawton. Her real name's really Winifred Wolfe, and if you don't like ten-year-old girls you must come up and see Teddy some time and get cured. She's a lovely child who sits quietly in the studios, goes whole-heartedly about her job . . . and then goes home. It's remarkable

the way she analyzes the part of Teddy Lawton, weighs values, and then turns in a true characterization of another little girl something like (but not quite like) herself. Paul brings her into the family with us . . . and she's welcome as flowers in May.

I'd like to tell you about the other characters in the play, but no catchum space. Bill Herbert, Beth Holly, Judge Hunter, Dr. Thompson, and the others are all carefully cast, and all are, to a remarkable degree, like the players who portray them—modest Bill Horton (Herbert), beautiful Barbara Jo Allen (Beth), lovable Charlie MacAlister (the Judge) and capable Frank Cooley (the Doctor).

So much for the cast. Now to "plug my exit" by saving the best for the last. Ladies and Gentlemen, I present Carlton E. Morse, the author of "One Man's Family"! Those of you who have followed the program probably know a lot about Carlton just from listening. It's likely that you've been amazed from time to time at his accurate insight into the hearts and minds of vary-

ing types of people. So are we who play those people. Carlton draws real figures with his typewriter. He draws them accurately and naturally. Dissect one of his fictional characters and you'll find him as true to life as the guy next door.

Carlton writes fast. Two years ago he was writing . . . in words for broadcasts . . . the equivalent of a novel a month, and each was in its way an ace program.

Carlton is not as you would picture him. He is a big man, he's quite young (thirty-three to be exact) and his training came from newspaper work. He wears horn-rimmed glasses, clothes that are primarily designed for comfort, and a light mustache that follows the line of his mouth. He's just out of hair, and his keen, deep-set blue eyes are the very personification of kindness and tolerance. He's done a job that would swell the head of almost anyone—except Carlton. For he's shy. Shy as anything. He's grateful when people tell him they like his play, and he's touched by some of the letters we get . . . but he's shy.

Tell him you like his show and he'll turn on a big smile and mumble, "Thank you very much." Ask him how he did it and he'll say, "Well . . . uh . . . the cast is . . . uh . . . I was fortunate to get the cast I have." He directs the show himself, and I've never known him to raise his voice or fail to consider any reasonable argument about anything from construction to the reading of a line. He's a welcome contrast to some of the stage directors we've worked under. Result: We're several hundred per cent loyal to Carlton, and we break our backs to play our parts. Morse is really the "good luck" we've all had with "One Man's Family."

So here we all are . . . friends, "relatives," and author . . . working hard, having a grand time, and playing to millions of people a week—and we've established certain bonds of understanding that I hope will last forever. And who would think all this could be made to continue by anything so remote from our own lives as a sponsor? (GOOD OLE COMMERCIAL!)

Thus Clifford ended his saga, but after he left the typewriter, that ubiquitous younger brother of his, Jack, happened to come along and appended this:

A couple of P.S.'s I'm Jack Barbour. For gosh sakes, imagine anybody talking about the Barbour family without mentioning Clifford. Just because he happened to write this article isn't any reason why he should be left out himself. He's a doggone swell brother and an awful lot like Clifford in real life; you know, when he's just being Barton Yarborough.

He's tall and slender and a snappy dresser and MORE fun. The girls think so, too. I betcha he's about the most friendly person you ever met. It's sure swell having him for a brother in "One Man's Family." Oh yeah, and there's somebody else connected with "One Man's Family" you should know about. Bill Andrews, the announcer. He's 'way over six feet and BIG. You know, lots of muscles. He's a swell guy and just as good-natured as his voice sounds over the air.



J. Anthony Smythe—who might be the father of any of millions of American families

Morton Downey's Great Romance

By Lew C. Barrison

Three weeks' courtship was all that Morton Downey and Barbara Bennett needed—and the resultant marriage has turned out to be one of the most happy, one of the most successful, in the entertainment world. To cement the union, insuring it against possible shadow of disruption, are two young sons, Michael and Sean. Herewith is the second instalment of the story of this great romance:

Morton Downey was twenty-six when he met and fell in love with Barbara Bennett—twenty-six, known to cafe and air listeners all over Europe and the United States, starring in his own Club Casanova in New York City and signed for his first picture.

Mort himself can't see anything so extraordinary about those first twenty-six years. It's a simple story after all, according to him. A young fellow finds what he wants to do, works hard and does it. Girls? Sure, there were plenty of them! But I never took any of them out more than a couple of times, he will tell any and all who might ask; I was too busy to concentrate much on any one girl. Besides, I never wanted to. Not, that is, until I saw Barbara . . .

He had sung and whistled, as far back as he could remember. The Downey house in Wallingford, Connecticut, was already noisy enough, what with six children playing all over it. Sometimes his mother in desperation would shoo young Mort out of doors to expend his vocal talents less nerve-rackingly on the open air. Or she would give him a nickel to keep quiet.

Nevertheless, it was this mother who gave him his first musical instruction. It was she who coached him for his first public performance. The Fire Department of Wallingford, with which his father was and still is connected, put on a minstrel show, one of those super-productions resplendent in red bunting and tinsel, hilarious with amateur wise-cracks. Little Mort, just turned five and intensely uncomfortable in the costume of a very proper page boy, the words of his song and his mother's final admonitions running through his muddled head, found himself decorating the foot of the king's throne. For a while he blinked admiringly at his surroundings, wondered at the miracle of known faces now turned unfamiliar under grease-paint, and remembered to sit quietly. But gradually, for all the wise-cracks flying fast and furious about him, he fell sound asleep.

A hand descended upon his shoulder. It was no very gentle hand. It shook him vigorously back and forth "Your turn, kid. Get going."

Automatically Mort rose to his feet. The glare of the footlights struck him all at once wide awake—that, and the laughter. Before him was a sea of upturned, laughing faces. The hideous sound assailed him. And then Mort learned his first lesson in handling an audience. He grinned back. The joke, after all, was on him!

When the laughter had subsided, he sang. Not for nothing had his mother coached him. He sang bravely, and without a single mistake, through "My Pretty Redwing." The applause was enough to swell his mother's heart with due pride. The little Downey boy was a hit.

For this mother of his, Mort has a very special sentiment. You get the feel of it when he sings "When Irish Eyes Are Smiling." That is her favorite. He lets her know in advance when he is going to sing it over the air, so that she can be all set to listen in.

He was calling for request numbers in a theater appearance some time ago. Above the ensuing bedlam rose one voice even more determined than the others. "Sing 'When Irish Eyes Are Smiling'! Sing it Mort!" He could scarcely believe his ears. Then he could scarcely believe his eyes. For down in the audience, standing on her feet, waving her hands to attract his attention, stood his mother. There was an extra throb in the familiar song as Mort sang it that night.

When he grew older, Mort sang in the choir at St. Patrick's Cathedral. At a time when most boys' voices break from treble to lower register, Mort's held

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



Mary Garden, the celebrated star of grand opera, never fails to be astonished when Morton Downey, the "ex-candy butcher" now a foremost radio entertainer, strikes a high note

true, adding new, deep tones to the full high ones already there. He began to be in demand for benefit and school entertainments, as a boy performer.

And then catastrophe befell . . . Even today, Morton Downey is known as an inveterate studio clown. He'll poke the maestro in the ribs or engage him in a wrestling match during an especially elaborate and serious number. He loves to make faces while he is before the microphone, and otherwise keep the cast in uproar. During a recent engagement in Pittsburgh, while on 22 weeks' tour with his own company of 40 which Mort has just completed, he had Ruth Ford, dancing comedienne, kidded into believing that she must depart for Buffalo immediately after the show, there give a benefit performance and return to Pittsburgh the next morning.

Such exuberance, whatever its value in saving broadcasting from being a dull grind today, was less welcome in a fourteen-year-old sophomore in high school. Already it had gotten Mort into two scrapes at school. Just let that Downey kid get into trouble once more, threatened the school authorities.

So, since three is a number to be reckoned with by every Irishman, along came the third scrape. Mort and another boy had cut class and were hiding out behind the apparatus in a dark corner of the gym. It was a new building, well equipped with those mysterious gadgets so dear to the heart of boyhood. Near at hand, much, much too near, was a new fire-alarm box. You had only to break the glass, read the lettering, to perform magic. Mort couldn't get his eyes off that box. His very fingers itched with the lure of it. And so, somehow, that glass was broken. The lettering had not lied. Bells pealed forth in every remote corner of that school building, and pandemonium ensued. The pupils poured forth in fire-drill formation, the teachers hovering over them like mother hens, and sniffing for the smell of smoke. It was great fun while it lasted. But it didn't last forever. And when the evidence all was in, Mort was out of school again, permanently this time.

His family wrung their hands in despair. Mort tried to make up to them for his obvious delinquencies by

finding work. There wasn't much for a boy to do in Wallingford. He clerked in a grocery store for a while, and in a furniture store, and in a drug store. He did piece-work in a curtain-rod factory, and ended up his first week with the magnificent sum of \$2.41 as reward. "That was that" for the curtain-rod factory. Surely there was more money to be made, somewhere!

He tried desperately to sell religious pictures from door to door. His largest, almost his only customer, was his mother. The Downey kitchen eventually was plastered with Mort's wares.

Mort still wanted, most of all, to sing. He even picked up an engagement now and then at local entertainments and political smokers. But there wasn't much chance of making money at it in Wallingford, and Mort needed money. So he found himself news butcher on the New York, New Haven and Hartford Railroad. That was good enough, until the newness of parading the swaying aisles to hawk apples, candy bars and ten-cent magazines wore off. Then Mort decided it provided neither as much money as he required nor promise for the future. He accepted a singing job in Hartford, missed his train and peddled his wares no more.

Later he found a job piloting a donkey engine in the railroad yards, and cut a fine figure at the levers in a pair of blue overalls and a bright red bandanna. That was all right, too, until Mort discovered that the little engine was capable of more speed than that prescribed by the man who had hired him or by the rules of the company. It was the fire-alarm box all over again. Experiences forbidden and alluring lay behind those tantalizing levers. Mort took to experimenting. Even a little speed went to his head. He opened the donkey engine wide as she would go, and tore grandly down the narrow tracks—but only for a little way. An indiscreet application of the brakes, and the little monster jumped its tracks and landed, much damaged, on its side. Out of the wreckage Mort rose unharmed. But that was the end of railroading.

The summer Mort was seventeen, some relatives offered him a temporary refuge in Brooklyn. He snapped at the chance. In Brooklyn he obtained a job, a very menial and often very greasy job, in a restaurant. He worked from seven in the morning until six at night for \$8 a week. Meanwhile, through relatives and friends of relatives, he found a few opportunities to sing. They weren't many, and they weren't spectacular. But they showed him he could earn \$8 in a single evening at a job he liked. He deserted the restaurant.

Difficulties ensued. Eight dollars a night seemed big money, but the nights were so few and far between! He'd made his own, quixotic choice when he quit that restaurant job. Somehow, after that, it didn't seem right to live any longer on the hospitality of his relatives. Mort tried it on his own. Sometimes he could afford shelter, a dingy cubbyhole in a cheap Manhattan hotel where you had to open the window and stick your head and shoulders out to get your shirt on. Sometimes, funds for even such accommodations lacking, he resorted to the benches in Central Park, or the warm waiting rooms of the Grand Central Terminal.

Mort won't admit now that this was any hardship. It was adventure, it was life. And Mort has even today the knack of getting out of the adventure of life more real kick than is granted to many. What's even a policeman's billy prodding you in the ribs, and the order to move on, when you're nineteen and healthy and Irish and the world is before you?

Besides, Mort's been removed from harder park benches than those in New York. He'd had a break extraordinary. James F. Hagen, Tammany bigwig, heard him sing at some district rally or other, took a liking to him, and began to pull strings. The manager of a chain of local theaters was in need of a favor. Hagen granted it in exchange for a series of appearances for young Downey. Decidedly things were looking up. Rap on wood!

Mort was attracting real attention now. Came an offer from a manager in (Continued on Page 25)

Elect Your Queen!



Elizabeth Barthell, CBS star who is heard over the airwaves Mondays, Wednesdays and Saturdays, every week

Will Your Favorite Be Queen of Radio for 1934? Cast Your Ballot and Help See That She Will

only a grand artist, but a lovely woman.
 "Here at Syria Mosque some time ago, the Madame appeared in concert with Roxy and a host of celebrities. Between acts one and two, I went backstage and asked the Madame if she would talk with my mother after the show.
 "Yah, yah," She beamed brightly. "I'll be glad to talk with your mamma. Bring her right back."
 "When Mother and I went backstage, a crowd of society women had the Madame in a corner—high



Annette Hanshaw, singing star of the "Show Boat" hour, heard Thursday nights over an NBC-WEAF network



Ruth Etting, now on the West Coast making a motion picture—and broadcasting on a western NBC network

All hail to the Queen of Radio for 1934! The greatest radio election in all history is under full sway. From Maine to California the far-flung radio realm is rallying about the standards of the favorite performers.

New York, the mighty metropolis of the world, is preparing a monster reception in honor of Her Majesty.

When the leaves fall in September, a triumphant, all-conquering procession will escort Her Most Gracious Majesty to the coronation ceremonies at the annual National Electrical and Radio Exposition, where she will assume the royal raiments of an Empress.

RADIO GUIDE officially has been entrusted with the task of conducting the search for the new Queen.

In turn, RADIO GUIDE has vested the responsibility of finding a just, true and talented Queen with the radio fans of the nation.

The vast army of RADIO GUIDE readers will choose the radio queen of 1934!

Readers have responded with a will. The flood of ballots is pouring in faster than they can be tabulated. With each influx of votes the standings of the stars are shifted kaleidoscopically.

Exercise your right to voice your preference at the polls—NOW!

The Queen must be the undisputed choice of her subjects. The readers of RADIO GUIDE are the final authority in the selection of their ruler.

The Queen of Radio, 1934, will rule by the will of the people, over a happy and contented realm!

The coronation plans are progressing rapidly. Thrills of a lifetime will be crowded into the festive days succeeding the elevation of the queen. As RADIO GUIDE's royal guest, she will have her expenses, as well as those of her traveling companion, paid in full—from the time they leave their native hearths to go to New York, to their triumphal return home.

RADIO GUIDE will assume the responsibility for the transportation of Her Majesty and traveling companion to and from New York their hotel accommodations while in the city and their entertainment. A generous budget has been set aside for this purpose.

A gracious and beloved radio figure, long heralded as the unofficial Dowager Queen of the air, has been nominated as a contestant by Darrel V. Martin, radio editor of the *Pittsburgh Post-Gazette*. She is Mme. Schumann-Heink, whose golden voice, friendly demeanor and maternal spirit have enshrined her in the hearts of music lovers the world over.

Here is what Mr. Martin has to say about his beloved Dowager:

"I would like to elaborate on my nomination of Madame Schumann-Heink. She is not

lorgnettes and all that. The hoi polloi had no chance of even getting close.

"But as my mother and I descended the steps to the dressing room, the Madame spied us, deserted her puppet admirers, and reaching out her arms, beckoned to my Mother. 'Mamma, I talk to you first!'

"It was very sweet of the Madame, and I have never forgotten.

"In the event that some other star wins the crown,

I believe that the title of HONORARY QUEEN should go to that beloved Mother, Madame Schumann-Heink."

RADIO GUIDE has asked the 229 newspaper radio columnists of the country to submit for nomination the names of radio performers on stations in their vicinities. Each columnist may submit as many names as he wishes. The only qualification is that each nominee must have been a regular performer on a radio station for three months prior to June 1, 1934.

In addition, individual balloting on the part of radio listeners and readers of RADIO GUIDE will constitute a nomination. But every candidate nominated by reader votes must receive at least ten votes, cast on the ballot provided on this page. Remember, no candidate will be considered a nominee until ten votes have been cast. The ten votes will be counted in her total.

Each week the nominations will be announced in RADIO GUIDE. And at this point the individual selection ceases. From then on the selection of the Radio Queen rests solely on the collective shoulders of the RADIO GUIDE audience for, as has been stressed repeatedly, Her Majesty will be a queen elected by ballots which bear the signatures of her subjects.

The selections are not limited to network performers. Any girl who is a radio performer is eligible—providing she has been a regular broadcaster for three months prior to June 1, 1934. Nominations can be made only by the casting of ten reader ballots or by the radio columnists.

However, in the event that the local radio columnist fails to make nominations, stations may submit names of eligible performers. Watch each edition of RADIO GUIDE for full reports on the progress of the election, the latest list of nominees, and the trends of the election.

Here are the selections of Mike Porter, "Aircaster" of the *New York Evening Journal*; Nick Kenny, radio editor of the *New York Mirror*; Aaron Stein, radio editor of the *New York Post*; Rocky Clark, radio editor of the *Bridgeport Post*; Norm Siegel, radio editor of the *Cleveland Press*; H. E. Lambertha, radio editor of the *St. Louis Globe-Democrat*, and R. S. Stephan, radio editor of the *Cleveland Plain Dealer*:

Rosemary Lane, Helen Mencken, Priscilla Lane, Leah Ray, Sylvia Froos, Jane Froman, Harriet Hilliard, Grace Hayes, Babs Ryan, Irene Taylor, Loretta Lee, Ruth Etting, Countess Olga Albani, Rosaline Green, Doris Robbins, Joy Lynne, Jane Pickens, Patti Pickens, Helen Pickens, Dorothy Page, Lee Wiley, Jessica Dragonette, Ethel Shutta, Gale Page, Vera Van, Ramona, Irene Beasley, Annette Hanshaw, Virginia Rea, Gracie Allen, Gladys Swarthout, Mary Eastman, Betty Winkler, and (Continued on Page 23)

Radio Queen Ballot

(Joint Sponsorship of the National Electrical and Radio Exposition and Radio Guide)

My choice for Radio Queen, 1934, is

My name is

I live at

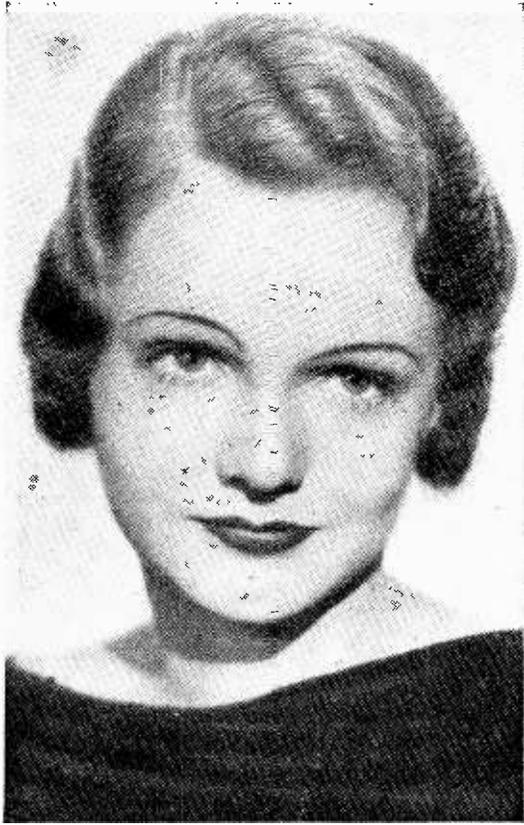
(street and number)

(city and state)

My favorite radio stations, in order of preference, are:

1 2 3 4 5

This convenient size will allow the ballot to be pasted on a one-cent postcard. Mail to Radio Exposition Editor—RADIO GUIDE, 551 Fifth Avenue, New York City



Patti Pickens, who with her sisters Jane and Helen completes the famous Pickens Sisters' trio is heard every Sunday evening over an NBC-WJZ network

Signposts of Success

Revealed by the Lines of Your Face

By "The Doctor"

Patti Pickens, "The Doctor's" Latest Subject for Character and Vocational Analysis, Is Rare Among Persons He Has Analyzed—and for the Best of Reasons

The rhythm of the Georgia Pickens sisters is distinctive and appealing. Personality is behind their delivery of songs. They convey over the ether a quaint and sedate charm—an unusual combination; but the singers are different from the average run of radio performers.

Jane, Patti and Helen Pickens find their present style of musicianship a natural outgrowth of their lives in the South, where they were "born and bred." They had plenty of opportunities to contact the negro plantation singers. Today their lovely voices praise the beauty of those same negro spirituals and work songs. Of course, a few modern popular tunes find their way into the Pickens programs, but their greatest charm

Hits of Week

Not in six months, since the tremendous vogue of the hit number "Did You Ever See a Dream Walking?" has any popular song achieved the distinction accorded to the haunting "All I Do Is Dream" in being played thirty times during the past week over the three major networks. The weekly tabulation of song hits on the air compiled by RADIO GUIDE reveals that during the past week, a new group of numbers is supplanting the old in popular estimation.

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

SONG HITS PLAYED MOST OFTEN ON THE AIR:		BANDLEADERS' PICK OF OUTSTANDING HITS:	
All I Do Is Dream	30	With My Eyes Wide Open	25
Sleepyhead	23	All I Do Is Dream	25
With Your Eyes Wide Open	22	I'll String Along with You	21
Dames	21	Sleepyhead	19
Wish I Were Twins	20	Spellbound	19
Hat on the Side of My Head	20	Easy Come, Easy Go	17
Spellbound	20	For All We Know	15
Had My Moments	19	Dames	12
I'll String Along with You	19	Wish I Were Twins	12
Little Man, Busy Day	18	Hat on the Side of My Head	10

Bandleaders' selections, arranged alphabetically:

Eddy Duchin: I'll String Along with You; Love Go Wrong; All I Do Is Dream of You; Riptide; Cocktails for Two.

Gray Gordon: I'll String Along with You; Sleepyhead; Fair and Warmer; Steak and Potatoes; Easy Come, Easy Go.

Andre Kostelanetz: Spellbound; Easy Come, Easy Go; Had My Moments; I've Got a Warm Spot for You; Love Me.

Clyde Lucas: Cocktails for Two; All I Do Is Dream of You; Beat of My Heart; Tonight Is Mine; I'll String Along with You.

Frankie Masters: Freckle Face; Dust on the Moon; Unless Your Heart Is Mine; Fare Thee Well; Do I Love You?

and popularity lies in their interpretations of the old Southern melodies.

Patti is the youngest star of the sister group. She has "clicked" from the start, and when a person makes such a definite success, there must be a good reason. In the case of Miss Patti Pickens there are a number of good reasons. Many of them are not discernible to her closest friends yet I had but to examine her face to find the whole story. Here it is:

No two human beings are exactly alike. They may resemble each other and have similar tastes, yet my analysis will show them to be entirely different in mental make-up and vocational tendencies. One person possesses certain dominant faculties plainly indicated in his features, which enable him or her to do certain things better than others, and vice versa.

If a person is doing the kind of work in which all of her dominant abilities function, it is certain that that work is the work for which she is best fitted and endowed by Nature.

Let us apply these facts to Miss Pickens. She possesses high imagination. This faculty we discover in both her forehead and her nose, while her wide temples hold the indices of good arithmetic, vocabulary, rhetoric, grammar and language. I am inclined to believe that this lady has an excellent sense and command of language and grammar, but that she is discreet, and perhaps a little lazy, in her use of it. These signs are difficult to read, as the temples hold so many facial points, with slight dividing lines.

Miss Pickens is emotional, whimsical and a bit finicky. She is very much a lady, with many of the characteristics of the quaint social aristocrat. Her mouth shows that she is idealistic and generous, and the straight, firm closing of the lips, together with their shape and size, indicates excellent self-control.

Unusual powers of visual imagination are present in the subject. Often her ideas are as real to her as

material objects are to the average person. However, I wish those dreams were happier. The hollow in the upper lips, just below the nose, tells me that she is not highly optimistic. She can appreciate pessimism, but has no patience for the chronic "kill-joy."

Patti Pickens' sense of beauty and aesthetics is high, and she is never rude, inconsiderate or boisterous. Her discrimination is high, and the nose tells of excellent analysis, which aids her tendency to be particular in choosing friends. There is present a strong mental focus which enables Miss Pickens to become engrossed in her work to such an extent that extraneous things never will claim her attention or interfere with her concentration upon the task at hand.

This lady knows how to connect cause and effect, and her reasoning powers are highly developed. She is not easily discouraged from working for her ideals and ambitions, but is sensitive to personal criticism.

Perhaps you believe Patti Pickens has not worked for the good things of life which she has attained. If so, you are wrong. She has great courage, and she has needed to exercise it often. Her aptitudes do not demand a great deal of effort, as she does not waste energy.

Miss Pickens is somewhat of a natural mimic. It is easy for her to catch new ideas and efforts, and she does not find it difficult to fall into the true spirit of the role to which she is assigned. In these lines she is versatile and adaptable.

That high imagination makes me certain that she should turn her hand to composing music and make a thorough study of this art—especially from the melodic side.

A careful tabulation of the abilities and talents outlined here will give you the answer to the question: "Is this person in the right job?" Not one person in ten is in the right vocation; but Patti Pickens is. Her dominant faculties are employed to the utmost.

Theme Songs that "Click"

This is the story of "Ain't Misbehavin'" and how it came into being a tune. It is the theme song of Fats Waller, ebullient Negro comedian-pianist of the Columbia network.

Fats Waller peered out from behind the bars of New York's Alimony jail, and scowled at the cause of his incarceration. The ex-Mrs. Waller scowled back. "Boy," she said vindictively, "I heard about the good-lookin' girl who's been comin' here to see you. That's why you're in here. And as long as you can't pay me the alimony you owe me, you might just as well stay awhile. Anyway, while you're in here, I know you're safe."

Then she added as an afterthought:

"Your fate is in my hands."

Shortly after the "ex" had left, another girl showed up at the jail doors. She had big, brown eyes that caressed him as if to reassure him that love was stronger than the bars that separated them. (N. B. He's married to her now.)

"How are you going to get out of here?" she asked.

"You just leave that to me, honey," Fats replied. "I got an idea."

After she had gone, he telephoned Maurice Cantor who was counsel for the late Arnold Rothstein, Fats' mentor.

"Get me a piano, will you?" he asked, "I have an idea."

It took some arranging, but a short time later a piano was moved into Alimony jail. Fats' ex-wife had given him an idea. Soon the tune, "Your Fate is in My Hands," was in process of composition.

Two or three days after that, Fats' girl called again,

asking him when he thought he would be out of jail. "Don't get impatient, honey," Fats told her. "I'll be out shortly. And you don't need to worry about me while I'm here because I ain't misbehavin'."

As soon as he had uttered the words, he knew he had another song title. He went to work on it immediately. He told Cantor about it, and Cantor got in touch with a music publishing firm. They bought the song and put Andy Razaf to work collaborating with Fats on the lyrics.

The publishers paid Fats \$250 advance royalties on the number—a sum that was immediately turned over to the composer's ex-wife. Strangely enough, that was the exact amount of the back alimony. Said she as he handed her the check:

"Well, you beat me this time, big boy, but I'll get you again."

"Ain't Misbehavin'" became a hit. "Your Fate Is in My Hands" became a hit. Fats got himself a regular income and married Anita (the girl with the big, brown eyes) who keeps him "behavin'."

Since then he has been doing quite well, thank you, what with new royalties from new songs and his radio contracts and his personal appearances. He's still fond of the song he wrote in Alimony jail in New York, however, and he uses it as his signature on the airwaves. "Ain't Misbehavin'" always means that Fats Waller is headed for your loudspeaker with a new program of tunes and "scorbulious foolishment."

There's a sequel to this theme song yarn. Anita handles the income these days, and sees that the alimony check is mailed to the ex-wife promptly on the first of each month. She has had enough of love-making from behind iron bars.

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

Last week we discussed the light and medium blonde. Today we shall discuss two more types.

The No. 3 type, or dark blonde, has hair from medium brown to almost black. Skin is dark cream-colored. Eyes are blue, blue gray, or violet. This type of blonde turns darker in the summertime, and we find many times that the color in the skin does not always come out evenly. In order to prevent an irregularity of color, due to the action of the sun, of course, it is extremely necessary that this type have the make-up on at any time they are exposed to the sun.

While it is not always true, I have found that the majority of this type have a rather "muddy look" to their skin. This condition can be overcome by the proper use of the correct colors of make-up, and extreme care in the cleansing of the face as I have described in previous articles. An improvement on this sallowness should be noted within the first month.

Now, as to colors of clothing and cosmetics for this type, browns, reds, and orange are taboo. You stay within the blonde range, but do not use colors quite so light as the light and medium blonde. Blue of all descriptions is a very excellent color, also grey in combination with blue. In wearing grey, it is necessary to have a contrast near the face such as blue, pink or light green. White can be worn by this type; black is preferable for the dark color instead of brown.

Now, as to cosmetics: Base cream should be a medium peach color; finishing lotion, a medium peach color; and the face powder the same as for the No. 2 blonde, which is a medium peach color; eye shadow, blue grey. On this type it isn't always necessary to use eye shadow. If nature has shaded the eye, it is not necessary to add more. Lip rouge, raspberry; cheek rouge is a medium color; the eyebrow pencil is black. So much for the dark blonde.

Now, for the No. 4 blonde, better known as the Titian blonde. This type has fiery red hair, naturally so; and either very light blonde or red eyebrows and eyelashes; a very thin, milk-colored skin; blue, blue grey, or violet eyes. This type burns with the slightest exposure to the sun either summer or winter, and freckles even through summer dresses.

Extreme care should be used to have a complete protection on all parts of the body that are not cov-

ered with clothing or cosmetics; the arms, the neck, the hands, the face, and if you go in bathing, the legs. Once you get freckles, it is an extremely long process to eliminate them. The only way I know to eliminate them and prevent getting more is to have a complete protection of cosmetics over the skin.

I would like to warn you that the thickness of the application of cosmetics depends entirely upon how long you are going to be in the sun at one time. For instance, if you are going to be on the beach all day long exposed to the sun, I would put a very heavy coating of base cream and face powder on the face, and a very heavy coating of the finishing lotion on the neck, arms, hands and legs.

In applying make-up to improve your appearance, great care must be taken in its application. Every color of cosmetics that you use must be accurate. First of all, you are very, very pastel, and any harsh color will clash immediately. Then again, your fiery red hair will not permit the use of any color of rouge that will form a bad contrast. The color of the rouge cannot be orange to match the color of your hair, because your blood color is not orange.

The colors of cosmetics for this type are as follows: face powder, a very light peach; base cream, Rachel; finishing lotion, Rachel; cheek rouge, a light shade, very delicately applied; lip rouge, light, and also delicately blended; eye shade, blue grey; and eyebrow pencil, either black or brown. Use brown if your eyebrows and eyelashes are red, and black if they are blonde, since brown pencil on blonde eyebrows will look red.

The colors of clothing for this type are as follows: White, or course, can be worn well. All pastel shades such as pale peach, pink, blue, orchid, beige, and, of course, green. However, don't feel that you can wear a vivid or wild colored green, as this detracts too much from your very delicate skin color.

The thing that you must always aim to do is to keep a perfect balance between the color of your hair and the color of your skin, and this is quite a job.

In conclusion, permit me to sound a note of warning against the devastating effects of the scorching midsummer sun on dark and titian blondes. In the preceding paragraphs I mentioned the temporary



Linda Lee, vocalist formerly featured with Mark Fisher's orchestra (CBS), whose skin is always in perfect condition as a result of following V. E. Meadows' advice as given herein

beauty-ruining possibilities resulting from an over-exposure, but results far worse than a peeling or freckled skin may be in store for the careless blonde who flirts too long with Old Sol.

Doctors can tell you that over 90 per cent of the people brought down with severe cases of sun poisoning are blondes of the above types—particularly the titian blonde whose skin, at best, is fragile. As already stated, a generous coating of creams and cosmetics will help; but above all, never tarry on the sands after emerging from the surf. Slip a protecting cover over your body immediately, and always sit in the shade.

The Dish I Like Best

By Sylvia Froos

Nowadays any girl who can boil eggs without burning them, thinks she's a cook. But I have discovered a wonderful test to discover when a cook is a REAL cook. I just try her out on my favorite dish—clam chowder. If she can cook that well, she can cook anything!

First, you should take six medium-sized potatoes and dice them after they have been peeled. Place them in a pot with two quarts of cold water. Then wash and add a few sprigs of parsley, chopped fine; one medium-sized onion; about three stalks of chopped celery. Now place the chowder pot over a brisk fire and stir in one tablespoon of butter and half a teaspoon of thyme. Next add four medium-sized peeled tomatoes.

Cook this until the potatoes are nearly done. That means, cook it until you can get a fork into them: It does NOT mean cook the potatoes until they are soft.

While the pot is coming to a boil, cut one slice of half-inch-thick salt pork into little pieces about one-third inch square, and fry in a pan for five minutes or so. Then stir in two tablespoons of flour, and add a cup of liquid from the pot. Mix well and empty all into the pot with the vegetables. Stir slowly to blend the flour and pork with the other liquid.

So far, this recipe seems to read more like one for Irish stew or a goulash, than the details of a clam-chowder techniques. But now come our clams—one quart of them. (A quart of clams contains about two dozen). These should be placed in a bowl, and the liquid strained into another bowl. Now cut the clams in quarters, taking care that no shell is left clinging to them.

When the potatoes are tender (not mushy) empty the clams and clam juice into the pot with the other mixture, and stir slowly to prevent burning at the bottom. Boil for two minutes only. Then remove the pot from the flame, add one tablespoon of Worcestershire or A-1 sauce, and salt and pepper to taste. Add broken crackers, stir slowly and serve.

There's my favorite dish—and let me eat it any day!

Wave Marks

Signed On. Here's one secret marriage that's no longer a secret: On June 14, Ora Nichols, CBS sound engineer, and Lou Dorrough, vocalist and drummer with Joe Woodward's orchestra, teamed up for life-or-less. They will take their vacations together, honeymooning in Birmingham, Alabama, in August.

Signed On. Jack Lawlor, for many years studio engineer of the Westinghouse staff at WBZ and WBZA, graduated from the technique of radio to the more difficult technique of marriage when, in Columbkille's Church, Brighton, Massachusetts, he signed on with Miss Anna Josephine Kelly.

Static. Charging cruelty, Mrs. Rush Hughes, second wife of the master of ceremonies of the NBC Shell Oil Show, is seeking a divorce on the coast, and asking custody of their two-year-old son.

Curtain. Stricken with a heart attack at Woodstock, N. Y., Harry Spingold died while returning by motor from his vacation. Mr. Spingold was head of the radio department of the William Morris agency.

Curtain. Sympathy to Anthony Frome, NBC Poet Prince, who mourns his mother's death in Belair, Ohio. Frome has been off the air because of her extended illness.

Meter. Shirley Howard celebrates her birthday July 23, and her first anniversary on the air on July 25—so on her NBC broadcast on the 26th she will sing the songs she sang on her debut: "Lying in the Hay," "I Cover the Waterfront," and "Lazy Bones."

Meter. On July 24, Stanley E. Norris, sax-tooter with the loquacious Mr. Lopez, becomes 32.

Meter. A pioneer radio dance bandleader, Howard Lanin, adds a year on July 15. He was born in Philadelphia.

Meter. Floyd Gibbons is a year older; birthday—July 16.

Meter. And so is Frank Singiser, Chicago NBC announcer, born in Montevideo, Minn. His birthday also is July 16.

Meter. Cedar Rapids, Iowa, notes July 19 as the natal date of its distinguished son, Merlin H. Aylesworth, NBC head man.

Meter. Walter Wicker, actor and co-author of "Singing Lady" and other NBC scripts with his wife Irene, adds a year on July 19.

Meter. Harry Horlick will begin making his second movie "short" for Warner Brothers on his birthday, July 20. Horlick, leader of NBC's A. & P. Gypsies, was born at Chermigov, Russia.

Meter. Not a hot birthday party will be that of John Dyer, CBS engineer with the Byrd expedition. Anyone who can make the trip, is invited to drop in on him July 14.

Meter. Fred Feibel, CBS early morning organist, was born July 11, 1906. His organ recital is used by many listeners to time and guide them.

Radio Road to Health

By Doctor Shirley W. Wynne

Timely Consideration of Foods and Food Poisoning May Save Much Summer Distress

Persons who live in a temperate climate are subjected to two common summer ills which are more or less easily avoided. Both are poisonings, so called, but one, while not serious from the viewpoint of danger to life, is most annoying. The other causes intense suffering and not infrequently results in death. This week I shall discuss the more serious form of poisoning, namely food poisoning.

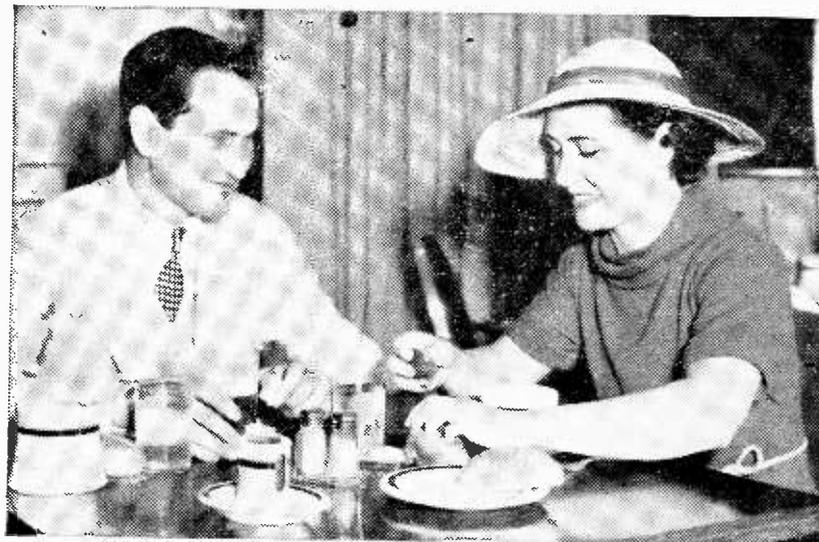
There are two recognized causes of food poisoning. The first is food infection, caused by the presence of bacteria in the alimentary canal, taken there after the food is eaten. The other is food intoxication due to toxins and poisons formed in the food. Botulism is the only known example of this class.

There is a great difference between these two types of food poisoning. Food infection is an acute disease characterized by vomiting, cramps, diarrhea and fever. Food intoxication or botulism is characterized by nervous symptoms, constipation and paralysis, but no fever. Symptoms vary greatly. The mortality from these two types of food poisoning is also varied. Food infection rarely causes death in more than one per cent of the persons affected, whereas botulism is fatal in 50 to 100 per cent of those attacked. There is usually a lapse of 8 to 24 hours before the symptoms appear, so that several meals may have been eaten in the interim. It is therefore difficult to fix the responsibility on the food which caused the infection.

Food poisoning usually is caused by prepared or preserved food. There is little danger from fresh food. The chief offenders are such foods as chopped meat, sausages, meat pies, salads, soups and others that are either pickled or preserved. Food prepared hours before being eaten is frequently responsible because the hours before digestion give bacteria a chance to grow.

We should remember to be scrupulously careful in preparing and keeping food for picnics and parties, especially in the summer months.

Attacks of vomiting and diarrhea are not necessarily cases of food poisoning. Nausea and vomiting, accompanied by cramps, may be due to indigestion, to over-eating, improper foods, to eating when fatigued, or too frequently.



Gladys Swarthout and her husband, Frank Chapman, do their broadcasting together these days over an NBC-WEAF network Monday evenings. And they show that they know how summer food should be eaten

Foods should not be handled more than is absolutely necessary. Cleanliness and freshness are the watchwords of prevention. Thorough cooking is the greatest protection of all. Food should be served as soon as possible after cooking. If it is to be kept after cooking, it should be refrigerated in a clean, properly chilled icebox or refrigerator.

The reason that food poisoning so frequently occurs after picnics is that food has not been protected adequately after it has been prepared. Cooking food at a high temperature for a sufficient period of time is the only safeguard. It requires five hours at a boiling temperature to kill the most resistant type of germ of botulism. It is therefore important that canned

foods be sterilized thoroughly. This is done by American canners. Home-canned foods often are at fault, and it is important that only fresh foods be put up and that they be heated to a sufficient temperature, 120 degrees centigrade, for ten minutes. For additional safeguard, all canned foods should be cooked for not less than ten minutes at 180 degrees centigrade before serving.

Of course foods that have started to decompose, or that have fermented should not be eaten. We should not rely entirely on our sense of taste or smell to protect ourselves against food poisoning, because many cases of food poisoning result from eating food that gives no outward evidence of contamination.

Q. Should a person with tuberculosis go to a high, dry climate?

A. A dry climate is helpful but not, however when it sacrifices proper treatment. It is only necessary to go far enough from the city or industrial center so that the air is not polluted with dust and soot. Good medical and nursing care are more important even than climate.

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

Announcer: "Remember, men, an exact reproduction of a \$50 suit for \$27 and two pairs of pants."—Margaret Ryan, East Moline, Ill
June 27; KYW; 5:42 p. m.

Announcer: "Next, 'How Can It Be a Beautiful Day?' with Dave Manner doing the vocal."—Howard G. Richardson, Jr., Florence, Arizona.
June 18; KNX; 10:16 p. m.

Announcer: "Mrs. Kelly will hold her cooking school this afternoon, tomorrow and Wednesday afternoon. She is an expert at cooking problems."—Rachel Stevenson, State Park, S. C.
June 26; WIS; 9:55 a. m.

Ralph Pat: "There is a great sale of nationally known refrigerators which will last for three days only."—Mrs. A. E. Sanford, Frankenmuth, Mich
June 21; WJR; 8:05 a. m.

Announcer: "Mrs. Taylor has just taken something out of the refrigerator and she wants the microphone to describe it to you."—H. J. Gordon, Jr., Atlanta, Ga.
June 28; WGST; 2:15 p. m.

Carson Robison: "You'll thank me every time you have a pain."—Mrs. George C. Dennis, New Castle, Pa.
June 24; KDKA; 2:04 p. m.

Check Stafford: "Now is a good time to plant soup or navy beans."—Margaret Morrow, Logansport, Indiana.
June 22; WLS; 5:45 a. m.

Announcer: "You may select your own skins and your own linings."—Miss D. L. Kaiser, Albany, N. Y.
June 23; WGY; 12:30 p. m.

Walt Lochman: "Special! Tennis shoes for boys and girls with rubber soles."—Mrs. Roscoe Guinn, Bolivar, Mo.
June 22; KWTO; 9:36 a. m.

Bob Elson: "And to you ladies may I suggest some of that good Walgreen ice cream. It's hot and you'll enjoy it."—Miss Vera Standfield, Lafayette, Ind
June 30; WGN; 3:09 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

Asme White Lead sponsors Smiling Ed McConnell's return to a CBS network September 9, with broadcasts originating from WKRC, Cincinnati . . . Edward Nell, Jr.—Lillian Roth's show's sponsor—after airing for months over Columbia locally, is flirting with an NBC network for the fall . . . Ex-Lax, which has been lining up its fall show by degrees, signing first Block and Sully, then Gertrude Niesen, has completed the setup by hiring Lud Gluskin to continue to make music . . . A network sponsor is listening to a lass on a N. Y. local station, and you will soon hear of a newcomer named Lea Karina, soprano . . . Jimmy Saphier has a 16-voice male chorus auditioning for an NBC sponsor . . . Edith Murray and Taylor Buckley, two CBS singers who have been getting a big buildup, will team in a new network sustaining to be announced shortly . . . Here's how programs are born: Three thousand of the Crowell Publishing Company's personnel were asked, before coming to a New York convention, to vote on the radio talent they would like to have entertain the conveners. The votes brought together Gertrude Niesen, Arthur Boran, and Andre Kostelanetz' orchestra. The thing was a sort of mass audition, for if the publishing concern decides to go on the air in the fall, that will be its program . . . Reis and Dunn, offered a commercial radio audition in Chicago, dug up a vaude engagement there for next week to pay expenses, and the sponsor will hear them in the Windy City with an eye on a CBS half hour program . . . Paul Whiteman is slated for Central Park concerts this summer . . . The new AnSCO camera show set-up is tentatively Lou Katzmann's band, Harriet Lee, and Arthur Boran . . . A new Kings Beer program will feature Freddy Berrens' orchestra and his vocalist, sweet-voiced Lola Barber . . . Lennen and Mitchell are giving Bing Crosby

a free hand in selection of talent for the Woodbury show, which opens September 18 with a 39-week contract . . . Remember how your spine tingled to "The Shadow?" Well, he's coming back . . . Roses and Drums, the old CBS show standby, shifts to NBC . . . Stephanie Diamond, who formerly played with Walter Hampden, comes to the Joe Penner show in the fall to do a dramatized commercial . . . NBC program board reported favorably on Roger Wolfe Kahn's recent oil audition . . . Reggie Childs takes a six weeks furlough from the Roosevelt before opening the grill in mid-October with a CBS wire . . . East and Dumke take over the evening spot vacated by the Goldbergs at 7:45 on WEAF . . . Paul Bray, baritone, and a newcomer to the air, sent east by Bing Crosby, will be introduced soon to network listeners by Lennie Hayton . . . Here's something new: "CBS Takes You For a Ride!" Not to put you on the spot, but it's an inspiration of the special events department. Fires, ambulance calls, and other emergency cases will be covered on the spot by short wave, with a staff announcer in a specially equipped car . . . Maltex comes back to NBC September 2 with Dale Carnegie on a 13 weeks contract . . . The Eton Boys' new schedule, which starts July 17, puts them on a seven-a-week basis . . . Leon Belasco has received three times his usual fan mail since announcing his own programs, so he will be permitted to continue to do so . . . "Your Lover," who is Frank Luther, whose local NBC program has achieved quick popularity, will shortly go network for Hinds Ambrosia . . . Harry Horlick has been booked for a one nighter on Steel Pier, Atlantic City, the third Sunday in August . . . Vincent Lopez' Coconut Grove opening has been postponed until August 15. Meantime he'll make vaudeville appearances, the first in Atlantic City opening July 27.

The Child's Hour

By Nila Mack

The Director of All Children's Programs for CBS, Considers Further the Problems of the Spoiled Child

My comments of a few weeks ago on the spoiled child have resulted in an unprecedented number of letters from harried mothers, asking me to continue the discussion at greater length.

To judge by the content of the letters, the average American home is populated by hordes of young demons bent on a path of destruction and insubordination.

Practically all of the letters contained remarkably similar comments. "The dramatic cure you used," read all of the letters in effect, "certainly bore remarkable results in your treatment of a spoiled child, but what are we to do in the homes when there are tears and temper? We can't promise them a part in a dramatic show."

I'll admit that the point is well taken.

If it's simply a case of bad temper, give the child his choice of two things. He must stop the hair pulling, the tears and the foot stamping, or be sent to his room—a room where he won't be able to bother anyone else. And be made to stay there until he promises to behave like a little gentleman.

This method requires a great amount of patience, for the cure may have to be applied many, many times before satisfactory results are obtained. However, it is one of the best curative methods known to the child psychologist.

Unfortunately, the average mother loses patience too quickly with her recalcitrant offspring. Unless the child promises to behave at once, he is dealt a swift spanking and sent off sniffling and sullen, and vowing in his childish manner to get even somehow.

I do not believe in spanking, any more than I believe in breaking a child's spirit or will. On the contrary, I think it is most vital to direct and guide, rather than

to destroy. And spankings invariably do destroy something vital in the child.

Break the spirit of the child and you'll have a spineless, timid adult on your hands in years to come.

The painless method of obedience is best. In this way nothing is forced on the child. He makes his own choice. He finds out for himself that there is something futile in acting contrary.

Spoiled children have been discovered in earliest infancy, and the cause always can be traced directly to the parents.

I have in mind a young couple, neighbors of mine. Their infant son, six months old, is a perfect example of the temperamental and spoiled child.

Every wish and whim of this infantile bundle of joy is catered to by the unthinking parents. When the child's bedtime arrives and it doesn't feel like going to sleep, it emits a series of lusty squawks. Instantly the parents are in the room, picking up and fondling the infant.

If the child, for instance, won't eat spinach, he is fed a few nips of ice cream as a bribe. They chuckle at and excuse the most flagrant displays of needless temper.

The young couple in question, if they only knew it, are storing up a tremendous amount of grief for themselves.

As the child grows older he'll take undue advantage of his parents. He will become headstrong and selfish.

The parents will take an opposite course. They'll start to slap and spank and rant.

The child is hopelessly bewildered. Even a child who has been spoiled since infancy has a chance, if the parents exercise a little thinking power.



Nothing could be more heart-breaking to this child than to take from him the privilege of spending happy hours at the water-side. And nothing could cure him more quickly of being spoiled, according to Miss Mack

Stormy verbal scenes and spankings are as bad as a spineless, easy going course. Be firm, but tactful. Give the child his choice. Either he must behave or he must compensate for his laxity by being sent to his room for a quiet session with himself, or possibly set him to doing some known distasteful task. He will soon decide that obedience is preferable to some obnoxious task.

Flashes of Best Fun

Baker: Last week it was so dry, I had to pin the postage stamps on the letters—I was never so dry in all my life, Bottle! My throat was parched—why, even my shoes were thirsty.

Bottle: But how did you know your shoes were thirsty, sir?

Baker: Ha! Their tongues were hanging out!
—Armour Program

Gene: Well, Cliff—you know, the only thing that worries me about dying is how I am ever going to get my coat over my wings.

Cliff: Boy, don't let that bother you. You bettah worry about how you is gonna git yoh hat on ovah yoh horns!
—Sinclair Minstrels

Chester: Oh—wait a minute! Did you hear the one about the two coin collectors?

Len: The two coin collectors? No, I missed that one, Chester.

Chester: One says to the other—"C'm up an see me and we'll talk over old dimes!"
—Grennaniers Variety Show

Bottle: Look, Mr. Baker—who are those two girls over there?

Baker: You mean those two girls dipping their doughnuts into their coffee?

Bottle: Yes, those two.

Baker: They're the Dunkin' Sisters.
—Armour Program

George Givot: I can't sleep at night.

Sport: Have you tried counting?

Givot: Counting! Last night I counted up to eleven million!

Sport: And did you go to sleep then?

Givot: Then it was time to get up.
—Greek Ambassador of Good Will

Lucy: I was just over to Zeke's restaurant, and it wasn't open.

Ray Perkins: What do you mean it wasn't open?

Lucy: Well, there was a sign there—"Home Cooking."
—Palmer House Promenade

Your Grouch Box

Who are the real owners and dictators of radio? In this country, the answer to that question is simple. The owners and dictators of radio are the millions of listeners. To earn their good will, sponsors and radio stations spend vast sums of money every year, engaging the best possible talent, and presenting the best possible programs, to please them and give them what they want in radio enjoyment.

Since that is the case, it follows logically that YOUR opinions about radio—as a listener—are important. If there is something you dislike about broadcasting, then your grouch, your pet peeve, should be made known. And here is your chance to make it known. Send your complaints to "Your Grouch Box," where, if published, they will be read by leading radio executives and sponsors from coast to coast. Remember, if YOU dislike something about radio, the chances are that this very same thing annoys thousands of other listeners, too. So your good ideas and criticisms, if you send them to this department, may help radio executives to improve broadcasting, for you and your fellow listeners.

This listener wants programs arranged so that things "ridiculous" won't follow things "sublime":

Dear Editor: My principal grouch is for our local station. On Tuesday mornings I listen with delight to the sublime music of the U. S. Marine Band, and usually when this ends the station at once broadcasts the "Edgeworth Fiddler." I realize, of course, that thousands of people in this neck of the woods enjoy this so-called music. But why does not this station use discrimination? Why drop us so suddenly from the sublime to the ridiculous? The contrast is too much of a shock. Though a smoker of the advertised tobacco, I refuse to listen to such junk and hereafter will not even buy their product, so sore does it make me.
Sandston, Va. LUTHER G. MUSK

"Please hang together!" this fan implores singers

and dance orchestras who just miss performing in time with each other.

Dear Editor: My pet peeve is the singer with a dance orchestra, who takes his own time regardless of the tempo of the orchestra. Imagine going to church and listening to the choir singing without any thought of co-ordination with the organ! The listener should not be subjected to such discord.

Muscatine, Ia.

(Mrs.) F. H. LITTLE

Comes still another protest against local stations that cut into network performances, in order to make local announcements:

Dear Editor: My grouch is to be listening to a station and to hear—after an orchestra or vocalist has just finished a piece—a one-minute recorded announcement or an announcement of some special sale. I should think a station would realize that when they interrupt a network program with a brief, uninteresting announcement, the people will immediately dial another network station in an effort to pick up their program. Therefore, few people hear the announcement. Heres hoping this might have some part in overcoming this evil.
Audubon, Ia. LLOYD JONES

"Too much propoganda" complains this listener, who feels that radio should not be used to grind political axes.

Dear Editor: I entirely agree with your editorial, in which you say that radio is to become a tremendous force for education. But unfortunately, many broadcasters pervert that word "education"—they take it to mean, not teaching the people, but drumming into their heads notions approved by said broadcasters—especially political notions. Education gives man broader outlooks; propoganda makes him narrow minded.
Houston, Tex. M. D.

Send your radio peeve now, on a post card, or in a longer letter, to "Your Grouch Box," in care of RADIO GUIDE, 551 Fifth Avenue, New York City.

The Voice of the Listener

Little Salaam in Clubs

Dear VOL:

I have just read the letter of J. Tamburro and agree. I, too, think the Boswells the best trio on the air, stage or screen. I am willing to give all my support to them.

I think the idea of a Boswell Sisters club is great and would like to be a member if it is gotten up.

For the other stars, now. I am very fond of all the radio performers. Among my favorites are Al Jolson, Ruth Etting, Bing Crosby and Wayne King but couldn't begin to name all I like.



Helen Moore

Again I will say, "Put the Boswells back on the air." Helen Moore

Alas of Old Vincennes

Dear VOL:

Although I don't carry a squirrel gun and after six years I DID get out of the first grade. I suppose you would still call me a hillbilly, and that being so I can't expect anybody to pay any attention to me but I just HAVE to get this outta my system.

Will somebody please tell Horlick's they are sponsoring a great team in Lum and Abner for us hillbilly folks, but who ever heard of a hillbilly staying up till 10:15 p. m.? We hit the hay with the chickens and get up the same way. There's nobody up at that time but the boop-oop-a-doop kind and what do they care for Lum and Abner?

I get a great kick and sometimes a prize out of contests. But being confined to one of these three wheeled, hand propelled, zassless bugies I am unable to get to the radio and "feel" around for these contests. Can't you mark the programs in the GUIDE where the sponsor is conducting a contest?

Losers Weepers

Dear VOL:

In the five boroughs of New York City, there is an approximate total of six and one-half million persons. This is a great number in proportion to the total population of the United States. Yet, whenever the winners of a contest are announced, the winner is invariably a person living outside of New York City.

It is not within my scope to know whether the sponsors of a program award the prizes to people in remote, almost unheard of places merely to advertise the influence of the program in being heard over such a wide area, or because the people in these places contribute better material.

But for the sake of the New York City radio public, I believe that either this monotonous precedent should be abolished, or else have the reasons for this disclosed.

Wizardry of Ozzie

Dear VOL:

Ozzie Nelson has my orchid! He is one of the best orchestra leaders on the air. Wayne King, Rudy Vallee and all of the other bandleaders are great but the smiling Ozzie Nelson has a way of playing songs that no other celebrity has.

His voice is boyish and interesting which makes his vocal renditions practically perfect. Much success is in store for a young bandleader who is as enthusiastic and entertaining as Ozzie is.

Let's hear more from Ozzie Nelson and his marvelous band along with charming little Harriet Hilliard.



Lelia Wagner

Lelia Wagner

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 it is possible, letters are used in the order of their receipt

Out By Two Feet

Dear VOL:

In a recent issue of your magazine Evans Plummer's column contained a paragraph about the perfected engineering and the imminence of television and it starts one to thinking about what this sight-recording device is going to bring us. The possibilities are apparently unlimited and I cannot help but wonder what kind of a world it will be when we can sit down in our living rooms and see the universe go by on a screen.

It will be tough on motion picture stars and other celebrities, but unless the screens are larger than I imagine they will be, we will have two of our chief entertainers preserved for celluloid. Max Baer is one as surely his head would not fit and Greta Garbo is the other for reasons I don't have to mention. Oscar Middelton

Familiarity and Contempt

Dear VOL:

This is my grouch toward radio programs: the sameness that announcers have in programs like the Sinclair Minstrel show which we all enjoy. But we are tired of hearing about the Little Chocolate Drop and Radio's Gift to the Ladies and others that we have heard for several years.

And on the Barn Dance let Uncle Ezra be on time for a change.

Draws Two to Phil

Dear VOL:

Recently in Volume Three, Number Thirty-six, of RADIO GUIDE, to be exact, I was greatly pleased to learn that another reader of your magazine, Rita Nuss, also admires the soothing golden voice of Phil Stewart.

No doubt my appreciation of him lies in the fact that his voice is so definitely similar to that of David Ross, who, to me, is the King of Announcers.

However, such notables as Jean Paul King and Ted Husing are also very, very good. To secure the services of such men would undoubtedly add to the color and poise of any broadcast.

Other Side of the Story

Dear VOL:

In reading your section, the Voice of the Listener, in RADIO GUIDE, I noticed that William T. Mornell, Jr., of Boston says he thinks the space taken up in your magazine for programs should be devoted to pictures of radio stars. He says that every paper in Boston has a complete list of programs every day. Does he forget that your magazine goes to other places besides Boston and does he realize that a paper would cost more than RADIO GUIDE? I take three papers but none of them gives a list of the programs. Among my favorite teams are Amos and Andy and Burns and Allen.

Rubye-at of K. Ham

Dear VOL:

Your column is lots of fun. I am a regular reader of RADIO GUIDE and think it is one of the most complete magazines on the newsstands. Let's all give Seymour Simons and his gang the "hand" they deserve. His orchestra is one of THE THREE. Guy Lombardo's and Wayne King's are the other two-thirds of the trio. Seymour's personality won many friends while he filled two short engagements in our city (seven months the first time and nine weeks, the second) and we are still wishing for the third.

Rubye K. Ham

Little Fan, What Now?

Dear VOL:

Hooray for Mr. Max Adler whose recent letter in your column was devoted to praise of Little Jack Little. I'm probably the most devoted Little fan in all the land and I cannot see why he isn't up among the great names, or, should I say, the high-paid, among radio stars.

I was listening to Little Jack Little in the days when he was just a piano-player who accompanied himself as he sang and who was glad to get pin-money singing around automobile shows and like entertainments.

No Offense, Majesty

Dear VOL:

In a recent issue of RADIO GUIDE Mr. Edmund McLaurin voiced his opinion of Wayne King vs. Lombardo. Well, I am 100 percent with Mr. McLaurin on his opinion.

I do believe that Guy Lombardo has as much talent and also the right to be where Wayne King and his orchestra stood at the conclusion of RADIO GUIDE'S contest.

Mr. King, if you should happen to read this column, please don't take it too seriously as really, I am only voicing my opinion.

Three cheers for Joe Penner and his duck.

Tire Show Not Tiring

Dear VOL:

I am a very earnest listener to Fred Allen and company. I think Ipana and Sal Hepatica put on a marvelous program.

The General Tire also puts on an excellent program. The program is full of clean humor. I am very sorry to say I have never cared for Eddie Cantor. I have always had a preference for Paul Whiteman's orchestra although I do like Lennie Hayton's and B. A. Rolfe's, Eddy Duchin's, Peter Van Steeden's and Jimmy Grier's.

He's Wise—Ergo, He's King

Dear VOL:

In a recent RADIO GUIDE an article was published concerning Myrt and Marge. Evidently some people think that they have lost their former flavor, but I'm sure that is the opinion of only a few.

I know many, who, like myself, think Myrt and Marge present the finest drama on the air. I'm sure it would be a great mistake to put them off the air. The evenings of many would be very empty as I have found out when the program has stood aside for some prominent person's speech.

They are very natural and it is so easy to picture them. The gum king will certainly be wise to put them on the air again this fall for so many of their faithful fans.

Coffee and Puns

Dear VOL:

Well, it begins to look real now, about Chase and Sanborn having split with Eddie Cantor and replacing him with some other act, and while no doubt many others are as upset about it as I am, I would like to be the first one to record my intended course of action.

No more Cantor gags and puns, no more coffee! That's my ultimatum if I have to become a lemonade addict.

I surely hope thousands upon thousands voice their indignation just as I am doing and that it will bear fruit.

Waring Just Wows Her

Dear VOL:

That Fred Waring program surely is a wow! The more I listen to it the better I like it. They sure can put over any song that they want to.

If anyone wants to get me sore all they have to say is something against them. I especially like Tom singing "Steak and Potatoes," Priscilla and Poley when they sing "I'm Way Up Thar" and Babs and Her Brothers doing "Breezing Along With the Breeze."

This choral work is marvelous. I am sure I am not the only radio listener who feels that way. I would like to hear what other listeners think of Fred Waring.

323 Summit Ave.
Jersey City, N. J.



Josephine G. Venutolo

Can Take It—But Not Givot

Dear VOL:

Well, I thought I was pretty much inured to anything they might spring on radio and had just about learned to take it, but a program recently inaugurated has taught me that the worst, if not to come, is here.

And that is the George Givot program. I had missed his infrequent guest broadcasts, but from the ballyhoo which he has been receiving awaited his scheduled commercial program with great expectations.

I think it is probably the poorest and least entertaining radio program I have ever listened to and if I were a Greek in this country I would never cease protesting the unfairness of his caricatures. "Hoddo-you like that, sport?"

Silent Auditors

Dear VOL:

Applause or lack of applause at a theatrical performance, either makes or mars that particular presentation. Likewise with radio, in which case the popularity of a program is governed primarily by mail response.

Is it pride or just plain indolence that prevents these so-called aristocrats from writing their comments or criticisms to radio stations?

Many of these sophisticates own elaborate radio sets of which they are rightfully proud; enjoying also, the entertainment derived therefrom. But ask them if they ever wrote a letter commenting or criticizing any program they especially liked or disliked. Nine out of ten will give you the Joe Penner glare, turn up their noses, and for ever after their attitude will be a cross between sympathy and calling the police.

Cash—and No Credit

Dear VOL:

I consider RADIO GUIDE a friendly, interesting publication. However, may I offer a few suggestions? Publish an index of contents and please do not omit your short wave department.

During the last few weeks we have had rather good luck with the trans-Atlantic stations and your short wave time table aided greatly.

Radio comedy seems to be getting plenty of criticism lately. Original comedy is the hardest thing in the world to create, incidentally, while third-rate comics such as Ed Wynn and Joe Penner have large followings. Comedy on the air will not improve.

Radio's greatest handicap lies in the fact that every maker of pretzels and tin cans who decides to sponsor a program immediately imagines himself a Ziegfeld and Belasco combined. Radio should be run by showmen.



Ed Cash

Ed Cash

Mr. Fairfax Knows the Answers

Michael Pacella, Arlington, N. J.—Kate Smith can now be heard Mondays, Thursdays and Fridays over a CBS network at 8 p. m. EDT. She will abandon her theme "When The Moon Comes Over The Mountain," using only a brief musical introduction written especially for her, and four bars of her famous old theme. Jack Miller's orchestra will accompany her on this series.

Mrs. Jennie E. Behrens, Dubuque, Ia.—The parts of Jake and Lena are taken by Gene Carrioll, so there are only two people on the Gillette Razor program, Gene and Glenn.

Miss Helen Baker, Salineville, O.—The Barnyard Frolics, after being off the air for a month or so, have returned to station KQV, sister station of WJAS. They can be heard weekdays at 12 noon EDT.

Margaret McLaughlin, Jacksonville, Fla.—"Tiny" Ruffner is 6 feet, 7 inches tall, real name is Edmund Birch Ruffner, and he was born in Crawfordsville, Indiana, in 1899. Don McNeil was born December 23, 1907.

Mrs. M. W. Lazear, Eau Claire, Wis.—The "Today's Children" cast is as follows: Mother Moran and Katherine Norton, Inna Phillips; Dorothy Moran, Jean Mac Gregor; Lucy Moran, Lucy Gillman; Terry Moran, Fred Van Ammon; Eileen Moran, Irene Wicker; Bob Crane, Walter Wicker; Frances Moran, Bess Johnson; Dick Crane, Willard Farnum; Judy McCoy, Stanley Andrews, Katherine Carter, Patricia Dunlap. Miss Phillips is also the author of the sketch.

Miss D. Z., New York City—For full details of the contest requirements, see the issue in which the contest closes. Myrt and Marge will return to the air October 1. Marge is about 24 years old and is married to Gene Kretzinger of the Gene and Charlie team.

Max H. John, Chambersburg, Pa.—Neither Dick Powell nor the Mills Brothers

are broadcasting now, but latest reports are that Dick will go on a new show "Hollywood Hotel" in the fall, and the Mills Brothers will be back on the Woodbury program starting September 18, featuring Bing Crosby and probably Jimmy Grier's orchestra.

John C., Minneapolis, Minn.—Hal Kemp and his orchestra are at the Blackhawk Cafe in Chicago and you can ad-

dress him there. For a photo of Fred Waring, address him at CBS, 485 Madison Avenue, New York City, enclosing 25c to cover the cost of mailing and the photo.

Mary Jones, Conyngham, Pa.—The Smackouts, featuring Marian and Jim Jordan, can be heard daily except Saturday and Sunday over station KYW in Chicago at 2:30 p. m. EDT. Don Ameche

is married to Honore Prendergast, a former Iowa dietician.

Miss Ruth Benner, Phillipsburg, N. J.—Fred Waring is about 32 years old, has brown hair and brown eyes, weighs about 140 pounds and is 5 feet, 8 inches tall. As far as we know, Betty of the "Betty and Bob" team is not married. Her name is Beatrice Churchill. George and Jane of

(Continued on Page 27)

Rudy Vallee hears a new note

ON HOW TO GET RADIO AT ITS BEST

—THANKS TO HELEN KANE

1 AT RUDY VALLEE'S REHEARSAL

HELLO, HELEN KANE—JUST IN TIME. I'M VERY GLAD YOU'RE GOING TO BE A GUEST STAR ON MY PROGRAM.

I'M GLAD, TOO, MR. VALLEE. YOU SEE, I'VE BEGUN TO LISTEN TO YOUR PROGRAMS DURING THE PAST THREE WEEKS.

WELL, WELL—IS THAT BECAUSE I'VE IMPROVED SO MUCH RECENTLY?

I DON'T KNOW ABOUT THAT—BUT YOU SEE, I JUST GOT NEW TUBES FOR MY SET—NOW I REALLY ENJOY RADIO AGAIN.

2

BY GEORGE—LET ME MAKE A NOTE RIGHT NOW—THAT'S PROBABLY WHAT MY SET NEEDS.

IT CERTAINLY IS, IF YOUR RADIO TUBES ARE OVER A YEAR OLD...MAY I MAKE A SUGGESTION FOR THAT MEMO OF YOURS, MR. VALLEE?

WHY DON'T YOU CALL YOUR SERVICE MAN RIGHT AFTER THIS REHEARSAL, AND TELL HIM TO BRING YOU A NEW SET OF MICRO-SENSITIVE RCA RADIO TUBES.

MICRO-SENSITIVE... RCA... RADIO... TUBES... YOU BET I'LL CALL HIM—NO TIME LIKE THE PRESENT TO GET A RADIO FIXED UP.

3

4

5 NEXT DAY

I WANT TO BROADCAST TO ALL YOU FOLKS THE GOOD ADVICE MISS KANE GAVE ME...TO MAKE A RADIO SET WORK LIKE NEW—THERE IS NOTHING LIKE NEW TUBES. MY THANKS TO MISS KANE FOR HER HINT.

MAKE YOUR RADIO YOUNG AGAIN WITH MICRO-SENSITIVE RCA RADIO TUBES

TODAY'S Micro-Sensitive RCA Radio Tubes are one of science's greatest contributions to the joy of radio. Why not get all the pleasure of today's fine programs? Replace worn tubes with these remarkable new ones. For true-to-life reception a radio tube must be sensitive enough to pick up a microscopic electrical impulse—the millionth part of a volt. In RCA Radio Tubes you get such "Micro-Sensitive" accuracy. Have your service man test your tubes today. Replace those that are worn with the only radio tubes guaranteed by RCA Radiotron Co., Inc., to give these 5 improvements:

- 1 QUICKER START.
- 2 QUIETER OPERATION.
- 3 UNIFORM VOLUME.
- 4 UNIFORM PERFORMANCE.
- 5 EVERY TUBE IS MATCHED.



Look for this sign in your neighborhood. It identifies a dealer selected by RCA to serve your radio tube needs.

For the Winning Team

Loyal Amos 'n' Andy followers will be able to hear them awarded a gold medal and a vacation at the same time! Voted the most popular team on the air, in RADIO GUIDE'S Star of Stars Election, these two immortal blackface comics are going to crown their clowning with a rest—and with the presentation to them of the large, beautiful RADIO GUIDE gold medal—during their regular broadcast on Friday, July 13, the last of their current programs.

Such a combination will make a fitting farewell—or rather, *au revoir*—to the air. It will be the first vacation the boys have had since they teamed up as Amos 'n' Andy—and the gold medal will be the first actual, official, nation-wide recognition by the fans themselves, of the outstanding position attained by the two comedians during those years of unremitting work. The medal will be a good vacation send-off!

All over the continent, their loyal listeners will be able to sit by loudspeakers and hear the actual presentation to their favorites, of the prize which their own ballots helped to win for the most popular team. You who have voted for Amos 'n' Andy can listen, and say: "My vote helped them to win this medal!"

The gold medal that will be awarded to Wayne King's orchestra as the most popular of all radio orchestras by a wide margin of votes—will be presented at a time to be announced shortly. Delay has been occasioned by Mr. King's vacation from the air; arrangements for the presentation, and possibly a RADIO GUIDE gala night over the airwaves, are under way.

Lunningham Radiotron

Log of Stations

(NEW YORK EDITION)

Call Letters	Kilo-cycles	Power Watts	Location	Net-Work
WAAT-S 940	500	Jersey City		
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.
S—Special Programs Only

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
WAAT—Wandering Boys' Quartet
WINS—Ukrainian Hour

8:45 a.m.

WABC—Radio Spotlight

9:00 a.m.

WEAF—The Balladeers
WABC—Sunday Morning at Aunt Susan's; children's program
WJZ—Children's Hour
WMCA—Erling C. Olsen, Psalms
WOV—Times Square Mission

9:15 a.m.

WEAF—Cloister Bells

9:30 a.m.

WEAF—Trio Romanticque
WAAT—Sally and Sam
WINS—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; "Wronging One's Soul," Dr. Charles L. Goodell
WABC—Royal Hawaiians
WJZ—Southernaires
WINS—Jolly Bill reads Funnies
WNEW—Watchtower Program

10:15 a.m.

WCV—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
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: WABC.
4:00 p.m.—Anniversary of Gen. Italo Balbo's Mass Flight: WJZ and WABC.
5:30 p.m.—Sentinels; Edward Davies; A Capella Choir; Koestner's orchestra: WEAF.
6:30 p.m.—Guy Lombardo's orchestra: WEAF.
8:00 p.m.—Durante with Rubino: WEAF.
8:00 p.m.—George Jessel: WABC.
9:00 p.m.—Family Theater; Nazimova, guest star: WABC.

9:00 p.m.—Variety Show broadcast from London; John Tiley, humorist; Gertrude Lawrence; soloists; Welsh Guards Choir; orchestra: WJZ.
9:30 p.m.—Fred Waring; orchestra: WABC.
10:00 p.m.—Hall of Fame; guest artists; Shilkret's orchestra: WEAF.
10:30 p.m.—Forty-Five Minutes in Hollywood; George Raft (in person); Preview of "Bulldog Drummond Strikes Back"; music by Mark Warnow; gossip by Cal York: WABC.

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

11:15 a.m.

WEAF—Hall and Gruen
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

Afternoon

12 Noon

WABC—Salt Lake Tabernacle
WAAT—Blue Blazers
WEVD—"A Son of His People," songs
WINS—"Across the Seas," lyric song
WOR—Uncle Don Reads Comics
WOV—Italian Serenade

12:15 p.m.

WJZ—Gould and Shefter, piano duo
WEVD—In a Jewish Grocery, sketch
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—Brad Browne, Al Llewelyn, comedians
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, music
WINS—Lea Karina, soprano; Ensemble
WMCA—Bob Miller, Main street song writer
WOR—"The Old Observer"

1:00 p.m.

WEAF—Road to Romany; Igor Gorin, baritone
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—Illuminado Miserendino, violinist

1:30 p.m.

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

1:45 p.m.

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
WAAT—"Old Time Minstrels"

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

2:15 p.m.

WABC—Abram Chasins, piano
WEVD—String Ensemble
WOR—Paola Autori, soprano

2:30 p.m.

WJZ—Concert Artists
WABC—Windy City Revue
WEAF—Lant 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.

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
WMCA—Symphony Orchestra
WOR—Bert Block's Orchestra
WOV—The Wandering Hobo

3:15 p.m.

WHN—John Diggs, tenor
WINS—Sixteenth Infantry Band
WLWL—Voice of the Missions

3:30 p.m.

WJZ—Chautauqua Opera Ass'n. Concert
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—Anniversary Celebration Balbo Mass Flight
WJZ—Organ Recital
WOR—Bert Block's Orchestra

4:15 p.m.

WEAF—Lilian Bucknam, soprano

4:30 p.m.

WEAF—Chicago Symphony Orchestra
WJZ—International Broadcast from Italy
WMCA—String Quartet
WOR—Conrad and Tremont, piano duo
WOV—Watchtower Program

4:45 p.m.

WABC—Oregon on Parade
WOR—The Swallow in Art
WOV—Evening Vespers

5:00 p.m.

WJZ—National Vespers
WHN—Clark's Serenaders
WMCA—Church of the Air
WOR—Josef Zatur's Orchestra
WOV—John Allegra, tenor

5:15 p.m.

WABC—Poet's Gold
WHN—Francis Moore, piano
WINS—"Americana"; tenor; orchestra
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
WOV—The Two Americans

Night

6:00 p.m.

WEAF—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—Rose Diamond, organist
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
WMCA—Songs of the West
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—Musical Art Quartet; Violinist and Cellist of Gordon String Quartet
WHN—Don Marton's Orchestra
WINS—Globe Trotter
WMCA—Trudy Thomas, songs
WNEW—John Kelvin, tenor; Roscomon Boys
WOR—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; Rubino's Orchestra
WJZ—Goin' to Town; Ed Lowry, comedian; Orchestra
WEVD—Sol Giskin, violinist
WHN—Baptist Church
WINS—Paul Martel's Orchestra
WLWL—Orchestra; Quartet
WMCA—Three Little Funsters
WNEW—Baptist Services
WOR—"Bird Songs in Eventide"

8:15 p.m.

WEVD—Dorothy James, soprano
WMCA—The Thinking Club

8:30 p.m.

WEVD—Hippodrome Grand Opera
WINS—Vincent Bragale's Orchestra
WLWL—Rev. Albert A. Murray
WMCA—Dantzig's Orchestra
WOR—Stadium Concert; Philharmonic Orchestra, Jose Iturbi, conductor

9:00 p.m.

WABC—Family Theater; Nazimova, guest star
WEAF—Manhattan Merry-Go-Round; orchestra; soloist
WJZ—Gulf Headliners; International Broadcast from London; Variety Show; Gertrude Lawrence, John Tiley, humorist; Danny Malone, Irish tenor; Welsh Guards Choir; Webster Booth, Scotch songs; Ray Noble; Carroll Gibbons' Orchestra; Music from Cole Porter's "Nymph Errant" and Noel Coward's "Conversation Piece"
WHN—News; Armando's Orchestra
WINS—Dancing with the Maestro
WMCA—Bob Haring's Orchestra

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—Elder Horn's Mission
WINS—River of Dreams, organ
WMCA—Texas Range Ramblers

10:15 p.m.

WJZ—Mrs. Montague's Millions, sketch
WOR—Voice of Gold

10:30 p.m.

WABC—BORDEN'S PRESENTS "45 Minutes in Hollywood"; Preview of "Bulldog Drummond Strikes Back"; George Raft 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—Fisher's Gypsy Ensemble
WOR—Willard Robison, "Nocturne"

10:45 p.m.

WEVD—Bill Bowers, baritone
WMCA—Dance Music

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.

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

11:30 p.m.

WEAF—Broadcast to Byrd Expedition
WJZ—News; Freddie Berren's Orchestra
WHN—Monte Rosa's Orchestra
WMCA—Luck Millinder's Blue Rhythm.
WOR—Eli Dantzig's Orchestra

11:45 p.m.

WABC—Glen Gray's Orchestra

12 Midnight

WEAF—Press Radio News; Eddy Duchin's Orchestra
WABC—Red Nicholas' 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

New Programs, Changes

(Eastern Daylight Time Shown)

Sunday, July 15

Three X Sisters, harmony trio, will be the guests of *Mary Small* on "Little Miss Bab-o's Surprise Party." *William Wirges' Orchestra* will continue to supply the musical background of this presentation when it is heard at 1:30 p. m. over an NBC-WEAF network.

Four symphonic concerts from Lake Chautauqua, by an orchestra under noted conductors, and soloists of the Chautauqua Opera Association will broadcast over an NBC-WJZ network on successive Sundays, commencing today. *George Barrere*, distinguished conductor and flutist, will direct the first two programs, while *Roland Partridge*, star of the operatic productions of the Juilliard School and Chautauqua Opera Association, will be the featured soloist. These concerts will be broadcast from 3:30 to 4:30 p. m.

General Balbo will speak by short wave transmission from Italy during a broadcast over the CBS-WABC network from 4 to 4:45 p. m., and at 4:30 p. m. over the NBC-WJZ net, in connection with the unveiling of a monument in his honor at *A Century of Progress*, Chicago. It will be the first anniversary of the mass flight from Rome to the World's Fair led by the Italian officer. Speakers will be *Marquis Rossi Longhi*, representing the Italian Ambassador, *Augusto Russo*; *Governor Henry Horner*, of Illinois; *Mayor Edward J. Kelly*, of Chicago; *Senator James Hamilton Lewis*, of Illinois; former *Governor Edward F. Dunne*, U. S. Commissioner to the World's Fair; and *Rufus Dawes*, Century of Progress president. The Balbo Monument, known as the Pillar of Verdei, has been presented to the City of Chicago by the Italian government in commemoration of the great flight.

"Oregon on Parade." CBS network feature from Portland, will be heard on this date at 4:45 instead of at 4:30 p. m., as previously announced.

Nazimova, world-famous actress, will be the guest star in "Ward's Family Theater" broadcast over the WABC-Columbia network at 9 p. m.

A series of international broadcasts from various countries will be inaugurated on "Gulf Headliners," effective tonight. The first of the series will be

from London, a variety show with *Gertrude Lawrence*; *John Tilley*, humorist; *Danny Malone*, Irish tenor; *Welsh Guards Choir*; *Webster Booth*, in Scotch songs; and *Ray Noble*. *Carroll Gibbons' orchestra* will supply the music. "Gulf Headliners" will be heard at 9 p. m. over an NBC-WJZ network.

The radio preview of Twentieth Century Pictures' new release, "Bull Dog Drummond Strikes Back," which stars *Ronald Coleman* and *Loretta Young*, will be a dramatic highlight of the "45 Minutes in Hollywood" program over the CBS-WABC network at 10:30 p. m.

Monday, July 16

Barry McKinley, young radio baritone who has been one of the air sensations of the past year in the Middle West, will make his debut over nationwide facilities when "Dreams Come True," a new three-a-week series, is inaugurated today at 3 p. m. over an NBC-WEAF network. The repeat broadcast is heard at 5:45 p. m. for Pacific coast listeners. "Dreams Come True" will be presented every Monday, Wednesday and Thursday afternoon at the aforementioned times. Music of the soft, romantic type will be furnished by *Ray Sinatra* and his ensemble. This series is sponsored by Proctor and Gamble Company.

"The Chicago Variety Program" takes a new period, 4:30 to 5 p. m., for its broadcast over the CBS-WABC network.

Announcement of the winner of the Forum and Century National Poetry Contest will be made over the WABC-Columbia network, 6 to 6:15 p. m.

"The Silver Dust Serenaders," featuring *Paul Keast*, baritone, and *Rollo Hudson's Orchestra*, having signed a renewal contract calling for Monday, Wednesday and Friday broadcasts, will be heard at 7:30 p. m. over CBS-WABC.

Effective today, *Frank Buck* will be starred in a series of "Dramatized Jungle Adventures" Monday to Friday, inclusive, during the absence of *Amos 'n' Andy*, who will return from their vacation September 17. This series is presented at 7:45 p. m. and again at 11 p. m. for Midwestern and Pacific coast listeners, over an NBC-WJZ net.

Kate Smith again will be heard in her own programs over the WABC-Columbia network three times weekly—each Monday, Thursday and Friday, 8 to 8:15 p. m. She will be accompanied by an orchestra conducted by *Jack Miller*, musical director for all her performances.

"Blue Monday Jamboree," outstanding West Coast radio production, will make its second appearance as a transcontinental variety show over the CBS-WABC network from 12 midnight to 12:30

Tuesday, July 17

Connie Gates, CBS popular singer, will be heard at a new time, 12 noon, a time relinquished by the Voice of Experience.

"The House by the Side of the Road," popular feature of the air, returns to the WABC-Columbia schedule for broadcasts on Tuesdays and Thursdays from 7:15 to 7:30 p. m.

"English Local Government" will be discussed by *Professor D. W. Brogan*, of the London School of Economics, during the weekly "You and Your Government" series over an NBC-WJZ network at 7:30 p. m.

"Tim Ryan's Rendezvous," the peppy pseudo-night club program produced by *Tim Ryan* and his pretty partner, *Irene Noblette*, former stars of NBC's "Care-free Carnival," are on the air on Tuesday evenings instead of Saturdays as heretofore. The broadcast is heard over an NBC-WJZ network at 10:30 p. m.

Wednesday, July 18

A dramatic survey of one of the most spectacular engineering projects of modern times, the tunnel under the Mersey River in England, will be presented in an International Broadcast from England. The occasion for this dramatization is the opening of the great Mersey Tunnel and will be in the form of a pageant of traffic on the river in the past. History of the construction of the tube also will be given in dramatic form, and artisans engaged in the work will describe their experiences. "Mersey Tunnel" will be heard by American listeners from 3 to 4 p. m. over an NBC-WJZ network.

Colonel D. H. Sawyer, Director of the Federal Employment Stabilization Office, will be the speaker during the "Science Service" program over the WABC-Columbia network at 4:30 p. m. He will discuss "The Engineer's Contribution to National Development."

Edith Murray and *Taylor Buckley*, CBS vocalists, will be heard in song doubles on another of their newly launched weekly series over the WABC-CBS chain at 6 p. m.

The Philadelphia City Symphony will be heard in two concerts from Philadelphia, the first tonight at 7:30 p. m., the concluding one the following Wednesday, July 25. Both of these concerts will be broadcast at 7:30 p. m. over an NBC-WEAF network.

Emery Deutsch and his "Gypsy Violin," along with a group of instrumentalists, will be heard in a new program period, 8:15 to 8:30 p. m. over CBS-WABC

Thursday, July 19

Are Investments Safe Under the New Corporate Reorganization Law? will be discussed by *J. K. Javits*, well-known attorney of the firm of *Javits and Javits*, and an authority on bankruptcy law, in a broadcast at 4 p. m. over an NBC-WEAF network.

Kate Smith and her "Swanee Music" will be heard over the WABC-Columbia network at 8 p. m.

Doctor Walter B. Pitkin, author, traveler, former newspaper man and psychologist, will be heard in the second of his new weekly series of comments on current topics over the WABC-Columbia network at 8:15 p. m. *Doctor Pitkin* is the author of "Life Begins at Forty" and other well-known books.

Leith Stevens and his orchestra in "Harmonies" at 9:30 p. m., and *Howard Barlow* directing the Symphony Orchestra in "From Old Vienna" at 10:15 p. m., will contribute to the new feature line-up over the CBS-WABC network.

By popular demand *Al Jolson* will return for a series of guest appearances on *Paul Whiteman's "Music Hall Hour"* commencing tonight. *Deems Taylor* will continue as master of ceremonies, assisted by *Ramona*, *Roy Barge* and the rest of the *Whiteman* ensemble. "The Music Hall" is presented at 10 p. m. over an NBC-WEAF network.

Friday, July 20

The Columbians," under the direction of *Freddie Rich*, will be featured in a new weekly series, from 8:15 to 8:30 p. m., over the CBS-WABC network

Saturday, July 21

An eye-witness account of the *Princeton-Cornell vs. Oxford-Cambridge* meet will be relayed to American listeners in an International Broadcast from BBC, London. *H. M. Abrahams*, British Olympic Champion of 1924, will be the commentator. The race will be heard from 1:35 to 1:50 p. m. over the NBC-WEAF and CBS-WABC networks.

Morton Downey's "Studio Party" will be heard at the new time, 7:45 to 8:30 p. m., over the CBS-WABC network.

Foreign Reception

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RADIO PREVIEW

OF THE NEW FEATURE PICTURE

"Bulldog Drummond
Strikes Back"

United Artists Features Ronald Coleman and Loretta Young

SUNDAY NIGHT, JULY 15
10:30 E.D.T. 9:30 E.S.T.

Columbia Network*

in *Borden's*
"45 MINUTES IN
HOLLYWOOD"

GEORGE RAFT IN PERSON!

Hollywood Music by *Mark Warnow!*
Studio Gossip by *Cal York* . . .

*For stations—see Radio Guide Listings

High Spot Selections For Monday

(Time Given Is Eastern Daylight)

- 3:00 p. m.—Radio Guild drama, "The Man in the Iron Mask": WJZ.
3:45 p. m.—Carla Romano, pianist: WABC.
4:30 p. m.—Chicago Symphony: WJZ.
7:30 p. m.—The Silver Dust Serenaders; Paul Keast, baritone; orchestra: WABC.
7:45 p. m.—(Monday to Friday inclusive) Frank Buck; Jungle Adventures: WJZ.
8:00 p. m.—Studebaker Champion; Richard Himber's orchestra; Joe Nash, vocalist: WEA.
- 8:00 p. m.—Kate Smith and her Swanee Music: WABC.
8:30 p. m.—Garden Concert; Gladys Swarthout; Daly's orchestra: WEA.
9:00 p. m.—A. & P. Gypsies; Robert Simmons, tenor; Harry Horlick's orchestra: WEA.
9:00 p. m.—Sinclair Minstrels; Gene Arnold; Harry Kogen's orchestra: WJZ.
9:30 p. m.—Colgate House Party; Joe Cook, comedian; Donald Novis and Langford: WEA.
12:00 mid.—Blue Monday Jamboree: WABC.

- 6:45 a. m.
WEAF—Tower Health Exercises
WOR—Gambling's Gym Classes
- 7:00 a. m.
WINS—Musical Clock; Weather
WMCA—Popular organ music
- 7:15 a. m.
WMCA—Summer Sports; Health
- 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
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
WMCA—Piano and Chatter
WOR—Al Woods, songs and patter
WOV—Melody Moments
- 8:30 a. m.
WEAF—Cheerio; talk and music
WABC—Raymond Scott, pianist
WJZ—Lew White, organist
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—Radio Spotlight
WMCA—A. Cloyd Gill
WOR—Rhythm Encores
WOV—Morning Melodies
- 9:00 a. m.
WEAF—Morning Glories
WJZ—Breakfast Club
WABC—Deane Moore, tenor
WAAT—Breakfast Club
WINS—Herman Mahr, pianist
WMCA—Frances Forbes, songs
WNEW—Pickard Family, Hillbilly songs
WOR—George Dudley, baritone and organ
- 9:15 a. m.
WEAF—Lantid Trio and White
WABC—Madison Ensemble
WINS—Devotional Hour
WMCA—Vaughn De Leath, songs
WNEW—Old Family Almanac
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
WNEW—Homespun Philosopher
WOV—Gloomchasers, orchestra
- 10:30 a. m.
WEAF—Press Radio News; Morning Parade
WABC—Press Radio News; The Merry Makers
WJZ—Today's Children
WAAT—Brunswick Orchestra
WMCA—Texas Rangers
WOV—Music Makers; Beatrice Wain
- 10:45 a. m.
WABC—The Three Flats
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
WINS—Measures Toot, Strum and Squeeze

- WMCA—Leonard and Jimmy
WNEW—Book Review
WOR—Nell Vinick, beauty talk
WOV—Julio Leboe's Orchestra
- 11:15 a. m.
WABC—Do Re Mi, girls trio
WJZ—Alice Joy, the dream girl
WINS—Musical Program
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—Gertrude and Arthur Marotte
WNEW—Dorothy Warren
WOR—Walter Ahrens, baritone
WOV—Neopolitan Echoes
- 11:45 a. m.
WABC—Joan Marrow, songs
WINS—The Tuneful Tailors
WMCA—Dick Newton, piano, songs
WNEW—Lorraine Osborne, "Voice Charm"
WOR—Rod Arkell

Afternoon

- 12 Noon
WEAF—Gene Arnold; Commodores
WABC—Betty Barthell, songs
WJZ—Honey Deane, vocalist
WINS—News
WMCA—Bob McDonald, songs
WOV—Martino Musketeers
- 12:15 p. m.
WEAF—Honey Boy and Sassafras, comedy
WABC—Poetic Strings
WJZ—Fields and Hall
WAAT—Pete Milano; guitarist
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—Al Kavelin's Orchestra
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
WHN—Rowan Tudor, baritone
WINS—Charlie Slattery
WMCA—Organ Music
WOR—N. J. Club Women; William Duryee, "Consumers Information"
WOV—Musical Journeys
- 1:15 p. m.
WEAF—Sisters of the Skillet
WJZ—Honorable Archie and Frank
WHN—Piano Concert
WINS—Prudence Penny
WMCA—News, Sid Schwartz
WOR—John Stein's Orchestra
- 1:30 p. m.
WJZ—National Farm and Home Hour
WABC—Eddy Fisher's Orchestra
WEAF—Orlando's Ensemble
WAAT—Songs without Words
WHN—Al Kavelin's Orchestra
WMCA—Sylvia Blue, songs
WOR—Theater Club of the Air
WOV—Frederick Seward, baritone
- 1:45 p. m.
WMCA—Welfare Council
WOR—Peter and Pokey, comedy, songs
WOV—Eileen Dale, blues
- 2:00 p. m.
WABC—Ann Leaf, organist
WEAF—Revolving Stage
WHN—Mischa, pianist
WINS—Rose Diamond, organist
WMCA—William Garbutt, songs

- WOR—Dr. Arthur Payne, talk
WOV—Italian Novelties
- 2:15 p. m.
WHN—Voita Martinek, tenor
WMCA—Jack Filman sports
WOR—Frank Ricciardi, baritone; orchestra
- 2:30 p. m.
WJZ—Smack Out, comedy sketch
WABC—Emery Deutsch's Orchestra
WHN—Movie News
WMCA—Texas Rangers
WOR—Fashions, Foods, Beauty, Child Care
- 2:45 p. m.
WEAF—Ma Perkins, sketch
WJZ—Richard Maxwell, tenor
WHN—Tracy Condon, baritone
WINS—Mary Stewart, "The Low-down"
WOV—Ruth Lumer, contralto
- 3:00 p. m.
WEAF—Barry McKinley, baritone; orchestra
WABC—The Four Showmen
WJZ—Radio Guild, dramatic sketch
WEVD—Variety Program
WHN—Symphony Concert
WINS—Garfield Swift; Agnes Anderson, contralto
WMCA—Katherine Curtiss, talk
WOR—Ariel Ensemble
WOV—Edward Angelery, tenor
- 3:15 p. m.
WABC—Steel Pier Minstrels
WEAF—The Wise Man
WMCA—Mme. Baranovsky, piano
WOV—String Quartet
- 3:30 p. m.
WEAF—Woman's Radio Review; guest speaker; orchestra; Claudine Macdonald
WEVD—Paula Klida, soprano
WHN—Adolph Pohl, tenor
WINS—Blue Eagle Forum
WMCA—Stock Quotations
WOR—Federated Garden Club of New Jersey
- 3:45 p. m.
WABC—Carla Romano, pianist
WEVD—Nicholas Saslovsky baritone
WHN—Kates and Bertuck, Pianist
WINS—Vilma Rafael, songs
WMCA—The Kibitzers
WOR—Munz Sisters and Orchestra
- 4:00 p. m.
WEAF—Gypsy Trail
WABC—Lazy Bill Huggins, baritone
WJZ—Betty and Bob, sketch
WEVD—David Taras, cornetist
WHN—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—Verna Osborne, soprano
WOV—Sunshine Sally
- 4:30 p. m.
WABC—Chicago Variety Program
WEAF—Roxanne Wallace, contralto
WJZ—Chicago Symphony Orchestra
WEVD—Actors Dinner Club
WHN—Margy Harris, songs
WINS—Diana Marlow, songs
WMCA—Stapleton and Boroff
WOR—Josef Zatur's Orchestra
WOV—Anthony Godino, songs
- 4:45 p. m.
WEAF—Lady Next Door
WHN—Jimmy O'Neil, tenor
WINS—Shaw and Glass, pianists
WMCA—Carrie Lillie's Club
WOV—Helen Williams, ballads
- 5:00 p. m.
WABC—On the Air Tonight; Musical Album
WEAF—Orlando's Cosmopolitans
WAAT—Two Rhythmites
WEVD—Clement Giglio, drama, music

- WHN—Little Orchestra
WINS—Loretta Crawford
WMCA—Jerry Baker, Al Shayne
WOV—Italian News
- 5:15 p. m.
WABC—Sippy, sketch
WHN—Irene Wolf, blues
WINS—Schultz's Music Store
WOR—The Story Teller's House
WOV—Salon Ensemble
- 5:30 p. m.
WEAF—Yella Pessl, harpsichordist
WABC—Jack Armstrong
WJZ—The Singing Lady
WEVD—Lydith Mason, pianist
WHN—The Guardsman, trio
WINS—Frosini, accordionist; Kathryn Jenness, soprano
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
WHN—Sports Talk
WINS—Carrie Lillie; children's program
WMCA—Sid Loberfeld, baseball
WOR—Dancing Lessons

Night

- 6:00 p. m.
WEAF—Charlie Davis' Orchestra
WJZ—Dorothy Page, songs
WABC—Winners of National Poetry Contest
WHN—Orlando's Orchestra
WINS—Glenn McCarthy, sports
WLWL—Smiles and Tears of Erin
WMCA—Chick Evans, tenor
WOR—Uncle Don
- 6:15 p. m.
WABC—Bobby Benson and Sunny Jim
WJZ—U. S. Army Band
WINS—Bachelor of Melody
- 6:30 p. m.
WABC—Charles Barnett's Orchestra
WEAF—Horse Sense Philosophy
WHN—Mayor La Guardia's Speech
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
WHN—Sally Gray, songs
WLWL—Anna Laurie, soprano
WMCA—Ham Dalton, commentator
WOR—Synecopation and Sophistication
- 7:00 p. m.
WJZ—Mario Cozzi, baritone
WEAF—Baseball Resume
WHN—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
WHN—Don Marton's Internationales
WLWL—"Beauty's Health"
WMCA—The Thinking Club
WOR—Larry Taylor, baritone, orchestra
- 7:30 p. m.
WEAF—Shirley Howard; Jesters
WABC—The Serenaders
WHN—Medlar's Hillbillies
WINS—Globe Trotter
WLWL—Question Box
WMCA—Archie Bleyer's Orchestra
WNEW—Irish Program, orchestra
WOR—The O'Neills, comedy of home life
- 7:45 p. m.
WABC—Boake Carter, news
WJZ—Frank Buck, adventures
WHN—Symphony Concert
WINS—Jack Rene, tenor
WMCA—Police Series

- WNEW—Music Hall
WOR—Half Hour in Three-Quarter Time
- 8:00 p. m.
WEAF—STUDEBAKER CHAMPIONS; Richard Himber's Orchestra; Joey Nash, vocalist
WABC—Kate Smith, songs
WJZ—Jan Garber's Orchestra
WHN—Benci Hungarian Ensemble
WINS—Jewish Little Symphony
WMCA—Three Little Funsters
- 8:15 p. m.
WABC—Edwin C. Hill
WMCA—Meyer Davis' Orchestra
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—Ensemble Symphonique
WHN—Hal Stepps' Orchestra
WINS—Hollywood is on the Air
WMCA—U. S. Navy Band
WOR—Walenstein Sinfonietta
- 8:45 p. m.
WINS—Madison Argentinians
- 9:00 p. m.
WEAF—Gypsy Orchestra
WABC—Evan Evans, baritone
WJZ—Greater Minstrels
WHN—News; Hungarian Ensemble
WINS—Charlie Turner's Orchestra
- 9:15 p. m.
WABC—Roy Helton
WHN—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
WHN—Frank La Marr's Orchestra
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
WEAF—Contented Program
WJZ—National Music Camp
WHN—Mitchell Schuster's Orchestra
WINS—Pipe Dreams
WMCA—Frances Baldwin, contralto
WOR—John Kelvin, tenor; orchestra
- 10:15 p. m.
WOR—Harlan Read, current events
- 10:30 p. m.
WEAF—Gothic Echoes
WABC—Mary Eastman, soprano, and Howard Barlow's Orchestra
WHN—Armando's Orchestra
WMCA—News; Kaye Janice, contralto
WNEW—Dance Parade
WOR—Variety Program
- 10:45 p. m.
WJZ—Democrat-Republican Series; Speakers
WMCA—Dance Music
- 11:00 p. m.
WEAF—Press Radio News; Harold Stern's Orchestra
WABC—70th Annual Elk's Convention
WJZ—Emil Coleman's Orchestra
WHN—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
WHN—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—Blue Monday Jamboree
WEAF—Ralph Kirbery, baritone; Phil Harris' Orchestra
WJZ—Don Bestor's Orchestra
WHN—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
WHN—Doorway to Dreams
WMCA—Dance Music
- 1:00 a. m.
WABC—Buddy Welcome's Orchestra

Peeping into the Local Studios

By Dick Bard

Here is an amusing story from WOR: Dr. Frank Payne, the psychologist, tried a new experiment over WOR the other night. He tried to hypnotize his radio audience. Some wag at the station whispered an idea into the ears of the engineers in the control room. Halfway through the hypnotizing process, Doctor Payne looked into the control room and saw the engineers sitting stiffly, glassy-eyed and expressionless. The good doctor looked again to reassure himself of what he had seen, then started immediately to un-hypnotize his audience. The boys came out of it—and the doctor doesn't know yet that the engineers had pulled a fast one on him.

I LIKE the way Earl Harper's noon-day news broadcast audience agrees with him. Last week, Earl mentioned that school was out, and a lot of poor kids were going to do without a vacation because of lack of funds. The audience has subscribed nearly \$300 to provide vacations for underprivileged children in the city. Earl has turned the money over to the Salvation Army for proper distribution.

Outside influences are endangering drama at WMCA. Charles Martin, dramatic director, works in an office on a court. Just across the court, a poor piano tinkles out poorer tunes for a dancing class. Just below, the Chester Hale girls rehearse routines for road units. Above, the studio organ peals out tunes for ABS air. Between the three, drama is taking a terrific beating. There is one compensation. Charlie says he could step into the dance routine of the leading male hooper at any time, he has heard it so often.

Opera, too, is on the wane. WEVD's series, which was expected to last all summer, has fizzled because of labor trouble in the theater. It's the old cry—the management trying to keep expenses down and the help trying to get salaries up. WEVD's opera will be resumed when—and if—the labor dispute is settled.

LEO KAHN had a new first fiddler in his WNEW studio band the other night. The face looked familiar. Second glance revealed that it was Dick Himber, the popular maestro, who was visiting the Music Hall program. Himber, a friend of Leo's, accepted the invitation to guest fiddle on the show.

DO YOU remember WOR's "Main Street Sketches," in which the band played so terribly sour? Well, Hale Byers, the originator, is coming back to the air soon. He has been mending in the Wisconsin woods since 1930, when he suffered a nervous breakdown. He's well again and planning a new series called "Goin' Fishin'," which concerns a boy and his gran'pap. Hale, incidentally, is forming a new kind of dance band which will be composed of four woodwinds, four violins, one cello, one bass, one guitar and one piano—no brass, no drums. I want to hear it.

WHEN THE police radio barked out a report that a patient, Harry Simanski by name, had escaped from the Overbrook, N. J., State Hospital for the Insane, they hardly expected to find him in a radio studio. But that is exactly where he was located. WMCA was giving him an audition. Simanski started looking for a fancied cat in the studio, and he was receiving help in the search until Charles Martin, dramatic director, finally caught on. He reported to the police. A car arrived in due time to take Simanski back to Jersey, fondling his invisible kitten.

WHAT-OF-IT NOTES: "I am a singer," replies Kay Janice, WMCA warbler,



BETTY GOULD
WMCA staff organist, who, it is said, seeks freedom from her director husband, Dave Gould of Hollywood

when the press department asks her to be photographed in a bathing suit . . . Joseph Bier, WOR studio manager, gets two cakes a week from his gym-class audience . . . Charlie Keach, new announcer at WFAS, White Plains, gets fan mail from girls who like his voice . . . Aunt Betty and Uncle Don, both on WOR children's programs, have no children of their own—nor have they any blood nieces or nephews . . . "Lazy Daisy," the girl with the realistic Southern drawl on that new WOR show, never has been in the South . . . Stevens Partridge ("Weather Eye") is going to teach WOR's audience how to predict their own weather.

ABOUT PROGRAMS: WINS has a singing organist Monday, Wednesday and Friday, 9:30 to 10 a. m. EDT, whose identity is a mystery, even to the an-

nouncer on his show . . . Claire Lewis, state employment official, speaks over WNEW, Thursday, July 12, at 11:45 p. m., on "The Employment Situation as it affects Women and Girls" . . . "Gal About Town," a whispering contralto, begins a new series of weekly programs on WMCA on July 12. Her identity is not to be revealed because part of the show will be town gossip . . . WEVD begins a new educational series on Tuesday, July 17, featuring addresses by prominent educators who have the approval of N. Y. U., Columbia and Fordham.

RADIO BUSINESS: WMCA has abandoned consideration of the offer of the Empire State Building to build studios, and is now about ready to announce that ABS will move into 711 Fifth Avenue, NBC's old headquarters . . . When George Storer, ABS president, was supposed to be in the Michigan woods on vacation, he was in Chicago, dickering for the rights to WGN, Chicago Tribune station. If he can't get that one, he has alternates up his sleeve . . . WNEW buys a wire to Nick Kenny's office to take his "Corner" programs.

RADIO PEOPLE: Dave Casem, director of WOR publicity, is vacationing (golfing and fishing) around Cape May . . . Jeanne MacDonald, Geo. Storer's secretary, won the WMCA announcers' poll to decide the most beautiful girl in the house . . . Fellow artists on WOR gave a party for Jack Arthur on his last broadcast before leaving for eight weeks in Monte Carlo . . . Betty Glenn (WMCA) and Helen Foster (WNEW) got much too much sun . . . Vincent Sorey, WINS maestro, has added pieces to his band . . . Dick Williams, 21, formerly of WOV, has graduated to Ted Black's band where he does the vocals . . . Marie Montay, WINS soloist, is really the daughter of John deJara Almonte, NBC executive . . . Bruce Challenger, who recently made his debut on the WMCA free dramatic school program, is an Evening Journal reporter.

Excuse me now. It's time to tune in the *Munz Sisters'* hot harmony over
W I N S

Reviewing Radio

(Continued from Page 4)
word "crooner" will be defined after all. It was Will Osborne, one of the original crooners, whose complaint to the publishers excited their sympathy or something, and they have assured him that "crooner" will find its way into the "C's."
Somehow, I cannot escape the notion that the omission was, after all, a mere publicity stunt.

SUICIDES AND THREATS of suicides have caused no end of worry in the radio temples. As has been told, the adherents of various heart problem oracles, and sociology exponents of the air, flood them with letters containing stories of distress and tragedy, and most of them wind up with the threat that if some sympathy or solution is not forthcoming they will "take the only way out." This necessitates the maintenance of rescue squads who rush with comfort and aid to the stricken, but sometimes are too late.

Singers of sob songs do not escape. I remember well the occasion when Kate Smith received a letter from a youth whose sweetie had turned him down. He wanted Kate to sing a favorite song, during which he would recall happy memories, and then make use of a length of rope in an effective but unfortunate manner.

The suicide menace has struck WMCA, key station of the American Broadcasting System, and WMCA has decided there are too many suicides. Every time a person knocks himself off, WMCA reasons

perhaps, another listener is lost, or something. Maybe this is why WMCA has tied up with the National Save-a-Life League.

EVANS PLUMMER, the old cynic, who, probably because of the heat in Chicago, resents the fact that sometimes Marty Lewis and myself seek cooling breezes off-shore, will probably swoon with envy when he reads this:

We were cruising slowly around Manhasset Bay on the night of July 4, when suddenly the searchlight picked up a huge bulk ahead. A closer approach revealed it as a houseboat, anchored off Port Washington. In gaudy letters over its boarding entrance was the monicker, "Evelyn S." Dark figures moved on the upper deck, constructed somewhat like a veranda. Two of them were lowering a bucket overside by means of a long rope. In the bucket there seemed to be a tempest. It was filled with exploding firecrackers.

As we glided by we hailed the playboys, one of whom shouted out, as their own searchlight played on us. Raucously he cried in familiar falsetto: "My Gawd, I charter a houseboat and anchor off shore to escape them, but they seem to bob up even out of the bilge. It's no use, you can't get away from these radio scribblers."

The guy with the bucket and the falsetto was Ed Wynn. Apparently he had deserted his horse for a house-boat.

RICHARD HIMBER
AND HIS
STUDEBAKER with
CHAMPIONS *Joy Nash*

MONDAY NIGHT
8:00 EASTERN
P. M. DAYLIGHT TIME

WEAF
and N. B. C. Coast-to-Coast Chain

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High Spot Selections For Tuesday

(Time Given Is Eastern Daylight)

4:00 p. m.—Detroit Symphony: WABC.
6:45 p. m.—Mary Small, songs: WEAJ.
7:15 p. m.—The House Beside the Road: WABC.
7:30 p. m.—Browne and Llewelyn, comedians: WEAJ.
8:00 p. m.—Crime Clues; "The Black Ugly Wind"; Mystery Drama: WJZ.
8:00 p. m.—"Lavender and Old Lace"; Frank Munn; Muriel Wilson; Haenschen's orchestra: WABC.
8:30 p. m.—"Accordiana"; Vivienne Segal; Abe Lyman's orchestra: WABC.
9:00 p. m.—George Givot, "Greek Ambassador of Good Will": WABC.
9:00 p. m.—Ben Bernie's program: WEAJ.
9:30 p. m.—Richard Himber and his Studebaker Champions; Joey Nash, vocalist: WABC.
9:30 p. m.—Soconyland Sketches: WEAJ.
10:00 p. m.—Beauty Box Theater; Operetta; Gladys Swarthout, mezzo-soprano, guest: WEAJ.
10:00 p. m.—Conflict by T. S. Stribling: WABC.
11:00 p. m.—The Party Issues from Washington: WABC.

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

7:00 a. m.
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
WINS—Musical Clock; Weather
WMCA—Barnacle Bill, songs
WOR—Melody Moments; Weather
WOV—Old Man Reveille

8:15 a. m.
WEAF—City's Consumers' Guide
WJZ—Don Hall Trio
WMCA—Piano and chatter
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
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
WMCA—Lyric Strings
WOR—Scientific Swimming Lessons; Alfred Wilson
WOV—Morning Melodies

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

9:15 a. m.
WABC—Luxembourg Gardens
WEAF—Lant 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 Musicales
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
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 Honeymooners; Grace and Eddie Albert, songs and patter

WINS—Herman Mahr, pianist
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, piano duo
WINS—Melody Moods
WMCA—Up and Down Fifth Avenue
WOR—Arthur Klein, pianist
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
WMCA—Leonard and Jimmy, sketch
WOR—"Do You Know?"
WOV—Neopolitan Echoes

11:45 a. m.
WEAF—Al Bernard
WAAT—Magic Wheel
WINS—Tuneful Tailors' Orchestra
WMCA—Dick Newton, piano, songs
WOR—Marguerite Fales, contralto

Afternoon

12 Noon
WEAF—Gene Arnold; Commodores
WABC—Connie Gates, songs
WJZ—Margaret Hamilton, pianist
WINS—Earl Harper, News
WMCA—Burns and Reid, songs
WNEW—Mellow Console Moments
WOV—Martino Musketeers

12:15 p. m.
WEAF—Honey Boy and Sassafras
WJZ—Concert Favorites
WINS—Luncheon Dansante
WMCA—Nicholas Garagusi, violinist
WOV—La Gloria, sketch

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

12:45 p. m.
WJZ—Words and Music
WINS—"Women's News Reporter"
WMCA—Organ Music

1:00 p. m.
WEAF—Market and Weather
WABC—Concert Miniatures
WHN—Ray Kerwin, tenor
WINS—Songs of the Day
WLW—Conrad and Tremont, pianists
WOV—Musical Journeys

1:15 p. m.
WABC—Jack Russell's Orchestra
WEAF—Jan Brunesco's Ensemble
WJZ—The Hon. Archie and Frank
WHN—Accordiana
WINS—Brooklyn Catholic Big Sisters
WMCA—Reflections, Sid Schwartz

1:30 p. m.
WEAF—Dick Fiddler's Orchestra
WJZ—National Farm and Home
WAAT—Two Shades of Rhythm
WHN—Al Kavelin's Orchestra
WMCA—Instrumental Trio
WOR—Theater Club of the Air
WOV—Musicales

1:45 p. m.
WABC—Along the Volga
WOR—Peter and Pokey, comedy songs

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

2:15 p. m.
WABC—Poetic Strings
WHN—Jack Goldstone and Buddy Morgan, songs
WMCA—Jack Filman, sports

WOR—Sally and Sue, comedy; harmony

2:30 p. m.
WABC—Artist Recital
WEAF—Shaw University Quartet
WJZ—Smackout, comedy duo
WHN—Movie News
WMCA—Texas Rangers
WOR—Fashion, Food, Beauty, Child Training

2:45 p. m.
WEAF—Ma Perkins, sketch
WJZ—Nellie Revell at Large
WHN—Gertrude Becker, contralto
WINS—Mary Stewart, gossip
WOV—NRA Speaker; Pierrot, songs

3:00 p. m.
WABC—Metropolitan Parade
WEAF—Blue Room Echoes
WJZ—Nathan Stewart, baritone
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—Ilya Schefer, 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
WAAT—Echoes of Poland
WEVD—Romeo and Company, drama
WHN—Theater of the Air
WINS—March Militaire
WMCA—Stock Quotations
WNEW—Forward Newark, Dr. Mones
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
WOR—Health Talk
WOV—Tea Time Revue

4:15 p. m.
WJZ—Singing Stranger; Wade Booth, Tenor; Dorothy Page
WEAF—Ernie Holtz's Orchestra
WINS—The String Quartette
WLW—Matinee Highlights
WOR—Milton Kaye, piano

4:30 p. m.
WEAF—Art Tatem, piano
WJZ—Chicago Symphony Orchestra
WEVD—Round the Town
WHN—Little Orchestra
WINS—Female Quartet
WMCA—Bird Talks
WOR—Josef Zatur's Orchestra
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—Carie Lillie'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
WINS—Speed Demons; Orchestra
WMCA—Al Shayne, baritone; Jerry Baker, tenor
WOR—Carroll Club Reporter; Program Resume
WOV—Italian News

5:15 p. m.
WABC—Skippy, sketch
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—Natacha, Russian 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
WAAT—Sam Taub; sports
WHN—Martin Thomas, baritone
WINS—Carrie Lillie, childrens program
WMCA—Sid Loberfeld, Baseball
WNEW—Big Brother Bob Emery
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—Bachelor of Melody

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—Stamp Club
WHN—Ivan Frank's Orchestra
WINS—Ann Yardley, soprano; George Sheldon, baritone
WLWL—"Mother," sketch
WMCA—Vi Bradley, piano, songs
WOR—Stanley Kreutzer, talk

6:45 p. m.
WEAF—Mary Small, songs
WABC—Joe Williams
WJZ—Lowell Thomas, News
WLWL—Organ and violin
WMCA—Ham Dalton, commentator
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
WMCA—Goselin Sisters
WOR—Ford Frick, sports

7:15 p. m.
WEAF—Gene and Glenn, comedy
WABC—House Beside the Road
WJZ—Tin Type Tenor; orchestra
WHN—Don Marton's Orchestra
WINS—Pete, the singing master
WLWL—"Julienne Dupuy"
WMCA—The Thinking Club
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
WOR—Harry Hershfield, "One Man's Opinion"

7:45 p. m.
WABC—Boake Carter, News
WJZ—Frank Buck, adventures
WHN—Benci's Ensemble
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 Duey, baritone
WABC—"Lavender and Old Lace," with Frank Munn, tenor; Muriel Wilson, soprano, and Gus Haenschen's Orchestra
WJZ—Crime Clues; "The Black Ugly Wind," an original Spencer Dean mystery drama with Edward Reese and John MacBryde
WEVD—City Charter Series
WHN—Amateur Hour
WINS—Paul Martel's Orchestra
WMCA—Three Little Funsters
WNEW—Meyer Davis' Orchestra
WOR—Stageshow Revue

8:15 p. m.
WEVD—"Night in Vienna"
WMCA—Meyer Davis' Orchestra

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
WOR—Los Chicos

8:45 p. m.
WEVD—Charlotte Tonhazy, violinist
WINS—Charlie Turner's Orchestra

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; Crime Prevention Talk
WOR—Red and Black Revue

9:15 p. m.
WINS—Jersey Novelty Boys

9:30 p. m.
WEAF—Soconyland Sketches
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—Heat Waves
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—Frances Baldwin, contralto

10:15 p. m.
WABC—The Troopers; Band, direction Freddie Rich
WNEW—Bill Farren, sports
WOR—Harlan Read, current events

10:30 P. M.
WJZ—Tim Ryan's Rendezvous
WABC—Melodic Strings
WMCA—News; Starlight Hour
WNEW—Dance Parade

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—Paul Whiteman's Orchestra

11:15 p. m.
WJZ—Robert Royce, tenor; orchestra
WEAF—Emil Coleman's Orchestra
WABC—Press Radio News; Isham Jones' Orchestra

11:30 p. m.
WEAF—Carl Hoff's Orchestra
WJZ—Press Radio News; Rudy Vallee's Orchestra
WHN—Monte Rosa'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
WJZ—Buddy Rogers' Orchestra
WEVD—El Toreador Orchestra
WHN—Doorway to Dreams
WOR—Charles Barnet's Orchestra

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

1:00 a. m.
WABC—Charles Barnet's Orchestra

Plums and Prunes

By Evans Plummer

A review of "Your Grouch Box" for the past several weeks reveals the RADIO GUIDE audience as a very discriminating group of dialsters. Some of the kicks have been quite deserved. Others have not . . . That is, a few complaints didn't exactly hold water.

But all in all, the more prune-fest of radio's sins, gathered together from the grouches published, formulate a code which it would be well to frame and hang in every microphone palace. Here they are:

1. Don't over-jazz arrangements of the more beloved classics.
2. Provide more lullabies and nocturnes, and less dance rhythms late at night. At least provide a variety so that the relaxing fan may have his or her choice, too.
3. Choke squeaky sopranos and good-looking but terrible-sounding girl trios.
4. Send all American singers who sing in foreign languages to the countries whose languages they are singing.
5. Boycott sponsors whose continuity says "Listen for an important announcement at the conclusion of this program," and give the same treatment to those who spell out a trade name, then say "Let me repeat" and, without your permission, go right through the sordid spelling business again.
6. Shoot at sight all local station owners who permit local advertising hokey to be inserted in good network programs, and shoot to kill if the hokey overlaps and ruins the program.
7. Make sloppy program directors, who permit hourly and more frequent duplication of the same numbers, try to go to sleep to the accompaniment of a phonograph fitted with a repeater attachment and playing "You Ought to Be in Pictures."
8. Lock the studio doors from the inside against announcers who pun song titles, thank paid artists, yell their commercial credits, employ stereotyped expressions, or who pronounce new as "NOO," tune as "TOON" and Tuesday as "TOOSday."
9. Give to all comedians who hang their gags on smutty points, or who merely re-dress stories the originals of which everyone knows are dirty, the same treatment accorded salacious movies.

LET IT NEVER be said that the American listening public knows not whereof it tunes. But, while we are drawing up codes, Willie, the checkroom boy at NBC's Merchandise Mart studios, suggests a few rules for tuners-in to wit:

1. Apply the fire-axe to all midget radios.
2. Ditto to all over-loudspeakers.
3. Remove from the social register all hosts who invite you to their homes for a visit, and then give you dirty looks if you dare to utter so much as a word while the head of the house boringly subjects you to his idea of an evening's radio program.
4. Banish to Antarctica those fiendish short-wave dial twisters who entertain you with sizzling pops (called Europe) and exaggerated tales of distant places heard from.

In the Announcers' Room

ONE OF THOSE brighter moments which illuminate a dreary and tiresome day occurred the other night for NBC mickeman *Charlie Lyon* who had been busily engaged in handling a pickup from the Spanish Village, at the Century of Progress, Chicago.

A messenger arrived with a telegram. It was the usual "program-coming-in-fine" fan telegram, except that run in at the close of the message was a list of signatures of some dozen Castilian gentlemen . . . and at the very end, at the customary place for the signature, Mr. Western

Union (or was it Mackay Radio?) had quite seriously typed the word: "UNSIGNED."

A PEEP into CBS announcer *Harold Isbell's* press book reveals a most interesting situation. So interesting, in fact, that Isbell's colleague's have rechristened him Calamity Harold. The press book (which if you did not know, is a sort of pedigree of one who makes his bread and butter by entertaining the public), beneath the query, "Did you ever broadcast under trying conditions?":

"Yes, twice. Once in Hollywood when an entire movie lot was ablaze, and a second time there during an earthquake."

The payoff is that Isbell returned to Chicago shortly before the great Stock Yards fire and he was one of the Columbia announcers who made names for themselves by their excellent work at the holocaust.

Speaking of fires, *George Nelidoff*, the Russian baritone, nearly turned into a torch singer last Sunday at the Swift Bridge at the World's Fair when, as he was broadcasting from a gondola during an intermission of the Chicago Symphony, some overzealous attendants set off a fireworks display and showered the vocalist with sparks. Nelidoff, on the air, could not move and had to continue singing, but fortunately he was not seriously burned.

WHILE ON the anecdote trail, the story of the roaming pipe organ console would not be amiss. *Milton Charles*, prominent organist who has just taken over the Chicago assignment for Columbia, visited the organ studio just before he took the post, looked over the console, and said, "That looks mighty familiar."

Investigation revealed that the console should have looked familiar indeed to him, for it was the same console that he originally designed years ago and employed when teaching at the *Glenn Dillard Gunn School of Music!*

Inside Pickups

TIGER TAMER *Frank Buck* is off to New York this week to meet a boatload of wild animals, and upon his return will relieve *Amos 'n' Andy*. And if his dramatized adventures broadcasts are as interesting as his mountain of two hundred monkeys at the World's Fair, they will be a big success . . . *Alan Rice* (whose name stood high in the recent R. G. popularity poll and has been mystifying folk) is likewise visiting Gotham with his bride, *Margaret McKay*, who formerly glorified *Clara, Lu 'n' Em*. And to those of you who are still stumped, Alan is a ringleader of the *Maple City Four* . . . A lucky break it was for *Charlie (The Loose Nut) Wilson* when, in his slapstick days he slipped and cracked a kneecap, emerging with a stiff knee. So handicapped, he developed his line of "Tangled Talk" which made him funnier and bigger, and likewise opened the CBS mikes to him . . . You'd never know it, but "*Mrs. Montague's Millions*," that new NBC drama out of N'Yawk Sunday eves, is supposed to be "Main Street" on the half shell. But those who've lived in Kokomo and Oshkosh will agree that Main Street was never like that. Why not produce the show from Main Street, NBC?

IRNA PHILLIPS, writer and "Mother Moran" of that most plump morning NBC dramatic series, "Today's Children," is sporting a diamond-studded platinum wrist-watch which was given to her by the cast in sincere appreciation of her good writing and fellowship, as well as the second birthday of the program. We are pleased that her fellow workers ap-

preciate the ability and personality of Miss Phillips. She is one of radio's foremost playwrights and actresses, and she has succeeded, where others have failed, in injecting life-like realism into her characters and their actions.

Concluding the story swapping is this one from *Gene Gaudette*, press representative for handleader *Charlie Davis*, both of whom were invited to visit *Martin Porter* on his boat and go for a cruise.

The pair began driving from the heart of New York City one noon, became lost in the wilds of Westchester, and returned home that night, tired and dusty, never having come within ten miles of the Porter craft.

Speaking of Porter reminds that the story is going the rounds that he has a mad on at the Roosevelt administration. It seems that Martin reviewed the battle fleet from his boat but was not respected with a salute befitting the standing of Admiral Porter . . . Tsk, tsk!



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AND HIS
STUDEBAKER with Joey Nash
CHAMPIONS

TUESDAY NIGHT
9:30 EASTERN
P.M. DAYLIGHT TIME

WABC
and the Columbia Network

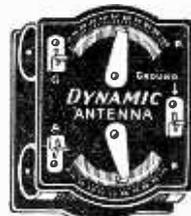
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High Spot Selections For Wednesday

(Time Given Is Eastern Daylight)

3:00 p. m.—International Broadcast from BBC, London; dramatic survey, "Mersey Tunnel"; WJZ.
4:15 p. m.—Little Jackie Heller, tenor; WJZ.
7:15 p. m.—Morton Downey; WABC.
7:30 p. m.—Philadelphia City Symphony; WEF.
8:00 p. m.—Maxine; Phil Spitalny; WABC.
8:00 p. m.—Jack Pearl, the baron; Cliff Hall; Van Steeden's orchestra; WEF.
8:30 p. m.—Broadway Vanities; Everett Marshall; WABC.

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

7:00 a. m.
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
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
WMCA—Piano and Chatter
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
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—Singing Organist
WMCA—Micheline Poeler, contralto
WOR—George Dudley, baritone

9:15 a. m.
WABC—Luxembourg Gardens
WEAF—Lands Trio and White
WINS—YMCA Devotional Hour
WMCA—Vaughn DeLeath, songs
WOR—Dr. Shirley Wynne, talk

9:30 a. m.
WABC—Metropolitan Parade
WEAF—Singing Organist
WINS—German Morning Hour
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—Madison Singers
WJZ—Harvest of Song
WINS—News, Around the Town
WMCA—Sincerely Yours
WOR—Morning Musicale
WOV—Vincenzo Salierio, violinist

10:15 a. m.
WEAF—Clara, Lu 'n' Em, gossip
WABC—Bill and Ginger, songs
WJZ—Florenda Trio
WMCA—News; Art Egan, poetry
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—Bruce Chalmers, baritone
WOR—Handicraft Club for Shut-Ins
WOV—Julio Leboe's Orchestra

11:15 a. m.
WEAF—Alice Remsen, contralto
WABC—Rhythm Kings
WJZ—The Merry Macs; Cheri McKay, contralto; male trio; orchestra
WINS—Musical Program
WMCA—Up and Down Fifth Avenue
WOR—Arthur Klein, 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
WMCA—Dick Newton, piano
WOR—"Strikingly Strange," Rod Arkell, 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—Marshall, song man
WOR—Lazy Daisy
WOV—Martino Musketeers

12:15 p. m.
WEAF—Honey Boy and Sassafras
WABC—Betty Barthell, songs
WJZ—Concert Favorites
WINS—Luncheon Dansant
WMCA—Nicholas Garagust, 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—Song Silhouettes, Harriet Ayes
WMCA—Stock Quotations
WNEW—Empire Ensemble
WOR—Bert Block's Orchestra
WOV—Italian Music

12:45 p. m.
WJZ—Words and Music; Soloists
WINS—Hawaiian Serenaders
WMCA—Organ Music

1:00 p. m.
WABC—Keenan and Phillips, piano duo
WEAF—Market and Weather
WAAT—Studio Party
WHN—Katharine Skidmore, operetta
WINS—Songs of the Day
WOR—Revue; John Stein's Orchestra
WOV—Musical Journeys

1:15 p. m.
WJZ—Honorable Archie and Frank
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—Instrumental Trio
WOR—Theater Club of the Air
WOV—John Allegra, tenor

1:45 p. m.
WINS—Shut-In Hour
WOR—Peter and Pokey, comedy; songs
WOV—Amelia Stone, 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.
WHN—Siboney Ensemble
WMCA—Sports, Jack Filman
WOR—John Stein's Orchestra

2:30 p. m.
WJZ—Smackout, comedy
WABC—Ann Leaf, organist
WEAF—The Sizzlers
WHN—Movie News
WMCA—Texas Rangers
WOR—Martha Deane, fashions, food, beauty, child training

2:45 p. m.
WEAF—Ma Perkins, sketch
WHN—Geraldine Hamilton, soprano
WINS—Mary Stewart, "The Low-down"
WJZ—Colette Carlay; songs
WNEW—New York Civic Orchestra
WOV—New York Civic Orchestra

3:00 p. m.
WJZ—International Broadcast from England
WABC—La Forge Berumen, musicale
WOR—Barry McKinley, baritone; orchestra
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—Happy Days in Dixie
WHN—Dominador Cruz, tenor
WMCA—Mme. Baranovsky, piano

3:30 p. m.
WEAF—Woman's Radio Review
WABC—Manhattan Moods
WEVD—String Ensemble
WHN—Mitchell Schuster's Orchestra
WINS—Women's Round Table, talk
WMCA—Stock Quotations
WOR—Newark Museum, talk
WOV—Dick Williams, ballads

3:45 p. m.
WEVD—Harvey Efimov, baritone
WINS—Vilma Rafael, songs
WMCA—Bridge talk
WOR—Frank Ricciardi, baritone
WOV—Realty Council

4:00 p. m.
WJZ—Betty and Bob, sketch
WABC—On the Village Green
WEAF—Pop Concert
WHN—Gene Kardo's Orchestra
WINS—Charlie Tunner's Orchestra
WMCA—Soloist
WOR—Dr. Strandhagen, health talk
WOV—Tea Time Review

4:15 p. m.
WJZ—Little Jackie Heller, songs
WEVD—Masha Fried, songs
WOR—Verna Osborne, pianist

4:30 p. m.
WEAF—Art Tatem, pianist
WABC—Science Service, talk
WJZ—Chicago Symphony Orchestra
WEVD—Round Town News
WHN—Bob Barker, tenor
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
WAAT—George Grim, Jr.
WEVD—RADIO GUIDE Presents Harriet Ayes, songs
WHN—Lillian Martin, contralto
WINS—Diana Marlow, songs
WMCA—Carrie Lillie's Club
WOR—Frances Ingram, beauty talk
WOV—Lillian Hilsum, soprano

5:00 p. m.
WABC—On the Air Tonight; Jack Brooks, tenor; Orchestra
WEAF—Ted Black's Orchestra
WEVD—Clement Giglio, drama
WHN—Martin Lowen
WINS—Speed Demons
WMCA—Al Shayne; Jerry Baker
WOR—Program Resume
WOV—Italian News Flashes

5:15 p. m.
WABC—Skippy, sketch
WAAT—Jackie Farrell, sports

5:30 p. m.
WEAF—Old Jim Bridger; drama
WABC—Jack Armstrong, sketch
WJZ—The Singing Lady
WEVD—White Sisters and Black, trio
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
WEVD—Paula Kerda, soprano
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—Horacio Zito's Orchestra
WABC—Edith Murray, songs
WJZ—Education in the News
WHN—Orland's Orchestra
WINS—Clem McCarthy's Sports Review
WLWL—Henri Marcoux, baritone
WMCA—Chick Evans, tenor
WOR—Uncle Don

6:15 p. m.
WJZ—Salty Sam, Children Program
WABC—Bobby Benson and Sunny Jim
WINS—The Voice of Melodies
WLWL—Marie Romanie, soprano; Alma Stoll, contralto

6:30 p. m.
WEAF—Yasha Davidoff, basso
WABC—Jerry Cooper, baritone
WJZ—The Three X Sisters, harmony
WHN—Louise Mesline and 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—Ham Dalton, commentator
WOR—Al and Lee Reiser, two pianos

7:00 p. m.
WEAF—Baseball Resume
WABC—Music Box; Enzo Aita, tenor; Candelori's Orchestra
WJZ—Grace Hayes, vocalist
WHN—Singing Cobbler
WINS—Jim Robertson, Mountaineer
WLWL—Francis Flanagan, violinist
WMCA—Munz Sisters, songs
WOR—Ford Frick, sports

7:15 p. m.
WEAF—Gene and Glenn, comedy
WABC—Morton Downey, tenor
WJZ—"Choosing A Career"
WHN—Benci's Hungarian Ensemble
WINS—Kerry Shannon, tenor; Organist
WLWL—Joe Emerson; Orchestra
WMCA—The Thinking Club
WOR—Frank Stewart's Orchestra

7:30 p. m.
WEAF—Philadelphia Symphony
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.
WABC—Boake Carter, News
WJZ—Frank Buck, adventures
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—Hal Stepps' Orchestra
WINS—Vincent Sorey's Orchestra
WMCA—Three Little Funsters

8:15 p. m.
WABC—Emery Deutsch, violinist
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—Clark's Serenaders
WINS—"Hollywood Is on the Air"
WMCA—U. S. Marine Band
WOR—"The Lone Ranger," sketch

8:45 p. m.
WJZ—Sport Stories Off the Record
WEVD—Dr. Sandor Lorand, psychology talk
WINS—Radio Guide presents Dick Bard, Interview

9:00 p. m.
WJZ—The Goldman Band Concert
WABC—Detroit Symphony Orchestra
WEAF—Town Hall Tonight; Fred Allen; Quartet; Hayton's Orchestra
WHN—News
WINS—Madison Argentinians
WOR—"Footlight Echoes"; soloists

9:15 p. m.
WHN—Francis Moore, pianist

9:30 p. m.
WJZ—Love Story, drama
WHN—Frank La Marr's Orchestra
WINS—Charlie Turner's Orchestra
WMCA—Frances Baldwin, contralto; Jerry Baker, tenor
WNEW—Meddows' Hillbillies
WOR—Cal Tinney's Shindig

9:45 p. m.
WOR—That's Life, dramatized news headlines

10:00 p. m.
WEAF—Guy Lombardo's Orchestra
WABC—Byrd Expedition
WEVD—American Revolutions drama
WHN—Elder Rosa Horn's Mission
WINS—"Pipe Dreams"; Rose Diamond, organist

10:15 p. m.
WNEW—Voice and the Violin
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—News; Starlight Hour
WNEW—Dance Parade
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—Rep. Hamilton Fish, Jr., talk
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 Royce, tenor; orchestra

11:30 p. m.
WJZ—Press Radio News; Don Bestor's Orchestra
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

12 Midnight
WABC—Red Nichols' Orchestra
WEAF—Press Radio News; Eddy Duchin's Orchestra
WEVD—El Toreador 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—Mitchell Schuster's Orchestra
WJZ—Jack Berger's Orchestra

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

Along the Airialto

(Continued from Page 4)

microphone the biggest names in screenland. Others on the program, to be sponsored by Campbell's Soup, will be *Dick Powell* and *Ted Fiorito's* orchestra. Sounds interesting, doesn't it?

Wonder why *Isham Jones* hushed up that bus crash so carefully? Apparently it was one of those things that wasn't really anybody's fault; just an accident. But from what I've gleaned, it was a modern-day miracle that *Eddie Stone*, his vocalist, wasn't fatally hurt.

The boys in *Isham's* band were crowded into a big bus which was lumbering over the highway to Atlantic City, where they are playing for the summer. The bus crashed into a pole, and every member of the band emerged with nothing more than a bad shaking-up—except *Eddie*. The impact threw him into the windshield. His head crashed through the glass, but although he was slightly cut about the head, his injuries amounted to nothing serious. Tough guy, that!

All the papers and news services missed it.

THE FOURTH OF JULY may have meant a day off for most people, but to *Rudy Vallee* it was another day of hard work. After getting to bed about 4 a. m., he was at the Radio City studios at 10 for rehearsal of his *Yeast* program. All afternoon he and his men played at the Manhattan Beach Casino. From 7 p. m. until 3 a. m. they were on hand as usual at the Pavillion Royal, where they make the music nightly. On that occasion *Rudy* should have used as his theme song, "Little Man, You've Had a Busy Day." *Rudy*, by the way, caused a near riot when he and his Connecticut Yankees

opened at the Manhattan Beach bathing resort. Can you picture 63,000 people jamming their way into the Pavillion? Well, that's just what happened. They finally had to close the gates to thousands more. Where are those people who, over a year ago, said *Rudy* was slipping? If they're reading, they might hang their heads in shame.

RUTH ETTING'S admirers (aren't we all?) can tune in on their favorite songbird Monday nights at 6:30 p. m. Pacific Coast time, which, is 10:30 p. m. EDT. The Etting program is heard weekly over a chain of stations as far east as Des Moines, Iowa. I hope your set can pick it up . . . *James Montgomery Flagg* just completed a portrait of *Frank Crumit*. It will hang in the gallery of the Lambs Club, of which he is shepherd . . . Nothing like keeping the jobs in the family. The newest addition to *Paul Whiteman's* band is a youngster named *Emerson Frome* (no relation to "The Poet Prince") who hails from the coast. *Frome*, who plays a mean violin, is a nephew of the rotund boss of the band . . . There's a rush by sponsors for time on the major networks this fall. In fact, the advertisers are signing up quickly these warm summer days in order to get preferred time. Practically all of last year's big shows are returning, with many new shows in the process of auditioning.

WHEN A MAN BITES a dog, they say that's news. In radio, when an act turns down a guest appearance on a *Vallee* program, that's a page-one headline. Not long ago the *Yacht Club Boys* were guests on the *Vallee* program, and they were not satisfied with the money they received.

They were even more displeased with the fact that they were spotted to open

the show—considered the least favorable position on the bill. They were booked again for June 28, and when they received the script they found that they were slated once more in the opening spot.

So they cancelled. When another offer was made to them for the *Vallee* hour at a later date, they asked an increase of \$500 and demanded next to closing position.

P. S.—They didn't get the job.

Indian Visitation

IT'S INTERESTING and in many cases amusing to read the questionnaires the radio stars fill out for the information of the network press departments. For instance, this question and its answer by a young lass who sings with a CBS band, gave me a chuckle. The question reads: "Are you related or descended from anyone of particular prominence in any field?"

The answer was: "Not that I know of; only that I have Indian descendants who have been back to the Cherokees years ago."

WILL RUSS COLUMBO marry *Carole Lombard*? That burning question of the Hollywood moment will be answered only through one source—*Russ'* own radio program broadcast over NBC every Sunday night. The reason is that *Jimmie Fidler* is on the same program with *Columbo*—and *Jimmie* is Hollywood's foremost radio gossip.

One of the first promises *Fidler* exacted from *Columbo* when they started their new program together, was that *Russ* would give his own program "first" on any news concerning himself.

So if you're interested, keep listenin' on Sunday nights.

On Short Waves

Under an English river with the King of England—into Antarctic wastes—and into the Rome of 2,000 years ago, short-wave radio will take its fans this week.

King George V, the British sovereign, will open the new vehicular tunnel under the Mersey River, on Wednesday, July 18. This tunnel, connecting Liverpool and Birkenhead, is the largest and longest underwater tunnel in the world, being over two miles in length and 46 feet in diameter. It has taken nine years to build, and its construction is considered to have been one of the most thrilling engineering feats in history. Hence, listeners will be interested to hear several of the men who actually worked on this gigantic construction job broadcasting, in person, short accounts of their experiences as the work went forward.

The opening of the tunnel by the King will be followed by a program in the form of a pageant of progress representing the traffic on the Mersey River during different eras of English history; listeners will hear the sounds of the old ferry boats plying to and fro across the river. The history of the projection and construction of the tunnel will be traced, and listeners will be given some idea of the various sources from which the stone, cast-iron and other materials used were obtained.

This program will be presented over the English stations GSD on 25.53 meters and GSB on 31.55 meters. (See also "New Programs, Changes," this issue.)

On Sunday, July 15, an ancient column of stone, excavated from the ruins of Rome as it was in the time of the Caesars, will be presented by the Italian government to the City of Chicago. The occasion will be the first anniversary of the conclusion of Italo Balbo's famous transatlantic flight with a score of Italian

planes, which he and his officers landed in Lake Michigan, on Chicago's waterfront.

Balbo, who at present is in Africa, will fly to Rome to make a speech which will be broadcast over short-wave station 2RO in Rome, on 25.40 meters. (See also "New Programs, Changes," this issue.) In his address at 4:30 p. m. EDT, General Balbo will recall the historic event, and at 4:45 p. m. EDT—immediately following this broadcast from Rome—responses from Chicago will be broadcast by the Italian consul at that city, and leading officials.

Famous English stars will feature the first of the Gulf Refining Company's Europe-to-America popular broadcasts on Sunday, July 15, at 9 p. m. EDT. Gertrude Lawrence, of drama and musical revue fame, will top the bill; music will be by Carroll Gibbons' orchestra. Gibbons is an American who went to London with *Rudy Vallee*. Such performers will be included, as John Tilley, humorist; Danny Malone, Irish tenor; Webster Booth, singer of Scottish songs, and Ray

Noble, English composer who will direct Gibbons' orchestra in one of his own compositions as yet unheard on the air. The Welsh Guards Choir will sing.

The program will be presented over stations GSD on 25.53 meters and GSA on 49.59 meters. (See "New Programs, Changes," this issue.)

On Saturday, July 21, the major events of the Cambridge-Princeton-Cornell track and field meet—to be held at White City, in London—will be another outstanding short-wave broadcast. The events will be covered by Harold M. Abraham, track and field expert, and will be presented by the British Broadcasting Corporation over their stations GSF on 19.82 meters, and GSC on 31.30 meters. (See "New Programs, Changes," this issue.)

As usual, CBS will present its short-wave rebroadcast to and from the Byrd expedition on Wednesday, July 18, at 10 p. m. EDT, and short-wave fans may tune in direct, by cruising between 20 and 35 meters for Little America station KFZ.

Elect Your Queen

(Continued from Page 7)

Gertrude Niesen, Darrel V. Martin, radio editor of the *Pittsburgh Post-Gazette*, places in nomination Mary Lou (Muriel Wilson) of Capt. Henry's "Show Boat"; Jessica Dragonette, Mme. Schumann-Heink, Betty Cruikshank, Nancy Martin and Sondra Lee, of KDKA in Pittsburgh.

Charlotte Geer, radio editor of the *Newark News*, nominates Ruth Etting and Jessica Dragonette; Melvin Spiegel, radio editor of the *New York Morning Telegraph*, selects Jane Froman, Leah Ray, Sylvia Froos, Countess Albani, Linda Parker, Adele Girard, Vera Van, Elizabeth Day and Irene Taylor. Joe Ranson, radio

editor of the *Brooklyn Eagle*, says Helen Jepson; while Albert D. Hughes, radio editor of the *Christian Science Monitor*, selects Gladys Swarthout, Countess Albani, Virginia Rea and Muriel Wilson.

Fill in your personal selection using the ballot on page seven. If your favorite is listed by the columnists, fill in her name and send it to the Radio Exposition Editor, RADIO GUIDE, 551 Fifth Avenue, New York City, N. Y. If your favorite is not listed, write her name in the ballot anyway. She will be nominated if nine other readers cast ballots in her favor. Remember, you can cast as many ballots as you wish, providing they bear your authentic signature and your address.

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and
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WMCA
570 Kilocycles

High Spot Selections For Thursday

(Time Given Is Eastern Daylight)

12:00 Noon—Gene Arnold and the Commodores: WEAFF.
4:00 p. m.—Detroit Symphony: WABC.
4:30 p. m.—Chicago Symphony orchestra: WJZ.
7:15 p. m.—The House Beside the Road: WABC.
7:30 p. m.—Ed Lowry, singing comedian: WJZ.
7:30 p. m.—Shirley Howard; the Jesters, vocal trio; Tony Callucci: WEAFF.
8:00 p. m.—Kate Smith's Swanee Music: WABC.
8:00 p. m.—Rudy Vallee's Variety Hour: WEAFF.
8:30 p. m.—Philadelphia Summer Concerts: WABC.
9:00 p. m.—Captain Henry's Show Boat: WEAFF.
9:30 p. m.—Edwin Franko Goldman's band concert: WJZ.
10:00 p. m.—T. S. Stribling's "Conflict": WABC.
10:00 p. m.—Paul Whiteman's Music Hall; Deems Taylor, m.c.; Al Jolson: WEAFF.
10:45 p. m.—Fray and Braggiotti, piano team; Ed Lowry, songs: WABC.
12:00 Mid.—Milwaukee Philharmonic orchestra, direction Frank Waller: WJZ.

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

7:00 a.m.
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—Richard Leibert, organist
WABC—On the Air Today; Salon Musicale
WJZ—Morning Devotions; quartet
WINS—Musical Clock; Weather
WMCA—Barnacle Bill, songs
WOR—Melody Moments; Weather
WOV—Old Man Reveille

8:15 a.m.
WJZ—Don Hall Trio
WMCA—Piano and Chatter
WOR—Al Woods, songs
WOV—Melody Moments

8:30 a.m.
WEAF—Cheerio
WABC—Consumer's Guide; Salon Musicale
WJZ—Lew White at the Dual Organ
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
WMCA—Lyric Strings
WOR—Rhythm Encores
WOV—Morning Melodies

9:00 a.m.
WEAF—Herman and Banta
WABC—Deane Moore, tenor
WJZ—The Breakfast Club; dance band
WINS—In Three Quarter Time
WMCA—Micheline Pooler, contralto
WOR—George Dudley, baritone

9:15 a.m.
WEAF—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.
WEAF—Morning Glories
WINS—German Hour
WMCA—Health Talk
WOR—John Stein's Orchestra

9:45 a.m.
WEAF—Sylvan Trio
WABC—Eton Boys, quartet
WMCA—"Human Understanding"
WOR—Wm. Duryee, talk
WOV—Surprise Frolic

10:00 a.m.
WEAF—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
WEAF—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
WEAF—Press Radio News; Morning Parade
WAAT—Brunswick Orchestra
WMCA—Texas Rangers
WOR—"How We Sing," William Zerff
WOV—Music Makers; Beatrice Wain

10:45 a.m.
WABC—Academy of Medicine
WJZ—Press Radio News; Radio Kit-ten
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—Julio Leboe's Orchestra

11:15 a.m.
WEAF—Frances Lee Barton
WMCA—Up and Down Fifth Avenue

11:30 a.m.
WJZ—The Merry Macs
WEAF—Pedro Via's Orchestra
WABC—Madison Ensemble
WINS—Gay Lee
WMCA—Leonard and Jimmy
WOR—"Do You Know?"
WOV—Neopolitan Echoes

11:45 a.m.
WJZ—Al and Lee Reiser, piano duo
WINS—Tuneful Tailors
WMCA—Dick Newton, piano, songs
WOR—Kathryn Chumaser, contralto

Afternoon

12 Noon
WEAF—Gene Arnold; Commodores
WABC—Connie Gates, songs
WJZ—Mary Phillips, songs
WAAT—Hudson Medical Society
WINS—News
WMCA—Burns and Reid, songs
WOR—"Around the Wheel of Events"
WOV—Martino Musketeers

12:15 p.m.
WEAF—Honey Boy and Sassafras
WABC—Along the Volga
WJZ—Concert Favorites
WINS—Brook Temple, songs; orchestra
WMCA—Garagusi, violinist
WOR—Ida Bailey Allen, talk
WOV—La Gloria, sketch

12:30 p.m.
WEAF—Rex Battle's Ensemble
WABC—Al Kavelin's Orchestra
WJZ—Vic and Sade, comedy
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—Organ Music

1:00 p.m.
WEAF—Market and Weather
WABC—Velazco's Orchestra
WHN—Michael Sherry
WINS—Songs of the Day
WOR—Conrad and Tremont, piano duo
WOV—Musical Journeys

1:15 p.m.
WJZ—The Hon. Archie and Frank
WHN—Barbour and Davis, duo
WINS—Herman Mahr, pianist
WMCA—Reflections, Sid Schwartz

1:30 p.m.
WEAF—Orlando's Ensemble
WABC—Frank Dailey's Orchestra
WJZ—Farm and Home Hour
WHN—Al Kavelin's Orchestra
WMCA—Instrumental Trio
WOR—Theater Club of the Air
WOV—Musicale

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

2:00 p.m.
WABC—Ann Leaf, organist
WEAF—Stones of History, drama
WHN—Natalie Van Bibber, soprano
WINS—Rose Diamond, organist
WMCA—Helen King, handwriting
WOR—Dr. Arthur Frank Payne
WOV—Italian Novelties

2:15 p.m.
WAAT—Do You Remember?
WHN—Hal Raymond, songs
WMCA—Jack Filman, sports
WOR—Sally and Sue, comedy

2:30 p.m.
WEAF—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.
WEAF—Ma Perkins, sketch
WJZ—Nancy Noland songs
WHN—Popular Pot Pourri
WINS—Mary Stewart, gossip
WOV—Welfare Council

3:00 p.m.
WEAF—Barry McKinley, baritone
WABC—Metropolitan Parade
WJZ—Musical Keys
WEVD—Around the World
WHN—Audrey Harris Musicale
WINS—Don Jose's South Americans
WMCA—Evelyn Hayes, songs
WOR—Ariel Ensemble
WOV—String Ensemble

3:15 p.m.
WEAF—Upstagers Quartet
WHN—Cosmo Zagrase Trio
WMCA—Mme. Baranovsky, piano
WOV—The Wandering Hobo

3:30 p.m.
WEAF—Woman's Radio Review
WABC—Emory Deutsch's Orchestra
WJZ—Roy Shields' Orchestra
WEVD—Romeo and Company, drama
WHN—Mara Serenade
WINS—Women's League of the United Synagogue
WMCA—Stock Quotations
WOR—Frank Stuart's Orchestra
WOV—RADIO GUIDE Program "Eighty Melodic Strings," harmonizers

3:45 p.m.
WABC—Dancing by the Sea
WEVD—Musical Moments
WINS—Yilma Rafael, songs
WMCA—Watson and Conway
WOV—Old Songs and New Artists

4:00 p.m.
WEAF—J. K. Javits, talk
WABC—Detroit Symphony Orchestra; Victor Kolar, conductor
WJZ—Betty and Bob
WAAT—Piano Novelties
WEVD—Italian Drama
WHN—Olga De Brosky, piano
WINS—London Crime Club
WMCA—Mary Ledgerwood, contralto; vocal trio
WOR—Health Talk

4:15 p.m.
WEAF—Chick Webb's Orchestra
WJZ—The Rhyming Rover, songs
WHN—Bobbie Moss
WINS—Louanna Rudd; songs
WOR—The Melody Singer
WOV—Tea Time Revue

4:30 p.m.
WEAF—Hazel Glenn, soprano
WJZ—Chicago Symphony Orchestra
WEVD—Milady's Style Review
WHN—Muni Argenta
WINS—16th Infantry Band Concert
WMCA—Amanda Randolph, songs
WOR—Gus Steck's Orchestra

4:45 p.m.
WEAF—Lady Next Door
WHN—Jessie Lubart and Jerry Lama
WINS—Louanna Rudd, songs
WMCA—Carrie Lillie's Club
WOV—Malda Fani, soprano

5:00 p.m.
WEAF—Meredith Willson's Orchestra
WABC—Jerry Cooper, baritone
WEVD—Clementi Giglio; drama; music
WINS—Speed Demons, Orchestra
WMCA—Jerry Baker; Al Shayne
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.
WEAF—Tales of Courage
WABC—Jack Armstrong
WJZ—Singing Lady
WEVD—String Ensemble

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.
WEAF—Echoes of Erin; Joe White, tenor; string trio
WABC—Buddy Welcome's Orchestra
WJZ—Orphan Annie
WHN—Monte Rosa, Orchestra
WINS—Carrie Lillie, children's skit
WMCA—Sid Loberfeld, Baseball
WOR—The Sophisticates Trio

Night

6:00 p.m.
WEAF—Tom Coakley's Orchestra
WABC—Mischa Raginsky's Ensemble
WJZ—U. S. Navy Band
WAAT—"S. S. Americana"
WINS—Clem McCarthy's Sports
WMCA—Arthur Lewis, baritone
WOR—Uncle Don, kiddies program

6:15 p.m.
WABC—Bobby Benson and Sunny Jim
WHN—Albert Dell, tenor
WINS—Bachelor of Melody
WLW—The Economist, talk
WLWL—Isabella Guarnieri, *soprano

6:30 p.m.
WJZ—Stamp Club
WEAF—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.
WEAF—Mary Small, songs
WABC—Sport Column of the Air
WJZ—Lowell Thomas, News
WLWL—Randall Hargreaves, baritone
WMCA—Ham Dalton, commentator
WOR—Phil Cook, comedian; Handwriting Analysis

7:00 p.m.
WEAF—Baseball Resume
WABC—Beale Street Boys
WJZ—Freddie Martin's Orchestra
WHN—Singing Cobbler
WINS—Jim Robertson, "The North Carolina Mountaineer"
WMCA—Eli Dantzig's Orchestra
WNEW—Anthony Trini's Orchestra
WOR—Ford Frick, sports

7:15 p.m.
WEAF—Gene and Glenn, comedy
WABC—House Beside the Road
WHN—Don Marton's Orchestra
WLWL—"Julienne Dupuy"
WMCA—The Thinking Club
WOR—Comedy Stars of Hollywood

7:30 p.m.
WEAF—Shirley Howard, Jesters
WABC—Sylvia Froos, songs
WJZ—Ed Lowry, comedian
WHN—Dr. George Cohen, advice on pets
WINS—Globe Trotter
WMCA—Archie Bleyer's Orchestra
WOR—The O'Neills, comedy

7:45 p.m.
WABC—Boake Carter, news
WJZ—Frank Buck, adventures
WHN—Adrian Vanderbilt, pianist
WINS—Jack Rene, tenor
WMCA—Freidman's Orchestra
WNEW—Music Hall

8:00 p.m.
WEAF—Rudy Vallee's Orchestra; Guest Stars
WABC—Kate Smith, songs
WJZ—Grits and Gravy
WEVD—String Ensemble
WHN—Lou Russell's Orchestra
WINS—"Across the Seas," lyric song
WMCA—Three Little Funsters
WOR—Little Symphony Orchestra; Phillip James, conducting; soloists

8:15 p.m.
WABC—Dr. Walter B. Pitkin, talk
WEVD—Old Time Favorites
WMCA—Meyer Davis' Orchestra
WNEW—Newman Bros., piano duo

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
WNEW—Mystery Melodies; orchestra

8:45 p.m.
WEVD—Foreign Affairs Forum
WINS—Charlie Turner's Orchestra

9:00 p.m.
WEAF—Captain Henry's Show Boat; Lanny Ross, tenor
WJZ—Death Valley Days
WHN—News; Blue Ridge Hillbillies
WOR—Radio Rod and Gun Club

9:15 p.m.
WNEW—Alice Breese, blues
WOR—Romance in Song

9:30 p.m.
WJZ—Goldman Band
WABC—Leith Stevens; Orchestra
WHN—Roseland Orchestra
WINS—Paul Martel's Orchestra
WMCA—Washington Series
WOR—Pauline Alpert, the whirlwind pianist

9:45 p.m.
WMCA—Jack Orlando's Orchestra
WOR—The Witch's Tale

10:00 p.m.
WEAF—Paul Whiteman's Music Hall; Al Jolson, comedian
WABC—"Conflict," 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—Frances Baldwin, contralto; Jerry Baker, tenor
WNEW—Bill Farren, sports

10:15 p.m.
WABC—Howard Barlow's Orchestra
WEVD—Marion Klarfield, soprano
WOR—Harlan Read, current events

10:30 p.m.
WJZ—Echoes of the Palisades
WEVD—Hippodrome Grand Opera
WHN—Armando's Orchestra
WMCA—News; Starlight Hour
WNEW—Dance Parade
WOR—Fred Berrens' Orchestra

10:45 p.m.
WABC—Fray and Braggiotti, piano team; Ed Lowery, songs, comedy
WMCA—Dance Music

11:00 p.m.
WJZ—Charlie Davis' Orchestra
WABC—Vera Van, contralto
WEAF—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
WEAF—Jack Berger's Orchestra
WHOM—RADIO GUIDE presents Joe Hornsby

11:30 p.m.
WEAF—Press Radio News; Freddie Berren's Orchestra
WJZ—Press Radio News; Guy Lombardo's Orchestra
WHN—Hugo Del Regno's Orchestra
WOR—Eli Dantzig's Orchestra
WVFW—RADIO GUIDE Players
WABC—Enoch Light's Orchestra

11:45 p.m.
WABC—Henry Busse's Orchestra

12 Midnight
WABC—Joe Reichman's Orchestra
WEAF—Ralph Kirbery, songs; Mills' Blue Ribbon Orchestra
WJZ—Milwaukee Philharmonic
WEVD—El Toreador Orchestra
WHN—Doorway to Dreams
WOR—Burt Block's Orchestra

12:30 a.m.
WEAF—Harold Stern's Orchestra
WABC—Enoch Light's Orchestra
WJZ—Dancing in the Twin Cities
WHN—Mitchell Schuster's Orchestra

1:00 a.m.
WABC—Sam Robbins' Orchestra

Morton Downey's Romance

(Continued from Page 6)

Washington for an engagement at \$200 a week. It caused Mort some trouble to scrape together the train fare to get there, but \$200 was worth considerable trouble. At the end of the week, the manager handed him \$15 and said: "That's all there is, boy. There isn't any more."

There wasn't much Mort could do about it. He returned to his hotel a sadder and a wiser youth. The fifteen dollars just paid his hotel bill. That night a rather discouraged Mort tried out the park benches of Washington.

He was just dozing off when he felt a familiar poke. Obediently he started to move away. Park policeman are much the same in Washington as in New York, he figured. Then he stopped. The man wasn't a policeman!

"You're young Downey, aren't you? Say, I heard you sing up to Yonkers one time. What you doing here?"

That was easily explained. The speaker tucked a friendly arm into Mort's and walked him over to the headquarters of the National Press Club. They were staging an amateur night. His new friend got Mort on the program. Mort walked off with the first prize, \$50—train fare back to New York and then some!

From Park to White House

That was in 1920. In 1933 the National Press Club celebrated its silver anniversary. An ambitious program chairman asked President Roosevelt to name his two favorite men singers. The President wrote down two names: Morton Downey and John Charles Thomas.

Whereupon Mort was summoned to Washington. He sang before the President and the National Press Club. He had his picture taken with the President and Mr. Thomas. It was a very nice occasion. And as the official limousine conveying him to and from activities, swept grandly down the tree-bordered boulevards of Washington, he cast a reminiscent eye beyond the neat graveled walks. Sure, and there was the very bench—or one much like it. Most any bench will do when you're feeling a bit sentimental!

Then came the big break, in 1920. Mort was filling in at a cheap little cafe just off the Bowery, where the "throw-money" was less than five dollars some nights, sixteen dollars when business was good. Hughey Ernst, at that time manager for Paul Whiteman, King of Jazz, happened in one night. Ernst asked Mort over to his table and talked with him. He listened to him sing again. He took him around to see the King.

Whiteman had just bought the Nelson-Maples orchestra of Pittsburgh. It was a good outfit, he thought. He booked Mort as soloist and sent the orchestra on a short tour. It came back an even better outfit. He put it on board the S. S. *Leviathan*. It was the original S. S. *Leviathan* band.

Decked out in uniforms and much gold braid, the orchestra made a brave show-

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ing. As soloist Mort was given more gold braid even than the rest. So splendid a figure did he cut in his uniform that Commodore Hartley mistook him for a ranking officer the first time he saw him, and bestowed upon him a high salute!

Between solos Mort sat in the orchestra and fingered a shiny saxophone. Not that he ever played a note. But it looked like business. Later on they switched him to a French horn. He was, perhaps, the first "fake" instrument player on record.

The next year Mort went on tour with Whiteman's own orchestra. For two years he sang and "played" an instrument with that famous band. His voice was fast becoming one of its greatest assets. To his natural talent was added the instruction of the great Sajous, and later that of Frank LaForge. He was meeting important people. He was learning the entertainment business.

The Climb To Fame

During this period the public at large began to hum, whistle and sing the songs sponsored by Morton Downey. He put over in a way well remembered two of his own compositions: "Now You're in My Arms," and "Wabash Moon." Sometimes, though, his success with a new number was an empty one. He was promised fifteen dollars a week by a New York firm to "plug" "Give Me a Night in June." He "plugged" it. It was a hit. With justifiable pride in his job, Mort, on his return to New York, went up to collect. He couldn't collect a dime.

But Mort definitely was on his way up by now. In 1923 he made his first cafe appearance. It was at the old Playground in New York, and his salary was \$250 a week. From the Playground he moved some time later to the Perrequet and to \$600 a week. Florenz Ziegfeld took him South to star in his Palm Beach Nights. Then Mort went abroad for a series of appearances in the fashionable resorts of the Continent.

It was in the fall of 1927 that he opened his own club, the Casanova, in New York. Mort was in the money by now. He topped \$1,000 a week. Between shows at the Casanova he made appearances at theaters. A number of his songs had been recorded and were selling in enormous quantities.

In the same fall Mort signed his first motion-picture contract. It was for a lead in RKO's new musical comedy, to be named "Syncopation." Gene Markey was working on the script. Fred Waring's Pennsylvanians were to be featured in it. Barbara Bennett, the dancer, was to play opposite Mort. Production should get under way during the winter.

One night Mort dropped into the Mayfair Club with some friends. The Mayfair was an exclusive club, reserved for the theater's own. It boasted an impressive stairway, broad and curving, ideal setting for the entrance of decorative ladies of the stage and screen. Mort looked up to see newcomers, as what young man entering the Mayfair does not? There, just about to descend, was a girl—a slender girl in something pale and shimmering—a girl with dark hair and eyes, who carried herself with infinite grace. "Wonderful One"—and all the girls who had bestowed their presence upon the moonlight of a June night in Mort's songs blended into one and came to life!

Mort nudged the nearest elbow. "Who's that?" he asked, feeling rather awe-stricken.

"Young man," he was told, "that is your future leading lady, Barbara Bennett!"

What followed that meeting—the intimate details of those three weeks of whirlwind courtship—how Barbara Bennett of the celebrated theatrical Bennett family, decided to abandon a brilliantly promising stage and screen career for domesticity as Mort's wife—this and more will be in the next instalment of Morton Downey's Great Romance. Read it in RADIO GUIDE, issue dated Week Ending July 28.

COMING!

\$100

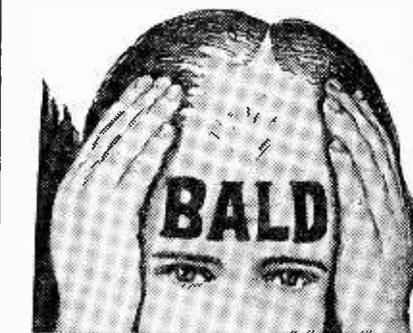
A WEEK
for

LAST LINES TO

RADIO JINGLES

WATCH

Radio Guide



Science Finds New Way to Remove Germ Cause and Activate Dormant Roots to Grow New Hair.

(Read Free Offer)

A germ called "Flask Bacilla of Unna" gets deep into the scalp skin in many cases of abnormal hair deficiency, causing a most dangerous type of dandruff. It clogs up pores and hair follicles, causing itchy scalp, falling hair and prevents dormant hair roots (papilla) from growing new hair. The germ is seldom suspected. Washing and shampooing and use of tonics, ointments and lotions don't remove the cause. They merely cleanse and treat the surface and roll off the outer skin like water rolls off the back of a duck. No wonder baldness is increasing.

Now a new discovery enables people who have dandruff, falling hair, thin hair and baldness to harmlessly remove the congested, thin outer layer of scalp skin. This permits opened pores to breathe in air, sunshine and absorb a penetrating, stimulating scalp-food to activate the smothered, dormant hair roots and grow new hair. It is the most sensational discovery in the history of falling hair and baldness. It is all explained in a new treatise called "GROW HAIR," showing "anatomy of your hair" and tells what to do. This treatise is now being mailed FREE to all who write for it. Send no money, just name and address to Dermolay Lab., Desk 312, No. 1700 Broadway, New York, N. Y., and you get it by return mail free and postpaid. If pleased, tell your friends about it.



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Dr. Stotter, 50 E. 42nd St., Dept. 62-E, New York

The Cover Girl

Elaine Melchior, whose lovely features decorate this week's cover of RADIO GUIDE, is the evil *Ardala Valmar* in the CBS "Buck Rogers" program, and the recipient of more unflattering fan mail than any other radio artist! Her devilish role affects the radio listeners so strongly that they write her vindictive letters calling down the wrath of the gods on her villainous shoulders. But her villainy, after all, is only a role.

Miss Melchior also appears in the "Hysterical Hickory" sketches on the "Marvelous Melodies" broadcast, and occasionally takes part in "Forty-Five Minutes from Broadway."

The musical comedy stage, art work and stock company appearances claimed Elaine's attention before radio annexed her talents.

When she was still a student in the Wadleigh High School, New York,

she got herself a job as a fashion model—that's the kind of a figure she has—and the next year she was appearing in "Three Little Girls," a musical, besides posing for artists in her spare time. Then came a part in "Nina Rosa," in New York and Boston, and several years acquiring the invaluable training that results from being with stock companies.

She's been doing radio work since 1932 and has posed for many famous American illustrators, including James Montgomery Flagg and McClelland Barclay.

Miss Melchior is one of the army of radio blondes. Despite her beautiful figure, she has no set body-building rules.

She was married to Lyle Talbot, the noted actor, but when their temperaments clashed their marriage was dissolved.

Beggars know her for a soft touch. She's always carting home some stray, bedraggled dog or cat.

There Is Only ONE

RADIO GUIDE

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RADIO GUIDE

423 Plymouth Court,
Chicago, Illinois

Gentlemen:

Enclosed please find \$_____ for which send RADIO GUIDE to me for (six months) _____ (one year)

Name _____

Address _____

Town _____

State _____

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

7:00 a.m.
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
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
WMCA—Organ and Chatter
WOV—Melody Moments

8:30 a.m.
WABC—Itaymond Scott, pianist
WEAF—Cheerio; inspirational talk and music
WJZ—Lew White, organist
WMCA—Cities Consumers' Guide; Betty Gould, organist
WOR—Martha Manning, talk
WOV—City Consumer's Guide; Badgad on the Subway

8:45 a.m.
WABC—Connie Gates, songs
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—Singing Organist
WMCA—Micheline 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 Novelities

9:30 a.m.
WEAF—Taters and Mule
WINS—German Morning Hour
WMCA—John X. Loughran
WOR—John Stein's Orchestra

9:45 a.m.
WEAF—Cyril Towbin, violin
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
WAAT—Elizabeth Thomas; Graphologist
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; Carolyn Grey, pianist
WEAF—Press Radio News; Joe White, tenor
WJZ—Today's Children
WAAT—Brunswick Orchestra
WMCA—Texas Range Ramblers
WOR—Romance of Food
WOV—Music Makers; Beatrice Wain

10:45 a.m.
WABC—The Three Flats
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—Shut-in-Hour
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
WMCA—Marion and Catherine

High Spot Selections For Friday

(Time Given Is Eastern Daylight)

3:00 p. m.—Maria's Matinee: WEAF.
8:00 p. m.—Shutta and O'Keefe: WJZ.
8:00 p. m.—Concert; Countess Albani and Rosario Bourdon's orchestra: WEAF.
8:00 p. m.—Kate Smith's Swanee Music: WABC.
8:30 p. m.—Public Affairs Council, talk; speakers, Col. W. T. Chevalier; C. T. Revere, Munds, Wilson and Potter: WJZ.
9:00 p. m.—Waltz Time; Frank Munn, Vivienne Segal; Lyman's orchestra: WEAF.

9:30 p. m.—Johnny Green: WABC.
9:30 p. m.—Phil Baker; Harry McNaughton; Irene Beasley: WJZ.
10:00 p. m.—Schlitz Presents Spotlight Revue; Stoopnagle and Budd: WABC.
10:00 p. m.—First Nighter, drama: WEAF.
10:00 p. m.—Fulton Oursler: WJZ.
10:30 p. m.—Jack Benny: WEAF.
10:30 p. m.—Chicago Symphony orchestra; guest conductor: WJZ.

WNEW—Mrs. Ree MacKee, politics
WOV—Gladys Held, songs

11:30 a.m.
WABC—Do Re Mi Trio
WINS—Gay Lee
WNEW—Variety Show
WOR—Morning Musicale
WOV—Neopolitan Echoes

11:45 a.m.
WABC—Joan Marrow
WINS—The Tuneful Tailors
WMCA—Dick Newton
WOR—Rod Arkell

Afternoon

12 Noon
WJZ—Mary Phillips, songs
WEAF—Gene Arnold; Commodores
WABC—Betty Barthell, songs
WAAT—Charlotte Robillard; banjo
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—Honey Boy and Sassafras
WABC—Souvenirs
WJZ—Concert Favorites
WINS—Ann Kingsley, soloist
WMCA—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—Al Kavelin's Orchestra
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—Organ Music

1:00 p.m.
WABC—Al Kavelin's Orchestra
WEAF—Market and Weather
WHN—Rowan Tudor, baritone
WINS—Songs of the Day
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—Buddy Fischer's Orchestra
WJZ—Farm and Home Hour
WEAF—Dick Fiddler's Orchestra
WHN—Suzanne Deshayes
WMCA—Instrumental Trio
WOR—Theater Club of the Air
WOV—Larry Joseph, songs

1:45 p.m.
WHN—Concert Ensemble
WOR—Pete and Pokey, comedy, songs
WOV—Rita and her Guitar

2:00 p.m.
WEAF—Airbreaks, variety program
WABC—Eton Boys, songs
WHN—Friday Matinee, Play
WINS—Rose Diamond, organist
WLWL—"The Quiet Hour"
WMCA—Music Column of the Air
WOR—Dr. Arthur Frank Payne, talk

2:15 p.m.
WABC—Johnny Augustine's Orchestra
WHN—Allison and Dore, piano duo
WMCA—Jack Filman, Sports
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—Fashions; Food; Beauty; Child Training

2:45 p.m.
WEAF—Ma Perkins, sketch
WHN—Mario Casa Masa, tenor
WINS—Mary Stewart, gossip
WJZ—Alden Edkins, bass-baritone

3:00 p.m.
WEAF—Maria's Matinee; Lanny Ross tenor
WJZ—Little Jackie Heller, songs
WABC—Four Show Man
WAAT—Close Ups
WEVD—Around the World
WHN—Banjo Twins
WINS—Melody Promenade
WMCA—"Women and Money"
WOR—Ariel Ensemble
WOV—Italian Novelities

3:15 p.m.
WJZ—Foreign Villages at Century of Progress
WABC—Hurdy Gurdy Man
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—Ensemble Music
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—Koeh and Rosenthal, piano
WOR—Arthur Klein, pianist
WOV—Everyday Manners

4:00 p.m.
WABC—Lazy Bill Huggins
WEAF—Your Lover, songs
WJZ—Betty and Bob
WEVD—The Philosopher
WHN—Continental Quartet
WINS—Agnes Andersen, contralto
WMCA—Vocalists; Organ
WOR—"Health Talk"
WOV—Tea Time Revue

4:15 p.m.
WEAF—Nellie Revell Interview
WJZ—Singing Stranger; Wade Booth, Tenor; Dorothy Page
WEVD—Vera Rozanska, songs
WHN—John Diggs, tenor
WOR—Vera Osborne, soprano

4:30 p.m.
WEAF—Chicago Symphony Orchestra
WABC—U. S. Army Band
WJZ—Ruby Mercer, soprano
WEVD—Labor News
WHN—Natacha, Russian 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 Program
WINS—Diana Marlow, songs
WMCA—Carrie Lillie's Club
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
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"
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
WMCA—Baseball
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
WINS—Clem McCarthy's Sports
WMCA—Chick Evans, tenor
WOR—Uncle Don

6:15 p.m.
WJZ—Angelo Ferdinando's Orchestra
WABC—Bobby Benson and Sunny Jim
WINS—Bachelor of Melody
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—Shuster and Piotti, 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—Talks from Washington
WOR—Syncopation and Sophistication

7:00 p.m.
WEAF—Baseball Resume
WABC—Music Box; Theodore Erwood, baritone; Anthony Candelori's Orchestra
WHN—Singing Cobbler
WINS—Jim Robertson, "North Carolina Mountaineer"
WMCA—Singing Steel Guitars
WOR—Ford Frick, sports

7:15 p.m.
WABC—The Playboys
WEAF—Gene and Glenn, comedy
WHN—Benci Hungarians Ensemble
WLWL—Beauty Talk
WMCA—The Thinking Club
WNEW—Emil Velasco's Orchestra
WOR—Front Page Drama

7:30 p.m.
WEAF—Three X Sisters
WABC—Paul Keast, baritone
WJZ—Grace Hayes, 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—Boake Carter, news
WJZ—Frank Buck, adventures
WINS—Jack Rene, tenor
WMCA—Bob Fallon's Orchestra
WOR—Larry Taylor, baritone

8:00 p.m.
WEAF—Countess Olga Albani, soprano; quartet; orchestra
WABC—Kate Smith, songs
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' Orchestra

8:30 p.m.
WABC—Court of Human Relations
WJZ—Public Affairs; Col. W. T. Chevalier; C. T. Revere, Munds, Wilson and Potter
WEVD—Jamaica Night in the Heart of New York
WHN—Concordia Glee Club
WINS—Hollywood is on the Air
WMCA—United States Army Band
WNEW—Criterion Singers
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—Jack and Loretta Clemons
WHN—McAuliffe's Orchestra
WINS—Madison Argentinians
WLW—Monkey Hollow, comedy

9:00 p.m.
WJZ—Phil Harris' Orchestra; Leah Ray, soloist
WEAF—Waltz Time; Frank Munn, tenor; Vivienne Segal, soprano; Abe Lyman's Orchestra
WHN—News
WINS—Rocky Mountaineers
WMCA—Stapleton and Boroff
WOR—Itaics, H. Stokes Lott, Jr.

9:15 p.m.
WABC—"Friend of the Family"
WHN—Symphony Concert
WINS—Paul Martel's Orchestra
WMCA—Benny Goodman's Orchestra

9:30 p.m.
WABC—Johnny Green, "In the Modern Manner"
WEAF—One Night Stands
WJZ—Phil Baker, comedian
WHN—Boxing Bout
WMCA—Heat Waves
WOR—Fran Frey's Orchestra

9:45 p.m.
WINS—Vincent Bragale's Orchestra
WLW—Jane Froman, Don Ross, Lenie Havton's Orchestra
WMCA—Fisher's Gypsy Ensemble

10:00 p.m.
WEAF—First Nighter, dramatic sketch
WABC—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
WINS—Pipe Dreams; Rose Diamond, organist
WMCA—Frances Baldwin, contralto
WNEW—Bill Farren, sports
WOR—Dave Vine, comedian; orchestra

10:15 p.m.
WJZ—Mario Cozzi, baritone
WNEW—Voice and the Violin
WOR—Harlan Read, current events

10:30 p.m.
WJZ—Chicago Symphony Orchestra
WEAF—Jack Benny's Orchestra
WHN—Armando's Orchestra
WMCA—News; Starlight Hour
WNEW—Dance Parade
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
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; Johnny Johnson's Orchestra
WHN—Hugo Del Regno's Orchestra
WOR—Freddie Berrens' Orchestra

11:45 P.M.
WABC—Joe Reichman's Orchestra

12 Midnight
WABC—Leon Belasco's Orchestra
WEAF—Ralph Kirby, songs; Harold Stern's Orchestra
WJZ—Buddy Rogers' Orchestra
WEVD—El Toreador Orchestra
WOR—Frank Stewart's Orchestra

12:15 a.m.
WABC—Harry Sosnik's Orchestra

12:30 a.m.
WABC—Dancing by the Sea
WEAF—Frankie Masters' Orchestra
WJZ—Ted Black's Orchestra
WHN—Roseland Orchestra

1:00 a.m.
WABC—Sam Robbins' Orchestra

Sportcasts of the Week

SCHEDULE OF EVENTS

(Shown in Eastern Daylight Time)

SATURDAY, July 14: 6 p. m., Arlington Classic, NBC-WJZ, CBS-WABC networks. **TUESDAY, July 17:** 9:30 p. m., Boxing Bouts by Benny Leonard, WHN (1010 kc). **THURSDAY, July 19:** 10:15 p. m., wrestling, WFBE (1200 kc). **SATURDAY, July 21:** 1:35 p. m., English-American Track Meet, from London, CBS-WABC, NBC-WEAF networks.

Bringing the annual track and field meet, in which the athletes of *Princeton* and *Cornell* compete against the English combination of *Cambridge* and *Oxford* cinder performers on July 21, is the major sporting event on the calendar of both NBC and CBS networks this week. *Bill Bonibron*, American collegiate mile champion, will lead his team against the Britons and his main assignment will be to reverse last year's decision when he trailed *Jack Lovelock*, speedy Briton, in a world's record breaking heat. In his broadcast beginning at 1:35 p. m. EDT, *Harold M. Abraham* will give a description of the event being contested at that time and a summary of other results. This meet will come over a short-wave relay from the British Broadcasting Corporation's mike at White City Stadium, famous London athletic arena.

CORNELIUS MCGILLICUDDY, just plain "Connie Mack" to most of us, was the latest of baseball notables to join the

broadcasting fraternity, taking his turn at an NBC mike last Tuesday, July 10, in the homecoming program broadcast from North Brookfield, Mass. Connie and his charges, who masquerade as the *Philadelphia Athletics*, were in town for an exhibition tilt with a local nine and as a preliminary attraction, the 70-year-old mentor donned a backstop's mask to catch the offerings of his battery mate of 51 years ago, *Joe Doyle*. Co-starring with Mack on this gala reunion was another North Brookfield product you sport fans may have heard of—*George M. Cohan*, who used the home town as the setting of his play, "Fifty Miles from Boston." *John B. Kennedy*, NBC narrator, called the plays.

Rivaling *Thornton Fisher's* unique sports stories on the NBC network, will be *Frank "Bring 'Em Back Alive" Buck's* thrilling episodes of trapping wild animals in tropical jungles. If you don't think this is real sport listen to the true dramas which the veteran animal collector will portray on his periods in which he relieves *Amos 'n' Andy*, who will be away on a vacation for the summer. Buck will be on the air on the times formerly held by the blackface pair, 7:45 p. m. EDT for eastern listeners and 11 p. m. EDT for westerners over the NBC-WJZ hook-up.

This daring hunter has earned the rank-

ing of "Sportsman" by his efforts, not in slaying the jungle beasts, but in bringing back and filling zoos with his live specimens. Since making his first excursion into the wilds in 1911, Buck has bagged game in all corners of the globe and has credit for bringing back many unknown species. He has crossed the Pacific 42 times and made eight trips around the globe. The city of Dallas, in his home state of Texas, owes its entire zoo to his wily trapping and one of the big attractions at the World's Fair in Chicago is his wild animal show in which among other features, he has on display a tribe of over 200 frisky monkeys. Still, all his dramatized radio programs will be from actual experiences and not merely "monkey business."

DON'T FORGET that you don't have to listen in at your bookmaker's to get the running of the *Arlington Classic*, Saturday, July 14. Radio again comes to the rescue with some expert furlong-by-furlong airing by *Clem McCarthy* over an NBC-WJZ network and *Thomas Bryan George* doing the honors for his CBS-WABC following. Post time for this major three-year-old turf attraction is 6 p. m. EDT.

WONDER what a feller has to do to become one of the few topnotch sport-

casters of the country who rate network assignments to the big events in all corners of the land? . . . There are plenty of announcers, good ones, too, popular in their own sections, who know they'll never be called out for a job of the *Husing* or *McNamee* type. These two gents have first choice of the plums in their lines for the CBS and NBC chains respectively and the poor local mikeman, already on the scene of action, becomes a mere statistician when the big boys come to town. Well, that's our good deed for the week—warning aspirants to fame as sportcasters that there "ain't enough room for advancement" . . . Probably you guessed it, but *Kate Smith* rates as an expert swimmer and diver. The aquatic sport is her favorite outlet in casting aside excess energy, and "Swanee" also has passed the life-saving exam.

Just as baseball broadcasts and beer advertising seem to go together, horse racing and harder beverages should be coupled—so think the liquor dispensing company which sponsors *Buell Patterson's* nifty broadcasts of the day's turf events from WJJD in Chicago. This rates as a most satisfying airing of the thoroughbred sport and Patterson has been doing well by the boys who lay their dough on the line and tune him in to hear how their money is going—or coming.

Music in the Air

(Continued from Page 14)

(July 13, NBC, at 1:15 p. m.). The same evening, *Victor Kolar* and the Detroit Symphony Orchestra program Rimsky-Korsakov's tone poem "Sadko"; Rubinstein's "Toreador et Andalouse"; "Twilight" by Massenet; and Honegger's "Pacific 231"; (CBS at 9:30 p. m.).

"I Love You Truly," by Carrie Jacobs Bond, followed by a new setting of "Poor Butterfly," "Sempre Libera" from Verdi's "La Traviata" and "The Star" by Rogers—constitute *Mary Eastman's* program Friday (July 13, CBS at 8 p. m.); *Mario Cozzi*, baritone, sings "Sylvia," "I Love Life" and an aria from Boito's "Mephistopheles" (July 13, NBC at 10:15 p. m.).

The Detroit Symphony Orchestra, directed by *Victor Kolar*, offers (July 14, CBS at 9:30 p. m.) Mendelssohn's "Italian" Symphony in A major, two Nocturnes by Debussy, "Heart Wounds" by Grieg, and the picturesque "Bamboula," suggestive of primitive rhythms and tribal ceremonies, by Coleridge-Taylor.

Grete Stueckgold's final Chesterfield concert for the season features Lenoir's "Parlez-moi d'Amour" and Friml's "Giannina Mia."

SUNDAY, July 15, Alden Edkins, bass-baritone, stars a full day of fine music by singing (NBC at 9:45 a. m.) Ketelby's "In a Monastery Garden"; "To My First Love" by Lohr; "Let Lions Roar" by Hesse and Fox's "Hills of Rome" . . . at 10:30 a. m. over NBC a balalaika orchestra under the direction of *Alexander Kiriloff* offers Russian and Polish compositions . . . The Radio City Music Hall Concert over the same network at 12:30 p. m. lists the Overture to Wagner's "Tannhauser"; waltzes from "Artist's Life" by Johann Strauss; selections from "Pagliacci"; dance from "The Bartered Bride" and Liszt's Second Hungarian Rhapsody . . . If you like Gypsy music tune in NBC at 1 p. m. on the *Road to Romany* program.

The first of four symphonic concerts from Lake Chautauqua (NBC at 3:30

p. m.) on successive Sundays is directed by *Georges Barrere*, and the soloist will be *Roland Partridge*. Compositions by Cherubini, Delibes, Tchaikowsky, and Brahms are featured.

At 4:15 p. m. over NBC, *Lilian Bucknam* sings "Les Berceaux" by Faure; "Tears" by Olmstead; Sibella's "Sensazione Lunare" and "The Trout" by Schubert . . . The Chicago Symphony Orchestra broadcasts at 4:30 p. m. over the same network . . . Old favorites from the sacred repertoire at 6 p. m. over NBC.

Frank Munn and *Virginia Rea* sing at 9:30 p. m., NBC, on the American Album of Familiar Music . . . *Mme. Schumann-Heink* sings (NBC at 10 p. m.) "Still Wie Die Nacht" by Bohm; MacFaydan's "Cradle Song" and the "Wiegenlied" of Brahms.

The second of three piano recitals devoted to the music of Brahms will be played (July 16, CBS at 3:45 p. m.) by *Miss Carla Romano*, before she sails in August for a concert tour of Central Europe . . . Melodious, light favorites are featured (July 16, NBC at 8:30 p. m.) on the Firestone Garden Concert—which include Cadman's "At Dawning," Dvorak's "Humoresque" and Herbert's "Moonbeams."

Gothic Echoes presents (July 16, NBC at 10:30 p. m.) "All Hail the Power of Jesus' Name"; "Tarry With Me O My Saviour"; Stainer's "Grieve Not the Holy Spirit"; "O Had I Jubal's Lyre"; the Largo from Handel's *Xerxes*; "Nunc Dimittis" by Stainer . . . *Yella Pessl*, harpsichordist, plays Bach's Partita in C minor (July 16, NBC at 5:30 p. m.).

Lilian Bucknam programs (July 18, NBC at 7:30 p. m.) Saint-Saens' "Amour Viens Aideo"; Waltz by Levitzki; "Die Spinnerin" and "A Spirit Flower" by Tip-ton.

A charming 15-minute program is offered (July 20, NBC at 9:45 a. m.) by *Cyril Towbin*, violinist: "Chanson" by Couperin; Wilhelmj's arrangement of Schubert's "Ave Maria" and Kreisler's arrangement of "La Chasse" by Cartier.

"The Lass With the Delicate Air" opens *Ruby Mercer's* program Friday (July 20, NBC at 4:30 p. m.), and includes "Meine Liebe Ist Grun" and "Vor Dem Fenster" both by Brahms; "Chinese Mother Goose

Rhymes" by Crist; and "Gypsy Life" by Edwards . . . *Mario Cozzi* sings "Le Cor," Granadinas, and Sandoval's "The Soul of Life" (July 20, NBC at 10:15 p. m.).

The Siberian Singers (July 21, NBC at

10:45 p. m.) present: "O Gladsome Radiance," a hymn sung in the evening at the lighting of the lamps; "Dunai River" by Moussorgsky; "Gypsy's Tambourine" by Pokrass; and "Grottesque" by V. Ilcifetz.

Ask Mr. Fairfax

(Continued from Page 15)

that program are Arthur Jacobsen and Dorothy Schreiber.

Mrs. L. W., Jacksonville, Ill.—The Seth Parker program is not being broadcast because Seth is cruising around the Caribbean Sea.

Barbara Allenby, New York City—Pappy, Zeke, Ezra and Elton are still touring in vaudeville.

Alfred Davis, Chicago, Ill.—Following are the names of some of the programs originating in Chicago for which you might obtain tickets. The Sinclair Minstrels, First Nighter, Grennaniens, and Realsilk, and Jamboree. Write to NBC, Merchandise Mart, for tickets.

Jack Beckman, Chicago, Ill.—"Rush," in the Vic and Sade sketches, is Billy Idelson, an Oak Park boy.

Mr. O. M. Davison, Sanibel, Fla.—The parts of the Kingfish, Lightnin', Brother Crawford, Roland Weber and Alio Bendo are taken by Amos, and Andy takes the parts of Henry Van Porter and the Landlord.

Ruth Kennedy, Paducah, Ky.—Little Jack Little's real name is John James Leonard. He was born in London, England, and raised in Iowa. Arthur Tracy is of Jewish parentage, born in Philadelphia. Len Salvo is of Italian descent.

E. L., Hagerstown, Md.—Franklin Adams is the lad who plays "Skippy's" part so well.

Mrs. P. E. Fulton, Roselle Park, N. J.—Clara, Lu 'n' Em can be heard daily ex-

cept Saturday and Sunday over an NBC network at 10:15 a. m. EDT.

Miss Grace Commosk, Bronx, N. Y.—WGN is in Chicago, with a frequency of 720 kilocycles.

Miss J. V., Patterson, N. J.—"Megs" is an abbreviation of megacycles, and a megacycle is equivalent to 100 kilocycles.

Mr. Joe Silva, Clinton, Ia.—James Melton was born in Moultrie, Georgia, January 22, 1904. He is tall, well-built, has a medium-dark complexion and a very mischievous nature.

R. Tillman, Tucson, Ariz.—Ben Bernie will be in Atlantic City for the summer, according to latest reports. His real name is Benjamin Ancel, and he was born May 31, 1893.

Miss E. L., Rockford, Ill.—Norman Ernest Brokenshire was born in Murcheson, Ontario, Canada, June 10, 1898.

Mr. Bill Johnson, Indianapolis, Ind.—The Country Gentlemen are Ray Johnson, Del Porter and Marshall Smith.

H. C., Philadelphia, Pa.—It would hardly be fair to answer questions about the cartoons in the Name-The-Stars contest.

Mr. Arthur Fairfax, veteran of radio, who is personally acquainted with nearly every artist on the air, conducts this department of RADIO GUIDE. Questions not of general interest will be answered personally when accompanied by stamped, self-addressed envelope. Address inquiries to Mr. Fairfax, care of Radio Guide, 423 Plymouth Ct., Chicago, Ill.

High Spot Selections For Saturday

(Time Given Is Eastern Daylight)

1:30 p. m.—International Broadcast from BBC, London; description of Princeton-Cornell vs. Oxford-Cambridge track meet: WEA and WABC.
 7:45 p. m.—Morton Downey's Studio Party: WABC.
 8:00 p. m.—Teddy Bergman, Betty Queen, Bill Smith, comedy; vocalists; orchestra: WEA.
 8:30 p. m.—Philadelphia Summer Concerts: WABC.
 9:30 p. m.—Chicago Symphony orchestra; guest conductor: WEA.
 9:30 p. m.—Goldman Band Concert: WJZ.

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

7:00 a.m.
 WINS—Time; 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.
 WEA—Pollock and Lawnhurst
 WJZ—Jolly Bill and Jane
 WINS—Mr. and Mrs. Reader
 WMCA—Frances Baldwin, contralto

8:00 a.m.
 WEA—Richard Leibert, organist
 WABC—On the Air Today; Salon Musicale
 WJZ—Morning Devotions
 WINS—Time; Weather
 WMCA—Barnacle Bill; Roy Shelley.
 WOR—Melody Moments
 WOV—Old Man Reville

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

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

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

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

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

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

9:45 a.m.
 WABC—The Meistersinger
 WEA—Banjoleers
 WAAT—Pictures of Life
 WMCA—Vance Campbell, baritone
 WOR—Lonely Cowboy
 WOV—Surprise Frolic

10:00 a.m.
 WEA—Annette McCullough, songs
 WABC—Madison Ensemble
 WJZ—The Gospel Singer
 WINS—News; Around the Town
 WMCA—Lyric Strings
 WOR—String Trio
 WOV—Radio Starlets

10:15 a.m.
 WJZ—Singing Strings; ensemble
 WABC—Carleton and Craig
 WEA—Morning Parade; variety
 WMCA—News; Poet's Corner
 WOR—Children's Hour
 WOV—Gloomchasers, orchestra

10:30 a.m.
 WABC—Press Radio News; Let's Pretend
 WEA—Press Radio News; Morning Parade
 WMCA—George C. Royce, food talk
 WOV—Music Makers; Beatrice Wain

10:45 a.m.
 WJZ—Press Radio News; Originalities
 WMCA—Uncle Nick's Kindergarten
 WOR—Dancing Class
 WOV—Music That Charms

11:00 a.m.
 WEA—Alma Schirmer, pianist
 WABC—The Captivators
 WJZ—The Honeymooners
 WAAT—Ted Meyn, organist
 WINS—Stamp Club
 WOR—What to Eat and Why
 WOV—Julio Leboe's Orchestra

11:15 a.m.
 WJZ—Spanish Idylls
 WEA—Vass Family
 WINS—Junior Safety Club
 WOV—Jack Marks, tenor

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

11:45 a.m.
 WINS—Tuneful Tailors' Orchestra
 WMCA—Dick Newton, piano, songs
 WOR—"Do You Know?"

Afternoon

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

12:15 p.m.
 WJZ—Genia Fonariova, soprano
 WABC—Connie Gates, songs
 WEA—Two Blues
 WINS—Three Pianotes
 WMCA—Garagusi, violin; Scull, pianist
 WOR—Dorothy Blumberg, piano
 WOV—NRA Speaker; Pierrot, French tenor

12:30 p.m.
 WEA—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

1:00 p.m.
 WEA—Ted Black's Orchestra
 WABC—Esther Velas' Ensemble
 WJZ—Words and Music
 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—Farmer's Union Program
 WABC—Princeton-Cornell vs. Oxford-Cambridge Track Meet
 WEA—Princeton-Cornell vs. Oxford-Cambridge Track Meet
 WAAT—School Day Sweethearts
 WHN—Bill Sheiner's Orchestra
 WMCA—Munz Sisters
 WOR—Theater Club of the Air
 WOV—Cuban Serenade

1:45 p.m.
 WABC—Aerbert Foote, organist
 WMCA—Daisy Miller, "Dogs"
 WOR—Peter and Pokey, comedy, songs
 WOV—Sylvia Blue, songs

2:00 p.m.
 WABC—Jack Russell's Orchestra
 WEA—Dick Fiddler's Orchestra

11:00 a.m.
 WHN—Cosmo Zagrese Trio
 WINS—Rose Diamond, organist
 WMCA—Theater Review
 WOR—Eli Pantzig's Orchestra
 WOV—Italian Novelties

2:15 p.m.
 WHN—Newman Brothers
 WMCA—Radio Guide Program; Dorothy Allyn, soprano; Bailad Singers

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

2:45 p.m.
 WHN—Dorothy Cartier
 WINS—Mary Stewart, gossip
 WMCA—Mandolin Ensemble
 WOV—Wandering Thoughts, S. Luotto

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

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

3:30 p.m.
 WEA—Weekend Revue
 WABC—Dancing by the Sea
 WJZ—Saturday's Songsters
 WEVD—Romeo and Company, drama
 WHN—Roseland Orchestra
 WINS—Charles Casper, songs
 WMCA—International Affairs
 WOR—Florence Howland

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.
 WAAT—Uncle Lum's Apple-Knockers
 WEVD—Elsie Meltz, blues singer
 WHN—Elmer Schalit's Orchestra

4:30 p.m.
 WJZ—Chicago Symphony Orchestra
 WABC—Velasco's Orchestra
 WEA—"Our Barn"
 WEVD—String Ensemble
 WMCA—Male Quartet
 WOR—Frank Stewart's Orchestra
 WOV—Alfred Cesare, baritone

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

5:00 p.m.
 WEA—Orlando's Cosmopolitans
 WABC—Little Jack Little's Orchestra
 WEVD—Clement Giglio, drama, music
 WHN—Mitchell Schuster's Orchestra
 WMAC—Al Shayne; Jerry Baker
 WOV—Italian News

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

5:30 p.m.
 WJZ—Platt and Nierman, piano
 WABC—Jack Armstrong
 WEA—Henry King's Orchestra
 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
 WHN—Jane Carlson
 WINS—Rose Diamond, organist
 WMCA—Sid Loberfeld, "Baseball"

Night

6:00 p.m.
 WJZ—Angelo Ferdinando's Orchestra
 WEA—Al Pearce's Gang
 WAAT—"S. S. Americana"
 WEVD—Jewish Events
 WHN—Hugo Del Regno's Orchestra
 WINS—Clem McCarthy, sports
 WLWL—Los Caporales, Songs
 WMCA—Arthur Lewis, baritone; Orchestra
 WOR—Al Duthy's Orchestra

6:15 p.m.
 WABC—Billy Hays' Orchestra

6:30 p.m.
 WEA—Tom Coakley's Orchestra
 WABC—Charles Carlie, tenor
 WJZ—Stamp Club
 WEVD—Annie and Benny, sketch
 WHN—Ivan Frank's Orchestra
 WLWL—Edward French, pianist
 WMCA—Bob Miller

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—Mary Eastman, soprano
 WEA—Baseball Resume
 WHN—Singing Cobbler
 WINS—Vincent Bragale's Orchestra
 WOR—Ford Frick, Sports

7:15 p.m.
 WJZ—Pickens Sisters
 WEA—"Homespun," Dr. Wm. Foulkes
 WABC—Isham Jones' Orchestra
 WEVD—Dream Weaver, songs
 WHN—Benci's Hungarian Orchestra
 WINS—Pete, the Singing Master
 WLWL—Beauty Varieties
 WMCA—The Thinking Club
 WOR—Do You Know?

7:30 p.m.
 WEA—Martha Mears, songs
 WJZ—Don Bestor's Orchestra
 WEVD—Looking for a Bride
 WHN—Al Kavelin's Orchestra
 WINS—Globe Trotter
 WLWL—"Endorsed Motion Pictures"
 WMCA—Archie Bleyer's Orchestra
 WNEW—Irish Program; orchestra
 WOR—Robert Bedell, organist

7:45 p.m.
 WABC—Morton Downey's Party
 WEA—Jules Landon, violinist
 WEVD—The New Messiah
 WINS—Organ Recital

WMCA—Bob Fallon's Orchestra
 WNEW—Music Hall

8:00 p.m.
 WEA—Ted Bergman; Betty Queen; Bill Smith; Stern's Orchestra
 WJZ—Pedro Via's Orchestra
 WEVD—Ethel Kravant, soprano
 WHN—Don Marton's Internationals
 WINS—Madison Argentinians
 WMCA—Three Little Funsters
 WOR—"Carmen"

8:15 p.m.
 WEVD—Clara Blankman, violinist
 WMCA—Meyer Davis' Orchestra

8:30 p.m.
 WEA—Hands Across the Border
 WABC—Philadelphia Concerts
 WJZ—Lights Out; mystery drama
 WEVD—Nathaniel Sprinzen, tenor
 WHN—Mitchell Schuster's Orchestra
 WINS—Paul Martel's Orchestra
 WMCA—Symphonic Ensemble

8:45 p.m.
 WEVD—Patricia O'Connell, soprano

9:00 p.m.
 WEA—One Man's Family
 WJZ—Janboree
 WHN—News; Symphony Concert

9:30 p.m.
 WEA—Chicago Symphony Orchestra
 WJZ—Goldman Band Concert
 WHN—Frank La Marr's Orchestra
 WINS—Bishop Lawson's Congregation

10:00 p.m.
 WEA—Raymond Knight's Cuckoos
 WEVD—Hippodrome Grand Opera
 WHN—Jan Wilkenkamp
 WINS—River of Dreams; Rose Diamond, organist

10:15 p.m.
 WJZ—Dandies of Yesterday
 WEA—Guy Lombardo's Orchestra
 WHN—Three Jays
 WNEW—Console Singer

10:30 p.m.
 WABC—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
 WMCA—News; Starlight Hour
 WNEW—Dance Parade
 WOR—Dion Kennedy, organ

10:45 p.m.
 WEA—Siberian Singers
 WMCA—Leon Friedman's Orchestra

11:00 p.m.
 WABC—Sylvia Froos, songs
 WEA—Press Radio News; Enric Madriguera's Orchestra
 WHN—Mitchell Schuster's Orchestra
 WMCA—Radio Scandals

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

11:30 p.m.
 WEA—Paul Whiteman's Party
 WJZ—Press Radio News; Dance Orch.
 WHN—Hugo Del Regno's Orchestra
 WMCA—Dance Music
 WOR—Anthony Trini's Orchestra

11:45 p.m.
 WABC—Ferde Grofe's Orchestra

12 Midnight
 WJZ—Jack Denny's Orchestra
 WABC—Orville Knapp's Orchestra
 WEVD—El Toreador Orchestra
 WLW—Herman Crone's Orchestra
 WHN—Witching Hour Dausant
 WOR—Frank Stuart's Orchestra

12:15 a.m.
 WEA—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

Diamonds in the Dark

(Continued from Page 13)

"So you don't love, eh?" Again and again the police studied that note. But its meaning eluded them—naturally enough, as things turned out.

They dug into the past of Leona Buchanan. She had held her job in the film exchange for seven years. Before that there was a good home life, high school, and two years of college. Then Leona had married H. K. Buchanan, connected with a film exchange at Oklahoma City, but the marriage hadn't worked out well. There had been trouble, and the couple agreed to live apart.

Of course, Buchanan had to face the ordeal of police questioning. But he had an iron-clad alibi. He was safe in Oklahoma City when the deed was done. Besides, he had no motive to kill Leona. They had been moving toward a reconciliation, and only three weeks before he had come to Dallas to see her. Police were forced to drop that line.

Back to Jo Norwood they turned. "Everybody" knew that Jo Norwood must have fought with Leona, and then scribbled the note to lead the police on a false track. Yet everybody was wrong.

The other guests at the Sunday evening party were grilled again and again. Police followed up every possible lead, studied over every fingerprint in the dead woman's apartment. But they got nowhere. As a matter of fact, they got nowhere because they didn't think of looking at the window of the death-scene bedroom!

Enter Radio

Nobody bothered to wonder how the mysterious marauder had gained entry. The doors all were unlocked and ajar next morning. Either Mrs. Buchanan had admitted the murderer thinking him—or her—to be a friend, or else she had left the doors unlocked when she went to bed. That was what Captain Leonard Pack decided, and the case was in his hands.

But it wasn't to be in his hands for long. The newspapers of Dallas refused

to let the case drop. "The Silk Stocking Murder" kept in the limelight. City Manager Edy delivered ultimatum after ultimatum to the harried police force, but they still were working up blind alleys, still searching for the "Mysterious Lover" who had penned the note on Leona's bureau.

Then late in the spring Chief of Police Trammell decided it was time for a shake-up in the Dallas force. Captain Pack was "broken." He turned in his badge and uniform in a rage soon afterwards. Lieutenant Bunch was handed command, and the first job he tackled was the Silk Stocking Murder.

A few hours after midnight on the morning of June 29, 1933, a radio car was cruising in the northern part of the city. A call came over the air—"Calling car four-three—a prowler reported at 2400 North Prairie Street—that is all."

Officer Sam Lanford turned to his partner, T. I. Johnston. "Another tom cat on a fence, probably," he said.

But as it happened, this was no false alarm. As the radio car rolled up North Prairie Street, the cops saw a man turn and dash headlong across a lawn and driveway, as if he feared the white light of their headlamps. He wore a light shirt and dark trousers. They thought he was colored, judging by the loose, shambling way he ran, but they could not be sure of that fact in the darkness.

Lanford took command. "I'll chase him," he said. "You drive around and head him off at the other end of the alley!"

The driveway ended in a garage, which loomed black against the moonlight. It took nerve for Sam Lanford to walk down that driveway into the shadows. The majesty of the law is all right in a bright corner at midday, but in the mid-right hours there is nothing to back up an officer but his own courage.

He thought he saw a head and shoulder peering around the garage. "Come out of there or I'll shoot!"

There was no answer. The head and shoulder dissolved in the shadows. And Lanford went on.

Death Stalks

He saw a flash whiter than moonlight—and heard the burst of thunder in his ears. Five shots—five shots that sounded like one!

Lanford never had a chance. He was outlined in the moonlight as clearly as if a target had been drawn around his badge. A bullet struck him in the forehead—another on the right cheek. A third hit him on the chest just under his shining "patsy," the badge of which he was so proud, and Sam Lanford was hurled sideways . . .

His partner, Johnson, dashing headlong up the alley at the sound of the shots, found him lying face down in a bed of fragrant sweet peas which lined the driveway. His gun was still clenched in his hand.

There was no thought of continuing the search—not while Lanford still breathed. A radio squad car bore the wounded man to Parkland Hospital quicker than any ambulance ever had moved—and while the doctors shook their heads over Lanford, Johnson got Headquarters on the phone.

A moment later the alarm rang out—"Calling all cars! Be on the lookout for a gunman, thought to be a negro, small in stature, wearing white shirt and dark pants—last seen in 2400 block North Prairie, where he wounded an officer—be prepared for resistance and shoot to kill—that is all."

Radio officer G. A. Bates was cruising with a rookie partner in an uptown section of the city about a mile from the spot where Lanford had been cut down. He ordered his partner to turn the car, and then dashed back toward the scene of the shooting.

Bullet Branded

It was in the 3800 block of Cochran Street that they sighted the suspect. He was a negro, wearing a white shirt and

dark trousers. That in itself was nothing suspicious. Dallas was full of negroes, respectable, hard-working citizens most of them, and nine out of ten of them were wearing a white shirt and dark trousers.

But this man, small in stature and nervous in his actions, seemed to be hurrying as he went along the street.

"Go into the curb," suggested Bates.

"The car swung over . . .

"You! Put up your hands and walk over here!"

The mysterious suspect, instead of obeying the pre-emptory command suddenly turned and leaped like a jack-rabbit toward the alley. In an instant Bates was out of the radio car, giving chase . . .

Again he shouted his warning, as per instructions, and again the fleeing man redoubled his speed.

Out came Bates' gun. He was no great marksman, but there was nothing else for it. He fired . . .

The negro paused, and his hand went to his hip. But it came away empty. He ran on . . .

Bates emptied his gun, and jammed it back into the holster, cursing. The human target, apparently unharmed, had vaulted a fence. Bates raced after him, struggled over the fence, zig-zagged across a lawn, and finally lost track of his quarry on a near-by golf course.

Bates phoned Headquarters, and in a few minutes a score of radio officers were surrounding the golf course. As soon as the sun was up they converged, but their quarry had escaped scot-free. The only clue was a faint trail of blood in the alley where Bates had emptied his gun, and the bloody imprint of a hand on the fence where the negro had vaulted over. He must have been hit in the hand, then.

At Parkland Hospital surgeons worked feverishly but without hope to save Officer Lanford. After four blood transfusions in as many hours he died—with his wife and young daughter at his bed—
(Continued on Page 30)

Bandstand and Baton

This beer, they say, that has changed the dance tempo of the country. The malty beverage has marked the demise of the trombone, rebuilt a place for violins and strings in dance orchestras, brought *Wayne King* and *Wayne King* imitators to the fore. It has even tamed down the sensuality of the dine and dance business.

But if so, what has happened to the beer itself? Cafes and night-clubs throughout the country are featuring the new, or rather revived waltz and slow music. They are not making their big money from beer. Occasionally, of course, a glass, or stein, and once in a while a pitcher of the 'grog' is seen on a table in the Terrace Gardens, or at the Westchester Country Club. But never in sufficient quantities to insure the management a profit from this alone.

And the millions of small beer taverns, or whatever you call them, have failed completely in their pre-ordained job of closing the night-clubs. Either they have failed to capitalize or they never quite could compete with an older business. At any rate, *Guy Lombardo* is still drawing a weekly check of five figures, *Ben Bernie* plays to sell-outs, names like *Jan Garber*, *Fred Waring*, *Phil Harris*, continue to draw the fans in increasing numbers.

FROM THE WORLD'S Fair *Tom Gentry's* music will go CBS by way of the Casino, which was NBC's stronghold last year . . . *Lou Blake* has one night a week broadcast over WENR, having refused affiliations seemingly necessary for Columbia pickups. Blake may go into the Lagoon Restaurant as afternoon orches-

tra . . . *Bob Pacelli* continues locally over WGN but may switch to the younger network shortly. Pacelli is holding forth at the Italian Village, where what would be a good bet for broadcasting, the duets of *Electa Leonard* and *John Ehle*, is overlooked by supervisor *Ernie Young* . . . *Phil Levant* has taken over the Hollywood exhibit.

XAVIER CUGAT and other authorities on Latin music will be judges in a scholarship award to young American composers showing the most promise in composition of this music. Cugat recently completed arrangements with Conservatorio de Barcelona for this award, which will send the composer to Spain each year to study.

SAMMY WATKINS is now broadcasting over NBC on Mondays and Wednesdays from the S. S. Club Royale, show-boat night club moored at Point Pleasant Beach, New Jersey . . . Watch Watkins' new songstress, *Rosemary Dillon*, whom he has just signed. Every topnotch maestro was angling for her . . . *Phil Harris* will do his commercial shows from *Ben Marden's* West End Casino, instead of from NBC studios this summer. Harris has two sustainings, also, on NBC Mondays and Wednesdays.

ANSON WEEKS without *Bob Crosby* will be just Anson Weeks, when he moves into the Trianon ballroom in Chicago shortly. Crosby, junior brother of Bing, has taken unto himself an orchestra traveling under the name of the *Dorsey Brothers*, and will vaudeville in and around the middle-west for a time.

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Diamonds in the Dark

(Continued from Page 29)

side. It was the death of a hero. Information on the Lanford murder began to come in. One elderly white woman reported that she had been robbed shortly before the time when Lanford was shot and had run into the street to give the alarm and there had been struck down by a man's fist. The prowler had lingered—

A colored woman also came forward and reported that early that morning she had been aroused by a colored man who beat upon her kitchen door imploring her aid in bandaging his hands. When she saw that it was a gunshot wound she had refused him, and he went away.

From these witnesses Lieutenant Fritz and his associates on the homicide squad obtained a pretty fair description of the prowler who had killed Lanford. He was no more than five feet six inches tall, weighed about one hundred and thirty-five pounds, and was about twenty-five years old. He had regular features, a

"high-brown" complexion, and wore a white shirt and dark trousers. The man-hunt was on.

All this time other operatives, still pounding away at the Smiley Buchanan case, were tearing the dead woman's apartment to pieces. They had worked out a theory that the killer only pretended to take her diamond rings as a blind, and had hidden them somewhere near by, either in Leona Buchanan's rooms or across the hall in Miss Norwood's place. A love murder, twisted to look like robbery, said the cops.

The detectives at Headquarters talked murder. Even during their lunch hours they argued over the two great mysteries which had baffled their superiors. Who killed Leona Buchanan—and who shot down Sam Lanford?

Detectives Bob Jones and Clarence Archer, two of the ace fly-cops of the city, spent their hours off duty in making a private search of the files.

Jones came upon a photograph of a young, good-looking negro, and held it up

to the light. "I arrested this guy a few years ago for sneak-thievery and robbery," he said. "He fits the description well enough, too—but he's reformed. Last thing I heard of him he had got religion and was working on a responsible office job for the Reconstruction Finance Corporation . . ."

"Let's have a look at him," said Archer. It was a good suggestion. Jones and Archer borrowed a radio car garaged temporarily at Headquarters, and at four o'clock the next morning they swooped down at 1124 East Ninth Street, in Oak Cliff, a suburb. It was the home of R. B. Bennett, the young colored man.

Jones beat on the door, and after some delay Bennett himself came downstairs in his nightshirt.

"Who's there?" "Mr. Jones and Mr. Archer—open your door, Bennett." He opened the door without a protest. "Come in," he invited. The detective peered at the negro's hands. There was a wound between the index and middle fingers of the right hand!

"Hurt yourself, Bennett?" Jones suddenly had grown tense. "I cut my hand on a bottle," said the negro.

"Come on!" demanded the cops. "Come clean . . ."

"Honest, it was a broken beer bottle. I don't know anything about the killing of that—"

He stopped short, sweating visibly. "About the murder of that policeman?" prompted Jones. "If you killed him, you'd better talk now. Otherwise you're in for an awful time at Headquarters. They'll flay you alive."

The negro dropped into a chair, his head in his arms. "All right, all right . . ."

"Where's the gun you killed him with?" demanded Jones. He tried an old stunt. "I think you're bragging. You haven't got guts enough to shoot anybody. I'll bet you . . ."

"Come on and I'll show you!" insisted Bennett, with hurt pride. He led the way to a near-by vacant lot, where he resurrected a .38 calibre police special from the tattered seat of an abandoned car. The gun bore one slug which had missed fire, and five empty shells—the five shots that had seared the life from Patrolman Lanford!

Jones pocketed the gun. Then he resolved upon one further try. "Even if what you say is true, Bennett," he began, "you're just an amateur. You never made anything out of these prowling jobs you pulled."

"Didn't I, though!" bragged Bennett childishly. "Come, I'll show you."

He led the way back to his mother's house, and to a toolshed in the back yard. Dawn was just breaking as he put his hand into a cleverly concealed niche in the wall behind a shelf, and pulled out a soft woolen bag which contained another revolver and a half dozen articles of jewelry.

One was Smiley Buchanan's solitaire! After six hours of grilling, Bennett broke down and confessed everything. As taken down by the police stenographer it read as follows:

"Around five or six o'clock that morning I was roaming around San Jacinto looking for an apartment to prowl. I stopped at this building near Hall Street (the St. Paul) and shined my flashlight into a window and saw a lady lying on the bed. She was all alone.

"I opened the screen with an ice-pick (a fact which the police hadn't known) and entered through the window. The woman was lying on the bed in her pajamas. I looked around the room and found five dollars in a purse in the vanity drawer.

"I wanted the two rings she had on her fingers. I saw them when I walked over to the bed after taking the money out of the purse.

"I picked up the pair of stockings which had been lying on the floor, tied them together at the ends, wrapped them around her neck and pulled the ends for about ten minutes. I held her down on the bed

Liberal Reward for True Mystery Stories

RADIO GUIDE will pay liberally for true stories of crime mysteries in which radio served the law. Writers, Police Officers, Detectives and any one else in possession of authentic cases, are especially invited to earn these rewards.

Radio must be a prominent element in the detection and apprehension of the criminals. Photographs, names of principals, dates and places must be bona fide.

Address all letters to Editor, RADIO GUIDE, 551 Fifth Avenue, New York.

to keep her from kicking—then I took the rings off her fingers."

"I wanted to make it look like a love killing," he explained. "So I took off her pajamas, put the body on the floor, and put a pillow under her head. Then I wrote the love note, weighted it down with the dice for luck, and poured two drinks and drank them both. That was to make people think that she had had a guest in the bedroom!"

Seldom if ever before had a brutal murderer dared to linger above his victim long enough to connect clues and leave behind him a totally false picture of the crime! Bennett's false clues succeeded in throwing the police completely off the track, and instead of seeing that he really had come for the rings and left the love note as a blind, they took the note as genuine and deduced that the theft of the rings was the red herring across the trail!

He then had left all the apartment doors open—as further proof that it was an inside job—and then escaped through the window, fastening the screen behind him!

For nearly a year, he confessed, he had been living the life of a colored Jekyll and Hyde. In the daytime he was a respectable office clerk, a reformed crook worthy of the trust and friendship of everyone. At night—until the Lanford shooting—he had prowled the streets pulling robbery after robbery in the high class residential sections of Dallas.

It was a slender thread which really trapped him—the real drama of police procedure instead of the fictional "coup" which the public dearly loves. If a radio patrol had not swept down upon him while he still was engaged in finishing the job on North Prairie Street, if Officer Lanford had not plunged from the radio cruiser in a brave pursuit and been shot down in his tracks, if Officer Bates had not been summoned by radio and caught one lucky shot through the hand of the fleeing man, Bennett would be alive today, carrying on his amazing career of burglary.

That thread was strong enough to send R. T. Bennett to the electric chair at a few minutes past midnight on the morning of August 18, 1933. The current hummed—

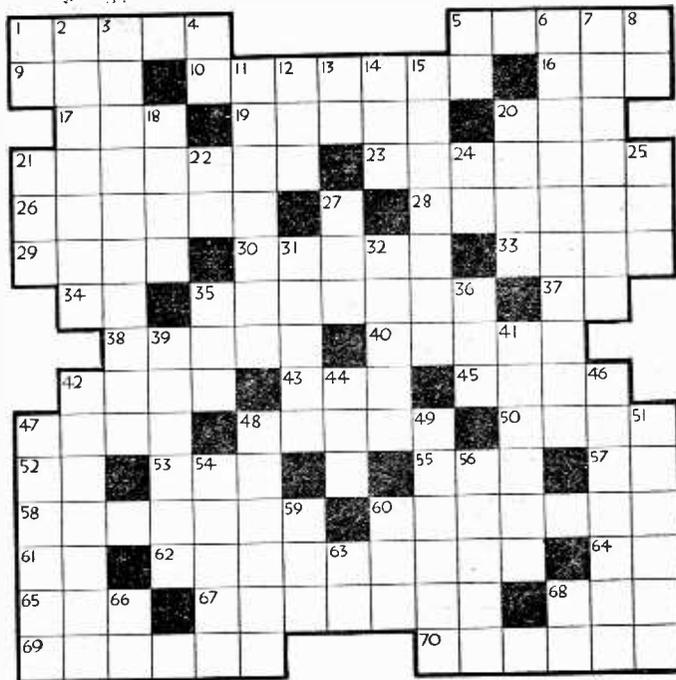
The Black Phantom of Dallas was now a phantom indeed. Seven had been his unlucky number, after all.

In Next Week's Issue of RADIO GUIDE

"THE TWILIGHT MURDER"

Two who tried to "get away with murder" did not reckon on the police of Indianapolis—nor did they take into account the use of Radio as the defender of law. In the radio-detective story in the issue of RADIO GUIDE, dated Week Ending July 28; you will find one of the most thrilling stories to date in the super-thrilling series. "Calling All Cars."

Radio Guide's X-Word Puzzle



HORIZONTAL

- 1—ventured
- 5—worthless stuff
- 9—a Swedish nickname
- 10—play by Shakespeare
- 16—definite article
- 17—a blind flier
- 19—the —, capital of Holland
- 20—no place like it, says the cockney
- 21— —, State, nickname for N. Carolina
- 23—frisks about
- 26— — Caruso
- 28—perches
- 29—Dutch-owned island near Sumatra
- 30—bird of ill omen
- 33—sword (French)
- 34—indefinite article
- 35—member of quartet heard Sunday nights
- 37—home run (abbreviated)
- 38—dirt
- 40—graft payment
- 42—lifeless
- 43—Spanish for river
- 45—unadulterated
- 47—tax
- 48—author of Uncle Tom's Cabin
- 50—peruse
- 52—these two letters, plus "Nasty Man," give you name of popular song
- 53—chum
- 55—slang for reputation
- 57—southeast
- 58—one who pronounces

DEFINITIONS

- 60—stops
- 61—initials of — Swarth-out, opera star
- 62—Slumber Hour takes you there
- 64—Electrical Engineer
- 65—do something
- 67—make something do something
- 68—make a mistake
- 69—tosses
- 70—on the bias

VERTICAL

- 1—musical note
- 2—country bordering the Adriatic
- 3—puts in order again
- 4—accomplish
- 5—toward

SOLUTION TO LAST WEEK'S X-WORD PUZZLE



The solution to this puzzle will be published in next week's issue, in which you will also find another absorbing puzzle

SAVE THIS PORTRAIT FOR YOUR ALBUM

BING CROSBY*As He Appears Under the***MIKEroscope***By Jack Lait, Junior*

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

Harry Lillis Crosby, Junior, crooned his first note just 30 years ago—on May 2, 1904—in Tacoma, Washington. His folks are hardy Americans from away back, and Bing, for all his crooning, is very much of a he-man. He was a life guard at twelve, and a sort of junior lumberjack just a year or so later! He comes by this vigor honestly; away back in '49 his great-grandfather sailed a boat from Maine to Frisco. In those days that meant a long, hazardous sail around the entire South American continent, passing through the terrible Straits of Magellan, whose waters have smothered the bubbling groan of many a seaman. Of such stuff is this radio crooner made.

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

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

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

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

Bing is married to Dixie Lee, screen actress and singer. She wouldn't marry him at first—said he was too wild. So he became a changed man and won the gal. They have a baby nine months old, named Gary Evan. They just thought it a nice name, so handed it to a helpless child.

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

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

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

**BING CROSBY**

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

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 fourteenth. 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.

Next Week:
Amazing Story of
Helen Jepson
Radio's
CINDERELLA

Also a Complete True Radio Mystery Story

**"THE TWILIGHT
MURDER"**

So Now It's Classic**By Charles Previn**

EDITOR'S NOTE: Charles Previn, author of this article, is one of the best known musical directors in America. Before assuming command of the Silken Strings Ensemble, currently heard over an NBC-WJZ network each Sunday evening, he conducted the orchestra which accompanied George Gershwin on his concert tour last winter. He also was the concert master at the Paramount Theater, New York, as well as the musical director of one of the Camel radio hours.

All my life I have abhorred set traditions. As an artist I rebelled at the musty restrictions surrounding the estate of classical music. My colleagues have taken it for granted that the only qualification music needs to place it on a high, classical plane is that it be written in symphonic form. Therefore,

when I announced that the Silken Strings orchestra would stay within the realms of the heavier musical compositions, they applauded my stand.

What I neglected to add was my firm conviction that there are many classics among the modern dance numbers. I clearly heard the country-wide gasp when I included "St. Louis Blues" with works by famous symphony orchestras.

In my estimation, many of the compositions of such modern composers as Gershwin, Grofe, Youmans, Bloom and Ellington belong in the classical field.

"Sophisticated Lady" is a classic of its own type. So is "St. Louis Blues." The fact that it isn't written in symphonic form does not detract from its artistry. Of course, I have carved out all of the blatant jazz characteristics of the pieces.

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29x5.00-19		2.85	1.05
30x5.00-20		2.85	1.05
28x5.25-18		2.90	1.15
29x5.25-19		2.95	1.15
30x5.25-20		2.95	1.15
31x5.25-21		3.25	1.15
28x5.50-18		3.35	1.15
29x5.50-19		3.35	1.15
30x6.00-18		3.40	1.15
31x6.00-19		3.40	1.15
32x6.00-20		3.45	1.25
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32x4½	3.35	1.15
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34x4½	3.45	1.15
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33x5	3.75	1.45
35x5	3.95	1.55

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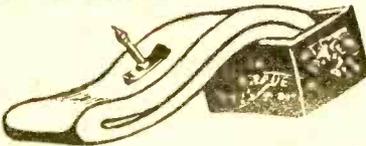
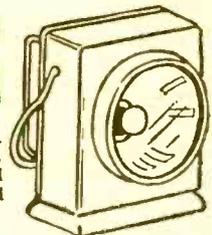
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