

Radio Guide

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Gertrude Niesen

How Good
Is a Hunch?
—One Maestro's
Success Secret

Chas. J. Rubing
From Home Stages—by Gertrude Berg

Every Day Is Mother's Day



Mothers—the instruments of Life,
Creators of habitations for souls
Who enter here—thru our doorway.
It is for us to guide,
Be understanding, to direct;
Show them paths worthy of their feet.
And when they stray,
To lead them gently back;
Nor seek to mould them to OUR image.
But let them grow and bloom
And bear fruit of their own kind—
Sweeter, better and of greater worth
In God's eternal plan—
Through wise and patient mothering.

—MINETTA ELLEN
(Mother Fannie Barbour of One
Man's Family, pictured at left)

Even after she became Mrs. Minetta Ellen, and within the year was blessed with a baby of her own, she continued to become Mother Minetta to more and more of the young people who hungered for the benison of maternal interest.

How true to life are *Fanny Barbour's* motherly expressions? How do they compare with the views of motherhood actually told by Minetta Ellen, who portrays this beloved character? Natural questions. Their answers would be apparent immediately, were you to chat with her on the subject of motherhood. You would perceive quickly that Author Carlton Morse's mythical *Mother Barbour* is a mirror held to Minetta Ellen.

JUST what is it that makes a true mother?" asks Mrs. Ellen. "Is it not an understanding spirit, a warmth of heart, a sympathetic tolerance of shortcomings?"

"The trials and tribulations of *Fanny Barbour* are shared by every mother in the world. The problems of motherhood are the same everywhere. But there is a difference in the attitude with which they are faced.

"If my portrayal of *Mother Barbour* rings true, it is because Mr. Morse, with his keen insight, has written into my role the philosophy of motherhood which is a vital part of my very being.

"You may have felt that *Mother Barbour* has been over-indulgent to the children of the household—that she may have been a little too prone to condone the errors and missteps of the youngsters. But I have found through a lifetime of mothering, that youth demands to learn for itself the bitter truths of life.

"Stern repression and domineering defeat their own purposes. A mother can only guide her children, she cannot direct them. Let me show you an expression of what I mean, set forth more clearly and more profoundly than I am able to put it."

Mrs. Ellen paused to get from her book case a copy of our mutual friend The Prophet, masterpiece of that Oriental sage, Kahlil Gilbran. Thumbing through the pages of her treasured volume, copies of which she has given to dozens of friends, Minetta Ellen stopped as she came to the chapter on children, and read:

"You may give them your love but not your thoughts,

"For they have their own thoughts.

"You may house their bodies but not their souls,

"For their souls dwell in the house of tomorrow, which you cannot visit, not even in your dreams.

"You may strive to be like them, but seek not to make them like you are."

Mrs. Ellen laid aside the volume and continued:

"Mothers naturally are anxious for their children to escape the heart-aches and remorse that follow from impulsive acts of youth. But there is no shortcut. Children must wrestle with their own problems as Jacob wrestled with the Angel. All we mothers can do is to teach our children what is right and wrong—and to think through from cause to effect.

"Among others, I have mothered many wayward girls. And every one of them has come around to a new outlook on life and a high standard of conduct. Just as *Mother Barbour* strives to make each error of her children a stepping-stone rather than a stumbling-block, so have I in real life guided young people by telling them 'Go ahead. But first decide for yourself whether it's worth the' (Continued on Page 19)

By Alice Pegg

IF IT'S TRUE that the mother is the keystone of the family, then Minetta Ellen, mother in *One Man's Family*, is the most popular mother in radio. For the position of this intensely human serial is right at the summit of public favor, as evidenced time after time in popularity polls.

In keeping with the spirit of Mothers' Days, your correspondent called at Mrs. Ellen's to learn her views on the subject of motherhood. And, indeed, *Mother Barbour* really has views on the subject—most decided ones! That might well be expected from one with literally hundreds of children, and she has!

True, Minetta Ellen has only one daughter—she had no vast brood to delight a Napoleon or a Mussolini, but this has not kept her from mothering every youngster who needs understanding, affection or guidance.

At ten, when most girls are busy adding to their collection of dolls, Mother Minetta already was earning their fond salutation from the waifs of the neighborhood. For she took them all under her wing. Scarcely a day passed without little Minetta bringing home some tot for a good scrubbing in the bathtub. And at thirteen she took full charge of a fatherless infant during the hours while the mother earned a living as a waitress.

Why There're No Blues on Mondays

That After-Sunday Funk Now Is Banished from Coast to Coast by the Blue Monday Jamboree

By Walter Gabriel



Harrison Holliday, at left, manager of KFRC and master of ceremonies on The Jamboree since its inception. At right, Beatrice Benaderet, character actress who has mastered a wide variety of dialects



Juliette Dunne, soprano balladist, only original trouper left with Harrison Holliday

Talent poured in from all sides, and most of it was gratis in the early days. Of the original troupe only

Juliette Dunne and Harrison Holliday still are connected with program. Holliday professes he continues as master of ceremonies only to retain his universally accepted title as the oldest announcer on the air in point of service. He has not missed a week at the microphone since 1920. But those who know Holliday intimately, will tell you that piloting the Blue Monday Jamboree is his greatest pride and joy. Not even the weighty cares and responsibilities of managing the complex affairs of a network station can keep him from steering the show he created and developed from a local program to one accorded a full hour on a coast-to-coast hookup.

WHAT has happened to the other old-timers of the show? Some, of course, have faded from the radio picture entirely. But the majority have sprouted sturdy wings which have carried them out over the air to notable careers in their own right.

Last fall, when KFRC's tenth anniversary was celebrated, the widely scattered sons and daughters of the Blue Monday Jamboree gathered for a great reunion. From up and down the Pacific Coast they came—the biggest names in Western radio—while telegrams poured in from other ex-Jamboreeadors in the New York and Chicago big-time.

Among those who point back to the Jamboree are Bill Wright and Hazel Warner of Al Pearce's Gang. Then there's Meredith Willson, now musical director of NBC's western division. Willson, when conductor of the orchestra, composed the Jamboree March, the musical signature you hear at the start and finish of each Blue Monday broadcast. Tommy Harris, Eddie Holden, better known as Frank Watanabe—these are only a few of the stars in the constellation fledged on this program.

LISTEN to it, and you will hear the work of others who must inevitably be lured away from the show by luscious offers. How do you like the fine, mellow baritone of youthful Ronald Graham—the blues of Midge Williams, young colored singer who recently packed them in when on a tour through Japan and China?

There is talent aplenty on this show! Beatrice Benaderet, whose art is being wasted on a Fanny Brice type of role, actually is a character actress of outstanding ability. Although of Spanish and Irish parentage, her East Side impersonations are so convincing to studio audiences they insist she hails (Continued on Page 2)

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ROM San Francisco, each Monday at midnight EDT (11 p. m. EST; 11 CDT; 10 CST), comes a program which boasts of being the oldest of all variety shows on the air. At any rate, that is the claim of the boys at KFRC, where the broadcasts are produced for a coast-to-coast CBS audience.

While countless brilliant radio extravaganzas were blazing meteoric but brief courses across Eastern and transcontinental networks, the Blue Monday Jamboree has taken to the air over the Don Lee network on the West Coast with clocklike regularity each Monday since early in 1927. And now, after eight years of undiminished popularity, the Mighties have ordered the show for the entire Columbia system.

You'll enjoy the Blue Monday Jamboree—that is, if you like a fast-moving sixty minutes of excellently arranged popular music, novel comedy sketches and capable vocalizing.

Do not look for the show to exceed in technical perfection the top-rung, lavish productions of the networks. Instead, expect a wholly spontaneous, enthusiastic, and in spots naive, performance. In this naive and unsophisticated eagerness rest the entertainment's charm.

HERE is a program, brought into being when radio was in swaddling clothes, which has preserved the delightful impromptu of the era when talent performed at the microphone for naught but the joy of it. A bubbling unworldliness is in it, apparent in but few other radio productions. There's the innocent irresponsibility of the amateur theatrical, but none of the agitated, life-or-death determination of the radio amateur hours.

The show was conceived and first put on the air in 1927 over KFRC, San Francisco. Monday was an off night on the ether lanes; something was needed to lift the radio audience out of traditional after-Sunday funk. Harrison Holliday, then as now the manager of KFRC, hatched the idea of a two-hour funfest with music, gags and what have you. The show was the result; it clicked from the very start.

From Home Stages

By Gertrude Berg

AM I HAPPY to be back on the air again? What do you think?

As *Bessie*, *Molly* or just plain Gertrude Berg, facing that friendly microphone again filled me with emotion that must be much the same as that of a lone traveler who, not knowing his whereabouts, sights a friendly light in an unexpectedly revealed window.

Truly, I marvel now at the nostalgia that afflicted me during the seemingly endless era that marked my absence from radio. There is a vivid gratification in again being able to make contact with those who have proved they are loyal. Only a person who has long been away from home or loved ones can sense my happiness.

Radio, which up to a few years ago was an unexplored realm to me, a field which seemed essentially masculine because of its mechanical phases, has become my element—a domain in which I am one with the countless listeners who have taken me to their hearts. It is because I love them in return that I am childishly happy again to be talking to them, relating to them my experiences in the House of Glass.

It had been exactly nine months since I left the air as *Molly Goldberg* when I returned as *Bessie* in our present program, and I am sure that the most stupendous moment in my life was the one during which I awaited the flashing of the light that would signal, *Go Ahead!*

WOULD my tongue fail me? Had I forgotten technique? Could I voice the words that the script demanded, in my distracted state of emotions? Would my listeners say, "Why, that doesn't sound like *Molly!*"

All of these thoughts crowded one another across my clouded mental horizon as I awaited that flashing sign. It came! And marvel of marvels, I found myself almost sobbing into that friendly microphone, trying to read my lines as I suppressed the mad desire to shout: "Oh, my friends, so far away, I pray that you are all listening and that I will not disappoint you." And I hope that I didn't!

It was a moment during which I wished that I might be metamorphosed into a million entities with the power to convey myself to every corner where the program was being heard; that I might sense the reaction, know first-hand if I was once more welcome, to see for myself if the shadow of disappointment clouded countenances that once had beamed to our homely effort.

ONE thing I knew immediately and without time for reflection, and that was that I most wanted to be in that studio; speaking into that microphone was the one thing I had yearned to be doing more than any other in the world. It was joyous, gay, thrilling like a reunion between close friends who have been forced apart by circumstance.

But at the risk of being called immodest I am going to say that I am most sanguine about the results of our new program. Not because I think I am infallible, but simply because I have learned from the people how to be of the people—and that is the foundation upon which all dramatic successes in radio must be built.

I am not clairvoyant, goodness knows. It is my huge volume of mail that has taught me what I want to know about reaction to our scripts. It was not always so elegantly phrased—many times I have had to pick messages out of those friendly letters by the most

laborious methods, but invariably the underlying message in listener correspondence has been the simple but all-encompassing thought, *it's just like my own home and family.*

So in shuffling off the character of *Molly Goldberg* and assuming that of *Bessie*, I have kept before me endlessly the vision of the normal American home, be it Jewish or Gentile—firesides at which parents and children re-enact yesterday's identical scenes today, and will repeat again tomorrow. Only by this strategy have I been able to create a continuity which touches all alike and stirs up that vitally essential comment, *why, you'd think she had been listening in at our house!*

Who Says the Microphone Is a Thing of Steel? Not Gertrude Berg! To Her It Symbolizes the Quickening Breath of Life



Mrs. Berg irons out a difficult point with Joseph Greenwald, who plays Mr. Glass



Gertrude Berg's success on the air has not interfered a bit with her home life.

The Most Complimentary Words That Could Be Said to Gertrude Berg About Her Program Are: "It's Like My Own Family"

Dear friends, that's just what I have been doing. Not literally in every instance, but in more than you have any idea. None of my friends or chance acquaintances ever has guessed how selfishly I have imposed myself upon them in the guise of strictly friendly visiting when, in fact, I was keen on the scent of human interest incidents, homelife events from which to weave my scripts. And every home I visited was to me a stage; real drama I saw enacted before my eyes.

IN THE interim between the cessation of the *Goldberg* series and the premiere of our present one, I had moments when I found that my sense of balance would totter. It is easy when you have been widely acclaimed, to fall into the error of supposing that you really are good, that your position in a given field is impregnable. That's the selfish reaction to success and fame. I was not too noble to find myself gratified over the manner in which listeners had accepted the *Goldbergs*.

But fortunately I did not let myself be swept overboard by the currents of ephemeral fame. It didn't take me long to realize that if my future lay in radio, as I hoped it did and will continue to, I mustn't lose my contact with the earthly, human reality with which dramatic success is involved.

So I packed that budding satisfaction in moth-balls and stirred forth into new neighborhoods, into unfamiliar environments to absorb new viewpoints, to

laugh, to cry with other human beings in their joys and their sorrows, further to unearth the genuine family intimacies that represent the backbone of all written and spoken fiction.

The problem that intrigued me most was whether I had ceased being strictly myself, Gertrude Berg, the mother of two children and the wife of a successful chemist. Had I become automaton in my work, re-creating a circle of episodes without sufficient variation? Was I settling into the rut of mere authorship without the leavening influence of normal, human reactions? Was I still able to abide by my hard-won knowledge that no scenic portrayal will interest an audience long unless it holds up to that audience a reflection of itself?

All this I had to determine during those months that I was away from the microphone, while the first signs of an impending new series made themselves apparent in my mind. I had seen many writers settle down into mere production mills with regimented ideas and settings, and I feared I might follow in their footsteps. So I consulted endlessly with my wise and patient husband.

IT WAS he who warned me that I must not use the mortar of self-satisfaction between the bricks of the new radio house that I planned to build. It was he who reminded me that one success did not pre-ordain another, and that optimism alone is ever a false foundation. Chemistry is an exact science and does not permit of the trial and error system save in its formative application. Neither, he admonished, does radio. First there must be a formula.

That's why in producing the *House of Glass* I have adhered to my original pattern of portraying only what I actually have seen and heard, and have put into the mouths of my characters everyday lines that are free from fancy or rhetorical elegance. It's why I have pictured settings familiar to all who listen to our programs, scenes tintured with intimacy for every dweller beneath a rooftop, be it on effete Park Avenue or in the desolate, dust-swept prairies.

There will be no deviation in my formula as the *House of Glass* progresses. That "house" is a Summer hotel. Of course, not a great many of our listeners ever have had the practical experience of conducting a Summer hotel, but most of them have seen or heard of experiences dealing with servants, the public, trying domestic situations and all of the other episodes which will find their way into the series.

Nor have I had to draw upon my imagination entirely. My own parents conducted a Catskill Mountain

resort when I was a child, and even though I was young, the things that happened at that place left an almost indelible impression on my mind. The struggle to conduct a household correctly and at the same time give thought to commercial cares, offers a background against which one could paint any number of scenes.

DIFFICULTIES with help, the effort to overcome the tendencies of a mate more swayed by kindness than sound judgment, and at the same time directing the destinies of one's children, are just a repetition of almost any family's problems—the essence of drama.

I cannot help but note, on reflection, that I have spoken a great deal about success in connection with the story of the *Goldbergs*, but it is not a word set up by any of my own impressions. It was created for me, not by me, through the endless friendly messages received from listeners during the life of the series, and through the perfect avalanche of communications when it was concluded.

It is listeners like those whom I have to thank, along with my husband, for helping me to maintain my equilibrium in the face of a situation which, paradoxically enough, they created themselves. But their very loyal adulation stressed the opinion that I was providing for them a concise picturization of their own lives, and making them feel that perhaps life was worth living.

I DO know that I am striving to strike the same note and earn the same response with our new series. It will not be long before the inevitable result will make itself apparent—so in the meantime any smug satisfaction over the *Goldberg* success is effaced by the tremors which assert themselves during the calm that heralds a possible storm.

The *House of Glass* is broadcast every Wednesday over an NBC-WJZ network at 8:30 p. m. EDT (7:30 EST; 7:30 CDT; 6:30 CST).



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How Good Is a Hunch?

Richard Humber, Maestro, Gets Hunches by the Dozens—Even as Every Man. Yet He's in a Class by Himself When It Comes to Using Them. Here's the Secret of His Success



Dick wanted a band—so he gathered up a set of musicians and presto! he had a band ... Although Dick has on hand every variety of refreshment his guests might wish (as witness the evidence on the right) he never indulges except in—of all things!—milk



By Lew C. Barrison

It is only two years ago this month that Humber left the Vallee organization to start his own band. What is the secret of his rapid rise? It lies in the way his mind works. His formula is: The shortest distance to success depends on how fast you can put an idea into execution.

That philosophy extends to other things, little things that go to make up his daily life. Some years back he decided that he wanted to learn to perform card tricks. Now card tricks look easy—but try to do one in imitation of what you saw accomplished by Thurston or Dunninger or Keating. Humber went to Nate Leipsig, one of the best card manipulators in the business. It is reliably reported that Nate didn't get a chance to eat for forty-eight hours. Humber wanted to know the business—and he learned it by relentless concentration, regardless of the demands of the Leipsig appetite.

SOMETIME early in life, Dick decided that it wasn't a good idea to monkey around with liquor. Hence, he's never had a drink and he doesn't want one. But that doesn't prevent him from showing hospitality to his guests. For all who visit him at his Essex House suite and happen to be in the mood to lift the elbow, there are two bars equipped with all the fixings.

Humber decided, too, that smoking wasn't good for him, so he doesn't smoke. But you're a better man than Gunga Din if you can't find your own brand of smokes in the Humber household.

He does things like that. There are no half measures about it. Whenever he starts to go some place it's all the way, with no stopovers in the middle. His communication habits furnish another very good index. If Humber has to get in touch with somebody over on the other side of the country, he doesn't stop to write a letter or send a wire. Instead, he grabs the telephone and calls up that somebody. One look at his telephone bills would make most people want to give up the ghost. But Dick figures that it's all a part of the formula for getting places.

All right, if you want a word picture of the man: He's five feet eight inches tall, and weighs 175 pounds; that last is because he can't resist ice-cream sodas. . . . The red hair already has been mentioned. He was born February 20, 1906, at Newark, New Jersey.

Dick has a string of accomplishments that might well be the envy of many twice his age—his formula at work again! Beside his sleight-of-hand, he is an expert rifle shot; frequently he comes out with the top medal in a shooting tournament. And he is an expert billiard-player.

To mention a secret ambition that he has not yet realized, is to ask any who hears of it to tag the thought—for with Dick's penchant for putting hunches immediately to work, it might not be long until he is realizing the wish that now lies dormant: he wants to be a movie director! And, by the aforementioned heck, he probably will round out his career before a megaphone—and not before a microphone at all!

So if you're still set on getting up to the top of the heap in radio, it might do to draw a page from the life of Dick Humber. The chances are good that the page you draw will have one or the other of two titles at the head—"Hit the Ball," and "Keep Hitting It."

Richard Humber and his orchestra may be heard Mondays at 8 p. m. EDT (7 EST; 7 CDT; 6 CST) over an NBC-WEAF network and at 1 a. m. EDT (12 midnight EST; 12 CDT; 11 p. m. CST) over a split NBC network—also Fridays at 10 p. m. EDT (9 EST; 9 CDT; 8 CST) over the CBS-WABC network and at 12:30 a. m. EDT (11:30 p. m. EST; 11:30 CDT; 10:30 CST) over a split CBS network.

SHOW do radio headliners get to be headliners?

Maybe you've wondered about that yourself. Maybe you've said: "Why, I can sing or play or tap as good as that guy any day." All right, maybe you can. But it's an odds-on bet that you make your big mistake just one second after you've decided that your own talent is as good as the other fellow's. The fact is, in that one second you've forgotten all about the whole business and have started to think about something else.

This is the story of one kid who made the grade—a red-headed kid. He didn't have any more talent than a lot of other kids. But the thing that made him different from a lot of the rest of mortals was that he realized early in the game that ideas are worth just about one nickel a bushel if you don't try them out.

He made a good early start. Between the ages of 10 and 12 he jammed as much music into his head as the next one might take 15 years to assimilate. And despite the fact that Dick today has a perfect knowledge and mastery of music, his entire formal education in the subject was devoted to those two years. Back there it was just a case of wanting to learn the stuff in as short a time as possible, so he rolled up his mental shirt-sleeves and went at it. Even at that he managed to find time to do a few other things that 10 or 12-year-old kids like to do.

LOOKING over his record for the next several years is just about like reading a time-table. He decided that he wanted to go into vaudeville. So he went. That's about as concise an expression as can be found for the thing that Humber did. Immediately he grabbed onto an idea, he went out and gave it a buzz—and if you're at all interested in comparative history, you'll find that that's what a great many other prominent people have done. Check up on Andrew Carnegie or John D. Rockefeller or Thomas A. Edison. Something of the bulldog was in each one of these men. There came a click some-

where in the back of the head and the ensuing racket was caused by John D., Andrew, Thomas or Dick making the wheels go around. They had hunches, and instead of letting those hunches drift off into thin air, they went into gear and drove the darned things until they found out what the hunch had. If it was a flop—click—off the edge it went. If the thing worked—buzz—into high with everything going.

DICK decided that he wanted to go to work for Sophie Tucker, so he went to work for Sophie Tucker. He started playing an accompaniment for her songs while concealed in the branches of a prop tree in a New York restaurant, but he wound up arranging all of Sophie's songs and directing her music—by the time he was 15 years old!

He was playing in the Paramount Theater pit in New York when Rudy Vallee came along one day to play a stage engagement. Right in the middle of an overture Dick decided that he wanted to go to work for Vallee. By the time the show was over he had a job with Mr. Vallee. . . . And after booking and managing the Vallee outfit, he had another hunch.

His line-of-thought went something like this: I want my own hand. And so, by heck, I'm going to have it.

And, by the same heck, he went out, grabbed up a bunch of musicians, got a job playing dinner music for Essex House, doped out several new forms of orchestra music, snapped up a radio program, took his orchestra to the Ritz-Carlton, then collared three other radio programs.

Ever watch a jumping-jack in action? Humber tries to personify one in his professional life. His is among the few major hands appearing on both networks—NBC and CBS—for the same sponsor. He's on the air at CBS with the Champions twice on Fridays, and twice on Mondays at NBC. Then, just to take care of any spare time that may happen to be around loose, he is starting this month (May) as occasional star of the Saturday night RCA programs over NBC. In the meantime, he provides dance music for the Ritz-Carlton.



Al in his studio, where he works with the complete concentration that prompted him to tell no less a person than Al Jolson to "make it snappy. I'm too busy to waste time"

CORCHESTRA under the direction of Al Goodman."

For years radio dialers have tuned in some of the most important programs on the kilocycles, and heard this announcement.

And behind that single credit line lies a story that throbs with the heart of the entertainment world... the story of Al Goodman, the immigrant boy who became general musical director and staff composer in charge of production for the Shuberts... and who probably is one of the greatest directors known to radio... the man who in one peak season collected royalties on ten shows, including such hits as *The Cat and the Fiddle* and *Flying High*... the conductor who in his record career of playing for 153 shows, has waved the baton for practically every musical comedy and radio star of the past two decades—Al Goodman, who is called the Toscanini of Radio because he never reads from a score when playing, and is called also, more aptly, The Music Doctor.

When a baby is due, or when some one in the family is ailing, a doctor immediately is brought to the scene. When a play is ailing producers generally call in George S. Kaufman, the masterful playwright. But when a musical comedy or a revue has fallen into the doldrums, it is Al Goodman whom they summon to take over the case. He is The Song Doctor. His baton is his medicine kit, and his only degree that which he won from the Peabody Conservatory of Music.

That was Al Goodman's record when radio sponsors began to send out SOS calls for his services. He brings life and variety to programs because he always has been the fighting enemy of the routine, the dull and the martistic in music. His own band is very versatile and endeavors to adjust its style to the spirit of the program. His vigorous, sweeping style of directing invariably attracts the attention of those who attend studio broadcasts.

FOR radio Goodman uses the regular combination of twenty-two men, without as much string as he uses in the pit, because the microphone amplifies violins easily. He has a young girl in the ensemble who plays the harp.

Symphonic arrangements Goodman regards as his pet peeve.

"Symphonic arrangements are just another excuse for the orchestra leaders to take the credit for the fine melody of the song," he says. "If a tune becomes a hit it is because the melody is pleasing, and not because the orchestra leader endows it with his own individual trick effects and side flourishes."

To explain Al Goodman's honest and straight-shooting ideas about music, one must go back more than two decades to a small settlement on the banks of the Dnieper in Russia.

Al's father tilled the soil, and sang as a cantor in a synagogue on holy days. After a series of particularly atrocious pogroms at the hands of the Cossacks, the

family invested its last few rubles to embark on the steerage for America, where they finally settled in Baltimore.

The young boy had a beautiful voice, and he loved to sing in the synagogue with his father.

A wealthy woman who was interested in settlement work visited Baltimore's ghetto, heard the boy sing and was charmed by his rich voice. She arranged for him to study at the Peabody Conservatory of Music.

At the Conservatory he became friendly with another boy, Johnny, who was studying the piano. Today it is an odd but true coincidence that Goodman, whose boyhood ambition it was to study for the opera, is a world famous conductor and pianist, while Johnny, his pal, who wanted to become a maestro of the piano, is now known more familiarly as a concert singer. He is John Charles Thomas.

Twenty-five a week in those days was big money, and Al was very proud of his first job playing the piano in a nickelodeon for that pay. Many months the young pianist plugged away in the pit of the theater. Then one night a Milton Aborn stage unit reported to the theater minus a chorus boy. Al was pressed into service, and so thrilled was he with the glamor of the stage that he temporarily forsook his musical career for the life of a chorus boy.

AFTER a night show he attended a party at the home of a friend, and there he met and fell in love with a sweet-faced girl with a beautiful mass of dark hair and eloquent eyes. Her beauty appealed to the artist in the boy's soul, and he lavished on her the poignant, ecstatic emotion of a twenty-year-old.

Despite his extreme youth and his lack of financial resources, coupled with the fact that he was barely acquainted with his sweetheart, she and Goodman eloped a few weeks later. Their marriage is known today as one of the happiest.

WHEN the Aborn show closed, the boy who now had the added responsibility of caring for his wife, drifted to Chicago, where he became one of the horde of piano pounders plugging songs for a music publisher. Later he was transferred to New York for similar work.

One afternoon Al was seated at the piano in the publisher's office playing his own interpretation of one of the popular songs of the day. A dapper young man who had just emerged from his employer's office, leaned

"Call the Song Doctor!"

Al Goodman, Who Has Waved the Baton for Practically Every Star of Radio and Musical Comedy, Is the Physician Generally Called to Bolster a Lagging Hit

By Howard Wilcox

over the piano listening to Al, and watching his fingers fly nimbly over the keys.

When Al sounded the last chord, the young man sat down beside him and said quietly:

"I don't know what your name is—and I don't care who you are. How would you like to collaborate with me on a show?"

Al looked over the stranger with the skepticism of his trade. But the stranger's eyes were serious, and he had about him a determined air that spoke of self-confidence and ability.

THAT man was Earl Carroll, and Al's answer to his offer made theatrical history. Together they concocted the score and book for *So Long Letty*, a smash musical comedy hit which wore out the SRO sign.

Al's first conducting experience came during a rehearsal of *So Long Letty*. Becoming impatient with the poor conducting of the pit leader, he demanded that more spirit be put into the work.

"Why not come down here and see if you can do better?" taunted the incensed leader.

Al suddenly found himself with the baton in his hand. It had a comfortable feeling, as if it rightfully belonged there. That unexpected incident altered the complexion of his professional life. For two years after *So Long Letty* opened, Goodman worked as a conductor,

finally landing in Los Angeles—where he got the second real big break of his career.

Backstage one night he received a message from Al Jolson, who had come to see the show, and remained to marvel at Al's deft and spirited handling of the baton.

THE message simply said that a man wanted to see me," Goodman relates. "I'd never seen Jolson without his black-face makeup, and so I didn't recognize him when he arrived to see me. I was busy rearranging the scores, and I muttered something about making it short and snappy, as I was too busy to waste much time."

Jolson's face colored slightly at Al's remark. But he took it good-naturedly. "My name is Al Jolson," he said quietly.

"They almost had to bring me smelling salts," Goodman says. "I begged his pardon a million times. What a swell chap he is! One of the greatest stars of the stage, and

he came backstage to tell me, an unknown conductor, that I had great talent and should go far in the theatrical business.

"In the weeks that followed, I kept recalling the flattering things that Jolson had said, and worked harder than ever rearranging scores and thinking up new ways of improving the music. A month later I received a wire from Jolson. He wanted me to come East—to New York. Naturally I grabbed the first train out. Sinbad was my first show with Al Jolson—and it was a great hit!"

That was during the



Al's introduction to a famous Broadway producer came in these words: "I don't know what your name is—and I don't care who you are. How would you like to collaborate with me on a show?"

That was during the

(Continued on Page 29)

Reviewing Radio

By Martin J. Porter



THE WEEK just passed was fraught with a number of developments which, it is almost certain, will change listening habits considerably. Among other things, the NBC has revised its contracts affecting associated stations, and having by this means created a condition whereby it soon loses WJR, Detroit, to Columbia, it now stands also to lose WEEI, Boston; WTIC, Hartford; WDAF, Kansas City, and WSM, Nashville, to the WABC chain. Such a move materially revolutionizes the output of these stations, and adds considerable scope to the Columbia coverage.



Mary Livingstone, who is Mrs. Jack Benny (left), and Gracie Allen, who is Mrs. George Burns, enjoy nothing in line of play-relaxation so much as working out jig-saw puzzles. Jack and George have their own separate method of jig-sawing, thank you

During the week also it became known that JACK PEARL'S show would fade this month, and BURNS and ALLEN will move into the 10 p. m. EDT (9 EST; 9 CDT; 8 CST) spot Wednesdays. That gasoline show follows up the WILL ROGERS series with a variety bill featuring JAMES MELTON, HALLIE STILES, and the Tour orchestra, together with the Revelers.

Further, it became known during the week that FRIED ASTAIRE, ANN SOTHERN and a supporting

cast will take to the air shortly, probably over the CBS web, in a 45-minute weekly show, Honeymoon for Three. The book is being written by Julian Field and the music by Johnny Green, who also will supply the orchestra.

Creating quite an odd situation, JEAN GROMBACH, who managed the arrangements by which MAX BAER took the air in *Lucky Smith* (a series which will run up and into the champ fight June 13) has just signed JIMMY BRADDOCK, the challenger, for a competitive radio show; but since Braddock is not the actor that Baer is, he will be surrounded by a glamorous company.

IN RECENT WEEKS certain obscure sustaining programs have been bringing modestly to the loudspeakers the voice of JEAN DICKERSON. Few persons have realized what was going on. Jean is studying at a Denver musical conservatory. She is a coloratura, who was discovered by George Engles, of NBC. Her destiny is this: In the Autumn, when she has completed her training, she will become an ace NBC soloist—and a member of the Metropolitan Opera. She is the daughter of a New York mining engineer.

A CHECKUP of the radio personalities who lately have used the kilocycles as a stepping stone to the movies brings out these names: GLADYS SWARTHOUT, DOROTHY PAGE, RAY NOBLE, FRANCIS LANGFORD, JAMES MELTON, FRED ALLEN, who used to make fun of the films; MARION TALLEY, and HARRY STOCKWELL, formerly of the Whiteman troupe. JACK BENNY, FRANK PARKER and BEN BERNIE have films in the making, as have ALICE FAYE and BURNS AND ALLEN. And there's JESSICA DRAGONETTE, who will be part of the movie, *The Big Broadcast*. A bit of irony is noted in the case of FRANCA WHITE, singer. Not long ago she was giving her voice to the movies, singing for

more celebrated performers. Then radio employed her, and she has accumulated fame and popularity. Now the movies, who dislaid her as an actress, are holding out contracts to star her.

Pretty soon you may be bearing on the air music directed by the popular handleaders who now are exiled by reason of the \$3 musical union tax. A scheme is afoot under which the networks may employ a large house-band, on a salary basis, and spot it into many sustaining schedules, and then invite the exiled leaders to take turns conducting it. In this way the leaders' names would be kept before the public, as well as the hotels and restaurants in which their regular bands are playing.

MR. TONY WONS tells me that he agrees with most of the ladies and gents who write to the VOL. and complain about the automatic, annoying and wholly unnecessary applause in the broadcasting studios. Mr. Wons goes a bit further than this and complains himself that most every radio studio into which he has ever stepped, has struck him as cold, with forbidding walls and so brightly lighted as to offend the sensibilities. Mr. Wons would like to start a campaign for better studios—not necessarily richer ones. They lack atmosphere, he says, and in this way cramp the style of many a performer.

"If the NBC will permit me," he offers, "I would like to furnish at my own expense a studio with soft lights, thick rugs, and curtains and drapes, all designed to give it warmth, character and atmosphere. I am sure this would prove my point: That artists would be sure to do better work in such surroundings."

JACK BENNY and GEORGE BURNS were a bit worried about the safety of their wives. While the boys were busy on the movie sets making new flickers for your consumption, what would *Mary Livingstone* and *Gracie Allen* be doing? . . . Yes, what?

So the boys put their heads together and devised a scheme. They bought a jig-saw puzzle and told the girls to keep away from Jake and the squirrels, and to work the puzzle. The picture on this page proves what happened.

P. S.—At last report, Gracie and Mary were still trying to put it together.

A GREAT NUMBER of letters have been received by independent stations within a week, purporting to be from persons about to commit suicide. Invariably the writers state that they are planning to kill themselves, and request that certain sentimental songs be presented over the air before they die. This seems to make a good human-interest story, but the radio gents are beginning to suspect something amiss. Too many persons who write, mention the same songs. These songs as a rule are never played, lest the station be construed as abetting a tragedy. Since such threats usually keep a song off the air, the radio gents are beginning to believe that the suicide letters are part of a scheme among song-pluggers to keep their competitors' ballads from being played, while getting in their own plugs.

Plums and Prunes

By Evans Plummer

A NENT AMATEUR HOURS, the best suggestion that has come to these ears in several weeks is summed up in four words: *Get rid of them.*

The arguments for this form of entertainment (perhaps we should classify these Roman holidays as amusement) are few; the reasons for their discontinuance are ample.

First, remember that cigarette slogan—*nature in the rough is seldom mild?* Amateurs are artists and performers in the rough—generally very much so—and usually very wild. They don't belong on the air until they've been polished up . . . and then, of course, they are no longer amateurs.

Second, many of the "amateurs" who win the contests are seldom simon-pure amateurs. You'll find plenty of small-station background or vaudeville trouping behind a high per cent of the so-called amateurs who pass the preliminary auditions and are given spots on the hours.

Third, they certainly don't rate as entertainment of network caliber. Oh yes, they provide horse-laughs when given the gong, but what of it? Those are ridicule laughs. They are cruel. They may ruin utterly the self-confidence of some amateur who really has something to be developed.

Fourth, amateur hours may be inexpensive to produce. Not having the cost figures handy, we can't say. But to the thinking listener they appear to be an inexpensive way of filling valuable network minutes and crowded airplanes with generally sour talent as foils for

the witty (?) repartee of the brilliant (and well paid, of course) master of ceremonies—who could do much better by the audience if he hired good stooges.

ON THE OTHER HAND, credit for an exceedingly well-managed amateur hour and plums in particular for its line-up of Sunday, April 28, are due to and earned by MAJOR EDWARD BOWES. But in the same shipment we are including a package of sour, mouldy PRUNES for the Major's flat gag lampooning BOB HOPE—the "applause is food; is that why you're so emaciated looking?" line—which fell pancake-flat with such a deadening thud after all the swell things Hope had said about the Major.

OPEN-MINDED sponsors (are there any present in the audience?) might take a leaf from the book of the NBC Sunday Night-SILKEN STRINGS program which recently staged a guessing game or musical intelligence test for the participation of the audience. Plums are awarded *Countess Alhani's* angels for the novelty which certainly put an extra frill and thrill into what might have been merely a stereotyped, even though excellent concert. There are new ideas!

BEN BERNIE was the appreciative guest of honor at a huge party thrown during his recent week in the

Windy City. It came his turn to make a curtain speech at that party, which he did, in typically Old Maestro manner, by turning all the praise toward his tiny protégé, *Little Jackie Heller*, whose birthday it had become when the clock passed midnight and the calendar turned to May 1. Ben called upon Jackie to arise and do his stuff—but Jackie had disappeared, very ill at the tummy. A quick search brought Heller forth, but feeling fifth or sixth, Ben, taking one look at his now-dizzy ward, laid his hands on Jackie's shoulders, saying: "Sho now, you all know me, I'm the Old Maestro—and, don't you remember? You're Heller!"

Incidentally, the tiny songster signed a few days ago with the BERNIE ENTERPRISES to a ten-year contract and received immediate action therefrom. He's been assured an NBC sustaining series in New York, salary \$750 a week, with more when sponsored.

LESS laughable, more dramatic, was the meeting of Jack Cusick, Bernie gag man, with Ben. Although Bernie had seen Cusick on every visit to Chicago, Jack saw the Old Maestro for the first time in the years since he and all the lads were ensconced at the Roosevelt in New York. Cusick was the lad, you may recall who lost his eyesight when blackjacked by a robber; Bernie was his friend who helped him to regain that most precious sense.

OFF A LIVE MIKE on the Bernie podium! Concertmaster MICKEY GARLOCK and lovely brunette JOSEPHINE CROSBY will be ringing those bells any minute now . . . Try to figure (Continued on Page 27)

Inside Stuff

Along the Aerialto

By Martin Lewis



IN THE endless controversy about studio audiences there has been highlighted the fact that many of the artists demand them on the grounds that the watchers inspire a more spontaneous and sincere performance.

Carefully suppressed is the knowledge that many of the artists are opposed to the practice, but are compelled to submit to it because either the sponsor or the advertising agency demands it of them. The free tickets spread about by one or the other, or both, are a form of patronage—a species of commercial politics. The fruits are debatable. One certain yield is the untold annoyance to the talent.

BEN BERNIE'S recent program from the Civic Theater in Chicago, on which MORTON DOWNEY and JACKIE HELLER were guest stars, exemplified the charge that the handful of observers in the theater minimized the quality of the show for the millions of listeners who are the potential mass buyers of the sponsor's product.

Bernie, invariably nervous before he approaches the microphone, in this instance failed to shake off his tremors until the program had advanced well toward the end. He didn't stand for a second, and puffed away nervously at his stogie. As listeners will recall, Downey lost his lines at one stage and had to be prompted by the Maestro. Even Jackie's irrepressible giggle had a nervous quality highly audible to those who caught the broadcast via the loudspeaker.

All three explain the phenomenon identically. Watching an audience for response, and at the same time thinking of the invisible listeners and attempting to stay within mike-scope while they eye the sponsor's guests—all make for bad broadcasting.

So when you are inclined hereafter to take performers to task for subscribing to this evil, spare a bit of your vilification for advertisers who impose the condition on often-unwilling artists.

My vote for the most nonchalant speaker ever heard on the airmiles goes to none other than President Roosevelt. Listening to his recent fireside chat, I couldn't help but admire the way he went through the half hour with wary a slip of the tongue. All the more did I admire the way he spoke when I listened to the NBC announcer who immediately followed the President, reading the Press Radio News. Whoever he was, he undoubtedly is heard on the air several times a day and should know better. The way he stumbled and mispronounced words was pathetic.

IT SEEMS to me the GUY LOMBARDO-JAN GARBER feud will continue as long as these two handmasters are heard over the airwaves. Nevertheless, what I want to tell you is a story that was told to me by someone who heard it from someone else, and this someone else was supposed to have attended a party at Jan Garber's home.

The Windy City dance maestro was listening to a Lombardo program. Everyone in the room remained quiet. All of a sudden, Garber is reported to have said: "The more I listen to Lombardo, the more convinced I am that he copies me."

What did you say, Lombardo fans?

Our friend WALTER WINCHELL probably will say he surmised as much all the time when he gazes at the picture on this page. His friendly enemy, BEN BERNIE, has a reputation for being quite a lucky card player, but it looks as though the truth finally has come out. LITTLE JACKIE HELLER was more than just a kibitzer in this game between shows at the Chicago theater last week in which the Ole Maestro and Lou Haddad, a nationally famous bridge expert whom you hear over NBC stations, in weekly bridge talks, were opponents.



Peg La Centra: Her name and Phil Carlin's—

It didn't show up in a recent ED WYNN broadcast, but on the particular Tuesday night in question, EDDY DUCHIN had an attack of stage fright that almost stopped the music of his orchestra. "I got by with it, but I was never as nervous in my life," confessed the ork pilot. And the reason: His father, Frank Duchin, his mother and sister were in the big NBC Radio City studio, where Wynn holds forth. "I would rather play for Rachmaninoff than my parents," he finally confided.

If you think the life of a broadcaster an easy one, think of those NBC

stars whose programs are broadcast twice each day, first for the Eastern United States, and three or four hours later for the West Coast. Look at this list of repeat programs and the time (Eastern Daylight Saving): Jack Benny at 11:30 p. m.; Fred Allen and Al Jolson at 12 midnight; Richard Himber at 1 a. m.; Reisman's orchestra at 11:30 p. m.; Firestone at 11:30 p. m.; Ben Bernie at 12 midnight; Amos 'n' Andy, 11 p. m.; Mario Chamlee and George Frame Brown at 11:15 p. m.; Floyd Gibbons at midnight; Gertrude Berg's House of Glass at 11:30 p. m. and the Saturday night Let's Dance program carries on until 4:30 a. m. so that Hollywood dancers will get their fair share. Not so easy, is it?

CCHEERIO, that early morning NBC philosopher of cheer, is wailing the loss of one of the five canaries that sing on his broadcast. When they're not engaged in broadcasting, the canaries are kept on display in cages on the second floor foyer of the NBC Radio City Studios to be seen and heard by thousands of visitors daily. No one yet has solved the mystery, but one of the males, Tom by name, just disappeared in plain daylight.

It is believed that some fan reached into the cage.

KILOCYCLE CHATTER:—That soft drink program featuring FRANK BLACK with his symphonic choir and orchestra, will leave the NBC network for the Summer. It is reported that when the sponsor returns in the Fall, it will be with a new show . . . Street Scene, Elmer Rice's successful play, is being adapted for presentation over one of the networks . . . FRAY AND BRAGGIDTTI, CBS piano team, will be featured on that Sunday evening motor hour on June 16. They'll play a Spanish rhapsody . . . JACK FULTON, CBS singer and orchestra leader, has just made a flock of new records . . . BENAY VENUTA, the blonde California songstress, is singing with Arthur Warren's orchestra at the fashionable LaRue Restaurant on Park Avenue, New York. This is in addition to her CBS broadcasts early Thursday evenings. If you haven't heard the gal as yet, you've missed a good bet . . . BETTY GARDE, who plays Mrs. Wiggs of the Cabbage Patch program, announces the arrival of Mr. Wiggs. He's eight weeks old, has wistful eyes and belongs to the Cocker Spaniel family . . . ANNETTE HANSHAW is going to get as far away from radio as possible this Summer. She's planning to divide her time between the Berkshires and the Dzarks, and forget all about microphones until Fall.

A cigarette sponsor (not Lennie Hayton's) prevented his songstress from singing I Was Lucky, because it suggested a competitor's brand . . . Could the reason for all those PEG LA CENTRA shows be the fact that her afterhours honey is PHIL CARLIN, assistant program director at NBC? . . . JDAN BLAINE of the Mary Marlin script show, and CYRIL PITTS, the NBC tenor, are singing the Object of My Affection to each other . . . When CONNIE GATES goes to a cocktail party she gets special service, her strongest drink being milk . . . Connie and DICK HIMBER should get together . . . GRAHAM McNAMEE and RUDY VALLEE lost their dogs on the same day. The announcer and the bandleader reported to the police that the dogs were stolen . . . That word "Coo" which BEATRICE LILLIE emits from time to time on her programs, has been causing a lot of curiosity . . . The comedienne explains that it is an expression of surprise with no great significance . . . It is the cockney equivalent to the American "Gee whiz!" . . . ALICE WOOD is the one NBC hostess who does not object to late duty. The reason: Her husband is HOWARD PETRIE, of the NBC night announcing staff, and they have the same hours . . . Torts and terpsichore were forsaken when JACK, JUNE and JIMMIE joined forces and became disciples of rhythm and harmony for CBS . . . June was a dancer in a Boston night club, and Jack and Jimmie were studying law at St. Johns, when the theatrical bug got them . . . Even as you and I, all the boys along Radio Row are wondering when RUDY VALLEE is going to give TDM HOWARD the air—but literally.

slipped the yellow warbler into a pocket and walked out. Cheerio feels pretty badly, but Frank MacBrien, the NBC Service Department's chief custodian of canaries, feels worse. "My reputation is ruined," he says.

There is nothing unusual in the members of an orchestra forming a baseball team to play similar teams formed by other orchestras. However, when such a team is formed and they can find no opponents, that constitutes news. This seems to be the case with PIII. SPITALNY'S orchestra. The girls in the band have formed a team, and a pretty good one, too, but they



There's a reason for Ben Bernie's prowess at bridge. With Little Jackie Heller's help, he beat Lou Haddad, shown with the connivers

can find no opponents. MAXINE, featured vocalist with the Spitalny hand, is the team's pitcher, and while she may not have as much speed as Dizzy Dean, she has many more curves; and if you've seen any recent "pitchers" of the gal you will agree with me.

I WAS sitting in a restaurant with a party of friends on a recent Monday night. The radio was turned on to Little Jackie Heller's late program. When it ended I went to the phone booth and called him at the NBC studios and asked him to join us. "I'll be right over," Jackie answered, and right over he came. Immediately after I introduced him to my party of friends, Jackie excused himself and made a dash for the phone booth.

When he came out about ten minutes later, he was smiles from ear to ear, for he had just finished making his regular weekly phone call to his best friend and only sweetheart—his mother. To attempt to tell you how he idolizes her, would necessitate more space than I'm allotted.

Because of union trouble, New York musicians have been off the air for some time, as listeners well know. Prior to the trouble, JOHNNY JOHNSON and practically every other hotel handsman could count on visits from twenty song pluggers nightly. When the hands went off the air, it seemed to Johnson that the pluggers went with them. Then Johnson landed that Sunday noon New Talent broadcast over the NBC web, and the song pluggers came back stronger than ever. Casually Johnny asked them what kept them away while he was off the air, and almost always the answer was the same. If one is to judge by those answers, then there was a sudden epidemic of the gripe and influenza which only attacked songwriters and song pluggers!



Eddy Duchin: He suffers bad cases of stage fright



Fred Allen, standing high among the leaders of the performers division, wants a picture of every one of his thousands of supporters in this election

Sleeper Threatens to Swamp Election

OUT of the nowhere into the here," Robert Louis Stevenson's appealing line, never was illustrated better than in the current tabulation in RADIO GUIDE'S Star of Stars Election—the nationwide hallooting by listener-readers to determine the most popular performers in six divisions of radio entertainment.

The illustration was supplied by Edgar Guest who up to last week had not registered sufficient votes to be included in the first 60 contestants of the performer group. Either the change in the program or his listener-supporters' sudden realization that he was making no progress in the race, led to the avalanche of ballots which landed him in 12th place.

So a more modern but equally popular phrase might be invoked for the occasion. It is, let that be a lesson to you! In other words, if you are holding votes in support of your favorites, now is the time to send them in. And remember, it closes on June 1. RADIO GUIDE will present to the winners in each division a handsome gold medal which will be a perpetual memento of their popularity—of the listeners' loyalty to their favorites.

But you will have to vote and vote soon, as June 1 is not far away. The Tellers, already swamped, cannot allow votes received after June 1 to count. All you have to have to register a vote is the official ballot printed on this page. For your convenience it is printed in a size small enough for pasting on the back of a one-cent post card. Or if you prefer, you may cast multiple votes so long as you use the official printed ballot. Surprising upsets threaten in all divisions as the contest draws near its close, so go to the front now for those stars you wish returned winners in each division. Mail your ballots to the Star Election Tellers, in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Listed below are the standings as revealed by the latest tabulation:

PERFORMERS

1. Jack Benny
2. Frank Parker
3. Eddie Cantor
4. Lanny Ross

5. Joe Penner
6. Bing Crosby
7. Fred Allen
8. Steven Barry
9. Will Rogers
10. Don Ameche
11. Jackie Heller
12. Edgar Guest
13. Rudy Vallee
14. Ralph Kirbery
15. Morton Downey
16. Lulu Belle
17. Jessica Dragonette
18. Tony Wons
19. Alexander Woolcott
20. Mary Pickford
21. Ed Wynn
22. Walter Winchell
23. Edwin C. Hill
24. Jerry Cooper
25. Bradley Kincaid
26. Lawrence Tibbett
27. Conrad Thibault
28. Dick Powell
29. Schumann-Heink
30. Happy Jack Turner
31. Richard Maxwell
32. Gertrude Niesen
33. Jimmy Fidler

ORCHESTRAS

1. Wayne King
2. Guy Lombardo
3. Richard Himber
4. Ben Bernie
5. Jan Garber
6. Fred Waring
7. Don Bestor
8. Rudy Vallee
9. Kay Kyser
10. Eddy Duchin
11. Walter Blaufuss
12. Glen Gray
13. Seymour Simons
14. N. Y. Philharmonic
15. Ozzie Nelson
16. Hal Kemp
17. Abe Lyman
18. Rubinoff
19. Ray Noble
20. Paul Whiteman
21. George Olsen
22. Little Jack Little
23. Gus Haenschen
24. Frank Black
25. Harry Kogen
26. Harry Horlick
27. U. S. Marine Band
28. Stan Stanley
29. Sigmund Romberg
30. Ted Weems
31. Andre Kostelanetz
32. Xavier Cugat
33. Ted Fiorito
34. Detroit Symphony
35. Cab Calloway
36. B. A. Rolfe
37. Chicago Symphony
38. Jack Denny
39. Emery Deutsch
40. Isham Jones
41. Walter Damrosch
42. Lud Gluskin
43. George Hall
44. Art Kassel
45. Charles Gaylord
46. Minneapolis Sym.
47. Rosario Bourdon
48. Duke Ellington
49. Phil Harris
50. Art Jarrett
51. Joe Sanders
52. U. S. Navy Band
53. Freddie Martin
54. Ted Lewis
55. Henry Busse
56. G. M. Symphony
57. Lennie Hayton
58. Philadelphia Sym.
59. Imperial Hawaiians
60. George Hessberger

MUSICAL PROGRAMS

1. Jack Benny's Pr.
2. Show Boat
3. Rudy Vallee's Variety Hour
4. Richard Himber's Champions
5. Fred Waring's Pr.
6. Beauty Box Theater
7. Town Hall Tonight
8. WLS Barn Dance
9. Breakfast Club
10. Jan Garber's Supper Club
11. Bing Crosby's Pr.
12. Ben Bernie's Pr.
13. Pleasure Island (Lombardland)
14. Greater Minstrels
15. Metropolitan Opera
16. Hollywood Hotel
17. Caravan
18. Wayne King's Pr.
19. Haydn Family
20. Horlick's Gypsies
21. Jackie Heller's Pr.
22. Gibson Family
23. Roadways of Romance
24. U. S. Marine Band
25. Pause That Refreshes
26. Opera Guild
27. Sigmund Romberg's Program
28. Log Cabin Inn
29. Penthouse Serenade
30. Jessica Dragonette
31. Big Show
32. N. Y. Philharmonic
33. Carefree Carnival
34. Let's Dance
35. Midnight Flyers
36. American Album of Familiar Music
37. Paul Whiteman's Music Hall
38. Aragon-Trianon Hr.
39. Voice of Firestone
40. Lavender and Old Lace
41. NBC Music Appreciation Hour
42. Manhattan Merry-Go-Round
43. Detroit Symphony
44. Kate Smith's New Star Revue
45. Hal Kemp's Pr.
46. Grace Moore's Pr.
47. U. S. Navy Band
48. Contented Hour
49. Lawrence Tibbett's Program
50. Little Jack Little
51. Chesterfield
52. Hour of Charm
53. Silken Strings
54. General Motors
55. Morton Downey's Program
56. Jesse Crawford's Pr.
57. Eddie Cantor's Pr.
58. Roxy's Gang
59. Singing Strings
60. Anthony Frome's Program

TEAMS

1. Amos 'n' Andy
2. Jack Benny and Mary
3. Burns and Allen
4. Myrt and Marge
5. Lum and Abner
6. Hitz and Dawson (Gail and Dan)
7. Block and Sully
8. Moasses 'n' January (Pick and Pat)
9. Mary Lou and Lanny Ross
10. Vic and Sade
11. Mills Brothers
12. Boswell Sisters
13. Easy Aces
14. Gene and Glenn
15. Frank Parker and Jessica Dragonette
16. Marian and Jim Jordan
17. Betty and Bob
18. Honeyboy and Sassafras
19. Fred Allen and Portland Hoffa
20. Stoopnagle & Budd
21. Tom, Dick and Harry
22. Landt Trio and White
23. Phil Baker and Bottle
24. Eddie and Fannie Cavanaugh
25. Clara, Lu 'n' Em
26. Tim and Irene
27. Ed Wynn and Graham McNamee
28. Jack and Loretta Clemens
29. Grace and Eddie Albert
30. Ozzie Nelson and Harriet Hilliard
31. Munn and Rea
32. Pickens Sisters
33. Maple City Four
34. Lulu Belle and Red Foley
35. Eddie Cantor and Parkyakakas
36. Sanderson and Crumit
37. Phil Harris and Leah Ray
38. Don Ameche and June Meredith
39. Frank and Flo
40. Fields and Hall
41. Conrad Thibault and Lois Bennett
42. Lasses and Honey
43. Judy and Jane
44. Don Hall Trio
45. Eddie Cantor and Rubinoff
46. The Gumps
47. Eton Boys
48. Al and Lizzie Hoofingham
49. Jimmie and Eddie Dean
50. Peerless Trio
51. Jack Pearl and Cliff Hall
52. Pratt and Sherman
53. East and Dumke
54. Olsen and Shutta
55. Bill and Ginger
56. Fry and Braggiotti
57. Asher and Little Jimmy
58. Revelers
59. A'len and Fennelly
60. John Barclay and Gladys Swarthout

DRAMATIC PROGRAMS

1. One Man's Family
2. March of Time
3. Radio Theater
4. First Nighter
5. Dangerous Paradise
6. Mary Pickford Stock Company
7. Red Davis
8. Today's Children
9. Myrt and Marge
10. Death Valley Days
11. Grand Hotel
12. Crime Clues
13. The O'Neills
14. Roses and Drums
15. Amos 'n' Andy
16. 20,000 Years in Sing Sing
17. Vic and Sade
18. Easy Aces
19. Painted Dreams
20. Kaltenmeyer's Kindergarten
21. Sherlock Holmes
22. Mary Marlin
23. House by the Side of the Road
24. Just Plain Bill
25. Lone Ranger
26. Betty and Bob
27. Lum and Abner
28. Buck Rogers
29. Romance of Helen Trent
30. Court of Human Relations
31. Witch's Tale
32. Life of Mary Sothern
33. Jimmy Allen's Air Adventures
34. The Gumps
35. Sally of the Talkies
36. Marie, the Little French Princess
37. Hoofinghams
38. Princess Pat
39. K-7 Spy Stories
40. Unsolved Mysteries
41. Radio Guild
42. Lights Out
43. Black Chamber Stories
44. Skippy
45. Five Star Final
46. Soconyland Sketches
47. The Shadow
48. Immortal Drums
49. Peggy's Doctor
50. NBC Dramatic Guild
51. Between Bookends
52. Wheatnaville
53. Jack Armstrong
54. Sugar and Bunny
55. Ma Perkins
56. NBC Children's Hr.
57. Albert Payson Terhune's Dog Stories
58. Dreams Come True
59. Old Log Cabin
60. Mrs. Wiggs of the Cabbage Patch

ANNOUNCERS

1. James Wallington
2. Don Wilson
3. David Ross
4. Harry Von Zell
5. Ted Husing
6. Phil Stewart
7. Milton J. Cross
8. Tiny Ruffner
9. Don McNeill
10. Graham McNamee
11. Vincent Connelly
12. Paul Douglas
13. Jean Paul King
14. Bill Hay
15. Bob Elson
16. Ted Pearson
17. Everett Mitchell
18. Louis Roen
19. Pierre Andre
20. Andre Baruch
21. Bob Brown
22. Ford Bond
23. John S. Young
24. Harlow Wilcox
25. Bert Parks
26. Jack Holden
27. Quin Ryan
28. Alwyn E. Bach
29. Alois Havrilla
30. Joe Kelly
31. Kenneth Niles
32. Pat Flanagan
33. Hal D'Halloran
34. Kelvin Keech
35. George Hicks
36. Charles O'Connor
37. Charles Lyon
38. Howard Clancy
39. Arthur Millet
40. Vincent Pelletier
41. Nelson Case
42. Norman Brokenshire
43. John Disen
44. Russ Russell
45. Tom Manning
46. A. L. Alexander
47. Carlton Brickert
48. Elsie Janis
49. Tom Shirley
50. Peter Grant
51. Ed Smith
52. Howard Petrie
53. Ben Grauer
54. Jack Brinkley
55. Alan Kent
56. Wallace Butterworth
57. Hal Totten
58. France Laux
59. Hugh Conrad
60. Dan Russell

Favorite Stars Official Ballot

(Of Convenient Size for Mailing on a Post Card)

My Favorite Performer Is _____

My Favorite Orchestra Is _____

My Favorite Musical Program Is _____

My Favorite Dramatic Program Is _____

My Favorite Team Is _____

My Favorite Announcer Is _____

My Name Is _____

My Address Is _____

(Street and Number)

(City and State)

The Radio Set I Now Own Is a (make): _____

Mail Your Ballots to STAR ELECTION TELLERS
c/o RADIO GUIDE, 731 Plymouth Ct., Chicago, Ill.

(Issue Week Ending May 18)

Only Two More Weeks to Vote!
Send in Your Ballot Now!

Remote Control

With the Ghost Gang Looting Wealthy Debutantes in Studio WWP, the Show Must Go on—No Matter What Its Cost to the Station, Personnel, or Police

By Arthur Kent

By fooling police with mysterious radio signals, the Ghost Gang—world's first radio-scientific mob—is robbing Chicago banks of millions. To the amazement of Announcer John Fairchild, of station WWP, the gangsters are suspected by Dreamer Devine, huge, shambling ace detective, of using WWP as a means of broadcasting masked signals. John agrees to help Devine trap them. John is in love with Helen Wright, station secretary. Good-natured Ralph Tubby Stewart, the control engineer, encourages the young couple though secretly in love with Helen himself. John has quarrelled with Bert Rupert, the station's advertising salesman. That very night four masked members of the Ghost Gang hold up the studio, while Doctor Workman, weird spiritualist, is broadcasting a seance—in the dark. When John Fairchild dashes for the electric light switch, he is slugged. Bert Rupert is shot in the arm. Six Junior League debutantes, waiting to go on the air to obtain publicity for their Junior League Follies, are being robbed of thousands of dollars worth of jewels, while the huge leader of the mob—whose voice John half recognizes—urges him towards the microphone at the point of a pistol.

Herewith is presented instalment three.

BITTERLY, John Fairchild approached the standing mike. "You'll be the laughing-stock of America, Mr. Fairchild." The ironic words came from beneath the black mask of the huge bandit chief. And John knew he was telling the truth. Yet in spite of his anguish of soul—and his aching head—the young announcer couldn't help wondering where he had heard that metallic, precise, almost mincing voice before.

"I can just see the newspaper headlines," the masked thug went on tauntingly: "Announcer Soothes Public with Smooth Words, While Ghost Gang Strips Debs of Jewels!"

Yes, John realized he probably would be laughed out of his job. He looked around the studio—the old, familiar soundproofed walls—the glass panels of the control room, one of them open, behind which Tubby Stewart stood, helpless before the gun of a masked man—the grand piano, with light glinting softly on its fine, polished surface—the gleaming microphones—the turntables for reproducing recordings—the desk, behind which old Doctor Workman sat and talked so calmly, his pallid face inscrutable above his Roman collar and black clothes.

Soon he would be leaving it all!

DOCTOR WORKMAN had almost finished his broadcast. Beneath the gang guns the little man had gone on talking without a falter, as if in complete indifference regarding his own life or death. In a moment now, John would have to take over. Desperately he longed to grasp the microphone and shout for the police.

"Remember now," the huge masked man whispered, "one peep out of you and I'll break your girl's nose. Then I'll kill you." He spoke as though he had read the announcer's mind.

Young Fairchild stepped to the microphone. Mechanically he noticed the on-air signal.

"Ladies and gentlemen," he began, "you have just heard Doctor A. P. Workman, renowned authority on spiritualism. Doctor Workman broadcasts every evening at this same time." John paused, and swept the room with a desperate glance.

Helen, slumped in her chair, was just coming out of the faint that had been induced by seeing her lover slugged by the big bandit leader. Tubby Stewart in his control room, was glowering under the menace of a bandit gun. Bert Rupert stood holding his wounded arm, and the six fear-paralyzed Junior League girls were being swiftly and expertly robbed by the remaining two gunmen.

"Get going!" whispered the boss thug.



"Did he get that telephone connection through?" rapped the mob chief as Stewart slumped to the floor . . . "He—"

carped. And, utterly incongruous, the black-masked bandits with their gleaming guns.

"Fine work—keep it up," the big one murmured.

Out of the corner of his eye, John saw that Helen had revived, and was looking at him with a peculiar expression which he could not fathom.

At this, the tall young announcer's cup of bitterness ran over, Helen—what would she think of him? Just an obedient stooge for a gang of gunmen! But the memory of the gang leader's threat to mar her beauty kept him talking mechanically . . .

"Under the circumstances I might go on talking forever about the beautiful representative members of Chicago's society younger set—but there doesn't seem to be any great reason—for me to say any more—so I now introduce the opening number by the Junior League . . ."

Wondering what in Heaven's name he could say next, John dropped into a chair, exhausted by the nervous strain.

"Brother," murmured the leader of the bandit quartet, giving young Fairchild an ironic bow, "that was great. Take it from me you're the world's greatest living radio announcer—and that's a hell of a lot better than being a dead one. Even if you have talked yourself out of a job!"

BUT John wasn't listening to him. A sudden new hope had flooded his heart. He saw Tubby Stewart, narrowly watching the bandit who had taken charge of the control room, reach slowly towards one of his telephones . . . Would he reach it in time? The masked man who had held the pudgy little station engineer at pistol's point, had backed towards the door.

A few words of warning at this moment might trap the gang before they could manage to travel 30 stories down to the lobby of the hotel below, and make good their escape.

Brief seconds passed like minutes. And then it happened.

"Damn!" snarled the gangster whose job had been to checkmate Stewart. He leaped forward, just as the control engineer closed his thick right hand around the telephone receiver.

(Continued on Page 23)

Heard on the Air

By Walter Sinclair and James Connors



Max Baer, heavyweight champion, who has distinguished himself as an actor, playing the role of a super-sleuth

WALTER SINCLAIR, Assisted by James Connors, Each Week reviews News and Old Programs on the Air. Mr. Sinclair's Rating System is as follows: ★★★★★—The Perfect Program, Rare Even in Radio; ★★★—Excellent; ★★—Good Average; ★—Fair. No Star with a Review Indicates a Program Poorer Than Fair. Programs Heard During the Week Ending May 4, and Before:

Lucky Smith ★★★
Premiere heard Monday, April 29, at 10:30 p. m. EDT (9:30 EST; 9:30 CDT; 8:30 CST) over an NBC-WEAF network. Sponsored by Gillette.

Talent: Max Baer, Lucky Smith, detective; Peg La Centra; Goldie Wilson; Garson Kinn, Beezer; Nora Sterling, Miss Babson; Stephen Fox, the Butler; reporters; orchestra under the direction of Frank Bentre's. Announced by Ford Bond.

The heavyweight champion of the world distinguished himself as an actor, playing a detective in a swift-moving, cleverly written half-hour dramatic sketch having to do with the switched personalities (heir-ess and her double) for the ownership of a palatial mansion and a fortune. The supporting cast was excellently chosen for their character-parts; the incidental music seemed flawless, without obtrusive volume.

Commercial plugs were few, well placed, and in the tempo of the play.

Concluding the story, Max Baer, out of character, said a few words about his coming hour next month in defense of his title—all to the effect that he had a fight on his hands, and he wasn't underestimating the force of his opponent's right.

A T & T Jubilee Celebration ★★★
Heard over a CBS-WABC network, April 28, at 7 p. m. EDT (6 EST; 6 CDT; 5 CST).

The American Telephone and Telegraph Company celebrated its Jubilee, and for a full hour skipped hither, thither and yon in a program designed to crystalize the romance, drama and utility of fifty years of telephone service.

It was a capably arranged review and went off with a smoothness and proficiency that in a measure defeated to some extent the purpose of the broadcast. The six-way conversation between Grace Moore, the opera star; Dizzy Dean, of baseball fame; Rufus Dawes, Chicago's patron saint; Doctor Carl Compton, President of M. I. T.; Admiral Gary T. Grayson, head of the Red Cross, and Ted Hus- ing—was accomplished with such ease that we wonder if the audience realized the magic and wizardry being enacted for their special benefit.

The telephone drama a la March of Time—the well-chosen words of Ed Hill, and President Gifford of A T & T all formed a fast-moving kaleidoscope of pleasing pattern.

NBC String Symphony ★★★
Beginning of a new series heard Sunday, April 28, at 8 p. m. EDT (7 EST; 7 CDT; 6 CST) over an NBC-WJZ network. Not sponsored.

Filling the void created by the retirement from the air of a motor car manufacturer, NBC has supplied a renewal of its String Symphony series of last season. Under the capable baton of Frank Black, this hour of music has no sponsor to interfere with good program balance; no

one hut the public to please.

This it does. The work of the NBC String Symphony easily is comparable to the greatest of symphonic organizations.

On the night of the premiere the program offered works of the immortal three B's, and Sibelius' *Der Lieheude*. Bach's Chorale, *Aus Tiefer Not Schrei Ich zu Dir*, began the concert. Followed an arrangement of Beethoven's piano sonata, opus 7, in E flat, *Die Verliebte*, and next, Brahms' *Lieblieder* waltzes. The program was most soothing; the technique excellent.

There was one drawback—the announcer, Milton Cross. He has acquired a name for his ability to handle difficult programs. But I prefer a voice with more personality, vitality and more distinct enunciation.

John Barrymore ★★★
Heard Saturday, April 27, at 9:30 p. m. EDT; 8:30 EST; 8:30 CDT; 7:30 CST) over an NBC-WEAF network. Sponsored by the Shell Oil Co.

Talent: John Barrymore in excerpts from The Jest; Al Jolson, Victor Young's Orchestra.

One of John Barrymore's too infrequent radio appearances was made in the role of the guest on this Chateau program. Al Jolson, as master of ceremonies, laid down the red carpet and set the stage for the dehonair John, and then practically retired from the scene. Mr. Barrymore held the spotlight for the major portion of the period, and did a convincing scene from a favorite play of his, *The Jest*. It was one of the few times that a guest star has been permitted completely to monopolize the program. Every second of it was justified, and I think the audience would have liked to hear more, without interruption.

It's always a pleasure to hear a finished artist on the air, and we regret that this great interpreter of romantic roles who has delighted two generations of theatergoers, cannot be induced to give more of his time and artistry to radio.

Barrymore was admirably supported by a very capable cast.

Bulls and Boners

ANNOUNCER: "I know it is hard to have a baby in a car."—Grace Tilley, Mount Airy, N. C. (Apr. 27; WBT.)

ANNOUNCER: "Thousands of car-owners are painting their cars every day with —."—Mrs. E. L. Anthony, Clinton, Ia. (Apr. 28; WBBM; 10:55 a. m.)

KATE SMITH: "All the boys can come and bring their wives and their girl friends."—Miss Winifred Myers, Portland, Ore. (Apr. 22; KOIN; 8:54 p. m.)

MARY LEE TAYLOR: "— milk, as you know, is from the whole cows."—Miss Florence Manken, Van Wert, Ohio. (Apr. 30; WOWO; 10:41 a. m.)

ANNOUNCER: "Send for the booklet concerning acid stomach which is yours for the asking."—Miss Eleanor Dell, Newark, N. J. (Apr. 23; WNEW; 10:55 p. m.)

SIDEWALK REPORTER: "The question discussed in our interviews today was 'Should a minor be permitted to drive a high-powered car under 18 years of age?'" —Mrs. H. P. Rausch, South Bend, Ind. (Apr. 25; WIND; 1:40 p. m.)

WALTER SPEIGHT: "Ladies and gentlemen, there were about 3000 people here tonight, including the beauty queens, about one-third of which were ladies." —Miss K. Johnson, Charleston, S. C. (Apr. 27; WCSC; 10:35 p. m.)

AL JOLSON: (talking about Babe Ruth): "He ran like a gazelle with a smile on his face."—May Jo Murphy, Springfield, Ohio. (Apr. 27; W1110.)

ANNOUNCER: "These caramels will surely hit the spot over the week-end." —Ruth Paulson, Melmo, Nebr. (Apr. 27; KFOR; 12:41 p. m.)

ANNOUNCER: "WIRE now joins the network of the National Broadcasting Company to present Jesse Crawford and her Musical Diary."—Anne Carr, Indianapolis, Ind. (Apr. 27; WIRE; 4:35 p. m.)

PAUL FREDERICKS: "Don't trip over that old hole in the carpet; get a new one."—Mrs. Velma Garvie, Lansing, Mich. (Apr. 26; WJ1M; 9:18 a. m.)

ANNOUNCER: "I will be pleased to have you mail a card or telephone." —Marjorie Buskirk, Westville, Ill. (Apr. 14; WLS; 9:42 a. m.)

PAT FLANAGAN: "Bleachers are completely filled with people sitting on the fence."—Betty Schultz, Two Rivers, Wis. (Apr. 14; WBBM; 2:58 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour. Send your contribution to Bulls and Boners Editor, c/o RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

Ask Mr. Fairfax

LULU BELLE hails from Boone, North Carolina, and *Skyland Scotty* from Asheville, N. C. (Ralph Kimel, Winston-Salem, N. C.)

PHILLIPS CARLIN is now assistant program manager at NBC. (Walter E. Fox, Philadelphia, Pa.)

THE SHADOW broadcasts Mondays and Wednesdays over the CBS network at 7:30 p. m. EDT (6:30 EST; 6:30 CDT; 5:30 CST). **BEATRICE LILLIE** can be addressed at NBC, RKO Building, New York City. (Dorothy Swanson, Beardstown, Ill.)

LITTLE JACK LITTLE's commercial program series has ended. (Miss M. B., Reading, Pa.)

CHANDU, like other electrically transcribed programs, is heard over various stations at irregular times. (L. McAl., Clifton, N. J.)

HENRY ARTHUR LADD is one of several persons who played *Beetle* on Phil Baker's program. He is a young Hollywood actor. (B. W. S., Superior, Ohio.)

WINIFRED WOLFE is heard as *Paul's* adopted daughter, *Teddy*, in *ONE MAN'S FAMILY*. She is just as winsome away from the microphone as before it. A quiet little girl with dark hair, dark eyes and a shy, winning smile, she has a quaint un-

derstanding of the part she plays. Is nearly thirteen years old and was born in San Francisco. Loves games and swimming and plays tennis, although books probably come first in her affections. She writes verse also. (Mrs. M. P. B., Saugerties, N. Y.)

ART DICKSON is his real name; he was born in Arkansas, not Pennsylvania. (A. B., Asbley, Pa.)

TED LEWIS is off the air. (M. A. Copeland, Angwin, Calif.)

DALE WIMBROW has been an actor and entertainer for the past fifteen years. He writes his own scripts, acts, and writes songs. His hobby is carving canes. Was born in Mississippi; stands 6 feet 2 inches tall; weighs about 220 pounds. (E. J. C., Opelousas, La.)

JOSEPH GREENWALD (Mr. Glass) did not take the part of Mr. Goldberg in *THE GOLDBERGS*. **GERTRUDE BERG** is the only artist from *The Goldbergs* to take part in the *HOUSE OF GLASS*. (L. G. Handy, Washington, D. C.)

Mr. Fairfax answers personally only those inquiries which are accompanied by addressed return envelope and postage. Address him in care of **RADIO GUIDE**, 731 Plymouth Court, Chicago, Ill.

Coming Events

EDT and EST Shown

SUNDAY, MAY 12

AS A TRANSOCEANIC feature the CBS-WABC network will broadcast a description of the Blue Danube BLOSSOM TIME FESTIVAL from Vienna, at 12:45 p. m. EDT (11:45 a. m. EST).

A MOTHER'S DAY PROGRAM originating in the Arlington Amphitheater in Washington, will include a list of notable speakers featuring Harry H. Woodring, assistant Secretary of War; Mrs. William Ochiltree, national president of the American War Mothers, under whose auspices the program will be given; Madame Julia Cantacuzene-Grant and others. The U. S. Navy Band, with Dorothy Reddish as soloist, will furnish the music for the broadcast to be heard over an NBC-WEAF network at 2:30 p. m. EDT (1:30 EST).

THE LEVITOW ENSEMBLE, directed by Bernard Levitow, makes its debut on an NBC-WEAF network at 3 p. m. EDT (2 EST). Guest artists will be featured each week with the new string group. For its premiere the ensemble will have as soloist Walter Cassell, haritone.

A memorial concert dedicated to the memories of the composers, BACH and HANDEL, will be the feature by the Handel and Haydn Society of Boston, in a program to be broadcast over the CBS-WABC network from 3 to 3:30 p. m. EDT (2 to 2:30 EST).

Two new afternoon presentations by the Columbia Broadcasting System will introduce the SYMPHONIC HOUR at 3:30 p. m. EDT (2:30 EST) and a concert to be known as the ST. LOUIS PARADE at 4 p. m. EDT (3 EST). Howard Barlow will conduct the Symphonic Hour and both programs will be heard over the CBS-WABC network.

THE PITTSBURGH STRING SYMPHONY ensemble replaces Jolly Coburn's

Spartan Triolians at 4 p. m. EDT (3 EST) over an NBC-WJZ network. This will be the first of three weekly programs by the ensemble. KDKA is key studio.

AMERICA'S FIRST RHYTHM Symphony, emanating from Kansas City with DE WOLF HOPPER and the KANSAS CITY PHILHARMONIC orchestra, will be heard one hour later beginning on this date. The new time will be 5 p. m. EDT (4 EST) and the program broadcast over an NBC-WEAF network, replaces the Sentinels, formerly heard at 5.

In a new series of weekly Sunday programs, the CANADIAN GRENADIERS will make their debut at 6 p. m. EDT (5 EST) over the NBC-WJZ network. The new program replaces Heart Throbs of the Hills which moves to a Tuesday hour.

MONDAY, MAY 13

VIRGINIA LEE AND SUNBEAM, formerly heard three times weekly at 1:15 p. m. EDT (12:15 EST) from now on will be heard daily except Saturday and Sunday, at the same hour over an NBC-WJZ hookup.

AL PEARCE AND HIS GANG, popular West Coast variety show, now is presented from the East, and from this date will be heard daily except Fridays and Sundays, over an NBC-WEAF network at 2:30 p. m. EDT (1:30 EST).

BETWEEN THE BOOKENDS and HAPPY HOLLOW, two popular CBS features originating at KMBC, Kansas City, will be broadcast nationally over the CBS-WABC net beginning on this date. The programs will be aired daily except Saturdays and Sundays, the former at 2:30 p. m. EDT (1:30 EST) and the latter, fifteen minutes later.

JUST ENTERTAINMENT, sponsored by the Wrigley Company, chewing gum manufacturers, will make its debut on this date. The program, which is to feature melodious music, will be heard daily



Al Pearce, who brings his successful Gang from the West Coast to the East and a network series of broadcasts beginning Monday afternoon

except Saturdays and Sundays at 7 p. m. EDT (6 EST) over the CBS-WABC net.

SIX-GUN JUSTICE, the third of a series of weekly Western dramas written for radio by Wilbur Hall, ranchman-writer, will be heard over the CBS-WABC network at 9 p. m. EDT (8 EST).

JOHN B. KENNEDY, writer and commentator, will be featured in a special broadcast over an NBC-WJZ network at 10:45 p. m. EDT (9:45 EST). The program comes in connection with National Life Insurance week, and Kennedy's topic will be *Is Life Worth Living*.

TUESDAY, MAY 14

THE HITS AND BITS REVUE, heard over the NBC-WJZ network at 7:30 p. m. EDT (6:30 EST) will feature alternate conductors with William Wirges and James Sisson handling the batons, Madge Marley replaces Verna Burke as vocalist.

HEART THROBS OF THE HILLS, dramatization of the Frank Luther Trio, begins a new broadcasting schedule on this date. The program will be heard weekly on Tuesdays at 10:30 p. m. EDT (9:30 EST) over an NBC-WJZ network.

(Continued on Page 15)

Music in the Air

By Carleton Smith

DID YOU hear Kirsten Flagstad on that Sunday Motors program recently? If so, there is no need for me to tell you she was nature's vocal gift this season. Possessing an indescribably lovely voice with a lyric timbre all its own, Kirsten Flagstad revealed a moving, poetic conception that is rare today. She did not seek to compel. The simplicity of her feeling and the ease of her delivery are unequalled. This, we thought as we heard her, is how singing might be if no human apparatus came between the first conception and the final result.

We hope she will be heard often next Winter. The Motors program on which she broadcast included an ill-assorted miscellany of musical excerpts that were not well arranged. A musical concert can be planned with taste and good judgment, much the same as a dinner menu.

Some weeks ago, before Spring officially had announced itself, I met a wise family in Florida. They had a fine radio installed in their car. Each day they took time off and went out to the country. They selected a shady spot with surroundings appropriate to the music they expected to hear. In that state there are many choice locations.

But all over the country there are refreshing wayside places, especially alluring this month. Music heard out of doors has a special attraction. Try it in your own or your friend's car. Select your program. Choose the place. Go where you have no noise, no voices except those of nature. Then spiritual communion comes.

Singers usually have had their Summers free. The season over, they retired to Europe or to Maine for rest and outdoor activity.

No longer is this the case. Hollywood executives' lucrative contracts have lured them to Hollywood. At one time or another this Summer, Lawrence Tibbett, Grace Moore, Helen Jepson, Gladys Swarthout, Nelson Eddy, Nino Martini, Louise Bernhardt and a host of other operatic stars will be on Hollywood lots making films.

One Music Guild fan writes that there should be a column, "What the Well-Bred Listener Should Do!" She wants it known that music-lovers should be active enough to express their appreciation and suggestions for the fine programs they hear. It certainly would be helpful for the broadcasting executives to know your preferences. And the only way they can know is through your letters.

It is significant that NBC officials feel that the interest in the Music Guild programs is sufficient to continue them through the Summer. They will fill many hours occupied last Summer by the symphonies at the Chicago World's Fair.

Four Sunday morning broadcasts during May (NBC, 12:30 p. m. EDT; 11:30 a. m. EST; 11:30 CDT; 10:30 CST), by the Radio City Music Hall Orchestra will be devoted to excerpts from the Wagnerian music dramas. The soloists will be: *Edwina Eustis*, contralto; *Jan Pearce*, tenor; *Viola Philo*, soprano; *Valentine Hajos*, bass-baritone, and *Robert Weede*, haritone.



Nelson Eddy: Great things are expected of him in Hollywood

Around the World with the American Navy is the name of the new series by the U. S. Navy Band, and will be on the air every Saturday night at 9 p. m. EDT (8 EST; 8 CDT; 7 CST) over CBS.

A new series by

NBC's Light Opera Company continues on Tuesday afternoons at 2:30 p. m. EDT (1:30 EST; 1:30 CDT; 12:30 CST). Rip Van Winkle is scheduled for May 14.

It is unfortunate that the Eastern railroad lines do not equip their crack trains with radios. You ride the *Broadway*, the *Twentieth Century*, or any other of the dozen flyers plying the distance between Chicago and New York, and you must miss the best programs.

Auto travel offers the advantage of hearing your radio—not that you will not live without it, but there are broadcasts you'd really like to hear.

Many persons, too, find that time spent on trains hangs heavily. It is stupid not to have a radio available. There might be disputes about which program should be dialed in, of course; and reception is not all that it should be.

But even on the *Flying Scot*, from Edinburgh to London, where you are forced to use earphones, most travelers choose to listen.

Americans who travel by the rail method would appreciate more widespread use of radios. And railroads that claim the utmost in service will satisfy that appreciation.

IN BALTIMORE recently I heard over station WBAL, a Sunday afternoon piano recital called *At Home with the Steinway*. I commend it as a dignified, straightforward and effective advertising venture worthy of their fine instrument and of emulation by other sponsors.

Programs for Sunday, May 12

Edition 1

Log of Stations North Atlantic

Table with columns: Call Letters, Kilocycles, Power Watts, Location, Net-work. Lists stations like WAAB, WABC, WBEN, WJZ, etc.

1-Network Programs Only
2-Night Programs Only
C-CBS (Columbia Bdc'ing Sys.)
L-Local
N-NBC (National Bdc'ing Co.)
Y-Y.N. (Yankee Network)

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.

Look for the Bell

for Religious Services and Prgrams.

8:00 a.m. EDT 7:00 EST
NBC-Melody Hour; Soloists; Trio; WFAE
CBS-On the Air Today; Organ Reveille; WABC
NBC-Tone Pictures; Ruth Pepp...

9:45 a.m. EDT 8:45 EST
NBC-Alden Edkins, baritone; WFAE WGY WVEE WBEN

10:00 a.m. EDT 9:00 EST
NBC-Southernaire; male quartet; Homer Smith and Lowell Peters, tenors; Jay Toney...

10:15 a.m. EDT 9:15 EST
WNAC-Uncle Bob Houghton WSYR-Southernaire (NBC)

10:30 a.m. EDT 9:30 EST
NBC-Mexican Marimba Orchestra; Hector De Lara, baritone; WFAE WGY WBEN

CBS-News; Patterns in Harmony. WABC WOKO WDR WFEA WFBL WLBZ

10:45 a.m. EDT 9:45 EST
CBS-Between the Bookends; WABC WOKO WEAN WFEA WNAC

11:00 a.m. EDT 10:00 EST
NBC-News; Dalhart and Hood; WFAE WLW WTIC WGY

11:15 a.m. EDT 10:15 EST
NBC-Walberg Brown String Quartet; WJZ WBZ WHAM WSYR

11:30 a.m. EDT 10:30 EST
NBC-Major Bowes' Family; Waldo Mayo, conductor & violinist; Tom McLaughlin, baritone; Nicholas Cosentino, tenor; Helen Alexander, soprano; The Sizzlers; WFAE WTIC

11:45 a.m. EDT 10:45 EST
WABC WGY WVEE WBEN WJZ WTIC WWSYR

12:00 m EDT 11:00 a.m. EST
CBS-Salt Lake City Tabernacle; WABC WNAC WOKO WDR WGB

12:15 p.m. EDT 11:15 a.m. EST
NBC-What Home Means to Me; guest speaker. WFAE WBEN WVEE WTIC WWSYR

12:30 p.m. EDT 11:30 a.m. EST
NBC-U. of C. Round Table Discussion; WFAE WVEE WGY WBEN

12:45 p.m. EDT 11:45 a.m. EST
CBS-Transoceanic Broadcast from Vienna, Austria; Blue Danube Blossom Time Festival; WABC WOKO WAAB WDR WFBH WICC WEAN WLBZ WGR

1:00 p.m. EDT 12:00 m EST
CBS-Church of the Air; Pres. Heber J. Grant, speaker; WABU WOKO WDR WFBH WGR

1:15 p.m. EDT 12:15 EST
NBC-Vaughn de Leath, songs; WFAE WBEN-Romance and Melody WHAM-Catholic Hour

1:30 p.m. EDT 12:30 EST
NBC-Surprise Party; Mary Small, songs; Bertrand Hirsch's Orch.; WFAE WTIC WTAG WBN WCSI WVEH WGY

1:45 p.m. EDT 12:45 EST
WDR-Catholic Truth Periodic WEAN WICC

Star Indicates High Spot Selections

1:30 p.m. EDT 12:30 EST
NBC-Surprise Party; Mary Small, songs; Bertrand Hirsch's Orch.; WFAE WTIC WTAG WBN WCSI WVEH WGY

1:45 p.m. EDT 12:45 EST
WDR-Catholic Truth Periodic WEAN WICC

2:00 p.m. EDT 1:00 EST
NBC-Pour English; WJZ WBZ CBS-Lazy Dan, the Minstrel Man; WABC WNAC WDR WFBH WEAN WKBW WOKO

2:15 p.m. EDT 1:15 EST
NBC-Heidi Doring, concert pianist; WJZ WBZ

2:30 p.m. EDT 1:30 EST
NBC-Mother's Day Prgm.; American War Mothers; WFAE WTAG WBEN WCSI WGY

2:45 p.m. EDT 1:45 EST
Y.N.-News; WEAN WNAC WLBZ WICC WDR WDR WABC WBBW WFBH WVEH WVEH WGY WTIC

3:00 p.m. EDT 2:00 EST
NBC-Ievitov Ensemble; Walter Cassell, baritone, guest; WFAE WVEE WCSI WGY WTIC WBN WTAG

3:15 p.m. EDT 2:15 EST
WGR-Amateur Hour WOR-The Listener Speaks

3:30 p.m. EDT 2:30 EST
CBS-Symphonic Hour; Howard Barlow, conductor; WABC WDR WVEAN WOKO WFEA WICC

3:45 p.m. EDT 2:45 EST
WLBZ-Rice and Miller Program WOR-Concert Orchestra

4:00 p.m. EDT 3:00 EST
NBC-Pittsburgh String Symphony Ensemble; WJZ WBZ WSYR WHAM

4:15 p.m. EDT 3:15 EST
NBC-Heidi Doring, concert pianist; WJZ WBZ

4:30 p.m. EDT 3:30 EST
NBC-Harry Reser, Orch. Ray Herberthum, Peggy Coon's WFAE WVEE WBEN WCSI WTAG WGY

4:45 p.m. EDT 3:45 EST
NBC-Dream Drama, Arthur Allen & Parker, ensemble; WFAE WCSI WVEE WTIC WVEE WBEN WTAG WJAR

5:00 p.m. EDT 4:00 EST
NBC-Roses and Drums; dramatic sketch with Helen Claire, Reed Brown, Jr., & John Griggs; WJZ WHAM WBZ WSYR WLW

5:15 p.m. EDT 4:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

4:45 p.m. EDT 3:45 EST
WLBZ-Rice and Miller Program WOR-Concert Orchestra

4:00 p.m. EDT 3:00 EST
NBC-Pittsburgh String Symphony Ensemble; WJZ WBZ WSYR WHAM

4:15 p.m. EDT 3:15 EST
NBC-Heidi Doring, concert pianist; WJZ WBZ

4:30 p.m. EDT 3:30 EST
NBC-Harry Reser, Orch. Ray Herberthum, Peggy Coon's WFAE WVEE WBEN WCSI WTAG WGY

4:45 p.m. EDT 3:45 EST
NBC-Dream Drama, Arthur Allen & Parker, ensemble; WFAE WCSI WVEE WTIC WVEE WBEN WTAG WJAR

5:00 p.m. EDT 4:00 EST
NBC-Roses and Drums; dramatic sketch with Helen Claire, Reed Brown, Jr., & John Griggs; WJZ WHAM WBZ WSYR WLW

5:15 p.m. EDT 4:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

5:30 p.m. EDT 4:30 EST
CBS-Crummit and Sanderson, songs; Three Jesters, Jack Shikret's Orch.; Brad Browne & Al Llewellyn, singing comedians; Mme. de Polka; WABC WOKO WICC WGR WORC WEAN WAAB WDR WFBH

5:45 p.m. EDT 4:45 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

6:00 p.m. EDT 5:00 EST
NBC-Catholic Hour; Very Rev. James M. McGillis, "The Church and Modern Thought"; Speaker: Choir; WFAE WVEE WTIC WGY WCSI WJAR

6:15 p.m. EDT 5:15 EST
WLBZ-Sacred Singers WEAN-Fed. of Music Clubs WGR-Tour Times WICC-Baseball scores; Brown Sisters, trio

6:30 p.m. EDT 5:30 EST
NBC-Cosmopolitans; WNAC WORC

6:45 p.m. EDT 5:45 EST
WBEN-Continental Varieties (NBC)

7:00 p.m. EDT 6:00 EST
NBC-K 7 spy story; WFAE WTIC WCSI WJAR WBEN

7:15 p.m. EDT 6:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

7:30 p.m. EDT 6:30 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

7:45 p.m. EDT 6:45 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

NBC-MAYBELLINE Presents "The House by the Side of the Road"; Tony Wons, philosopher; Gina Vanna & Emery Darcy, soloists; Ronnie & Van; Ulderico Marcelli's Orch.; Xavier Cugat & Carmen Castilla, guests; WFAE WTIC WVEE WCSI WTR WBEN WLW

NBC-S. C. JOHNSON & SON Presents "The House by the Side of the Road"; Tony Wons, philosopher; Gina Vanna & Emery Darcy, soloists; Ronnie & Van; Ulderico Marcelli's Orch.; Xavier Cugat & Carmen Castilla, guests; WFAE WTIC WVEE WCSI WTR WBEN WLW

NBC-Izela Turner, soprano; WJZ WHAM WBZ WSYR

NBC-Rita Howard Knight of Melody

5:45 p.m. EDT 4:45 EST
NBC-Bob Becker's Fireside Chats; WJZ WHAM WSYR WBZ

6:00 p.m. EDT 5:00 EST
NBC-Catholic Hour; Very Rev. James M. McGillis, "The Church and Modern Thought"; Speaker: Choir; WFAE WVEE WTIC WGY WCSI WJAR

6:15 p.m. EDT 5:15 EST
WLBZ-Sacred Singers WEAN-Fed. of Music Clubs WGR-Tour Times WICC-Baseball scores; Brown Sisters, trio

6:30 p.m. EDT 5:30 EST
NBC-Cosmopolitans; WNAC WORC

6:45 p.m. EDT 5:45 EST
WBEN-Continental Varieties (NBC)

7:00 p.m. EDT 6:00 EST
NBC-K 7 spy story; WFAE WTIC WCSI WJAR WBEN

7:15 p.m. EDT 6:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

7:30 p.m. EDT 6:30 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

7:45 p.m. EDT 6:45 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

8:00 p.m. EDT 7:00 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

8:15 p.m. EDT 7:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

8:30 p.m. EDT 7:30 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

8:45 p.m. EDT 7:45 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

9:00 p.m. EDT 8:00 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

NBC-Izela Turner, soprano; WJZ WHAM WBZ WSYR

NBC-Rita Howard Knight of Melody

5:45 p.m. EDT 4:45 EST
NBC-Bob Becker's Fireside Chats; WJZ WHAM WSYR WBZ

6:00 p.m. EDT 5:00 EST
NBC-Catholic Hour; Very Rev. James M. McGillis, "The Church and Modern Thought"; Speaker: Choir; WFAE WVEE WTIC WGY WCSI WJAR

6:15 p.m. EDT 5:15 EST
WLBZ-Sacred Singers WEAN-Fed. of Music Clubs WGR-Tour Times WICC-Baseball scores; Brown Sisters, trio

6:30 p.m. EDT 5:30 EST
NBC-Cosmopolitans; WNAC WORC

6:45 p.m. EDT 5:45 EST
WBEN-Continental Varieties (NBC)

7:00 p.m. EDT 6:00 EST
NBC-K 7 spy story; WFAE WTIC WCSI WJAR WBEN

7:15 p.m. EDT 6:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

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8:15 p.m. EDT 7:15 EST
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8:30 p.m. EDT 7:30 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

8:45 p.m. EDT 7:45 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

9:00 p.m. EDT 8:00 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

9:15 p.m. EDT 8:15 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

9:30 p.m. EDT 8:30 EST
WLBZ-Hawaiian Melodians WNAC-From the Professor's Note Book

Wednesday - Continued

WBEN—Lloyd Huntley's Orch.
WCSH—Mary Small (NBC)
WDR—Musical Interlude
WEAN—Baseball Scores
WEEL—Little Revue
WGR—Tonic Tunes
WGY—Miners Quartet
WICC—Will Fleming, tenor
WJAR—Catholic Charity Fund
WKBW—Sports Observer
WLBZ—Pat Clancy, Irish tenor
WVAC—Musical Moments
WOR—Song Weavers, girls' trio
WTAG—The Desert Kid (NBC)
WTIC—William L. Sheehan, Legislative Reporter

7:00 p.m. EDT 6:00 EST
NBC—Tommy Tucker's Orch.: WEAFF WTIC
CBS—Just Entertainment, variety program: WABC WFBL WGR WNAC
★ NBC—Amos 'n' Andy: WJZ WBZ
WAAB—News
WBEN—Advs. of Jimmy Allen
WCSH—Variety Program
WDR—Mary Hitt and Bea Rohan
WEAN—With the Governor
WEEL—Edison Salute
WFEA—To be announced (CBS)
WGY—Jim Healey, news
WHAM—Sportscast
WICC—Polish Orchestra
WJAR—Melody Lane
WKBW—Dance Orchestra
WLBZ—Maine News Service
WLW—To be announced
WOKO—Musical Program
WOR—Stan Lomax, sports
WOR—Heralding the News
WSYR—Sports Observer
WTAG—Adv. of Terry and Ted

7:15 p.m. EDT 6:15 EST
★ NBC—Stories of the Black Chamber: WEAFF WJAR WCSH WTAG WBEN WGY WEEL WTIC
CBS—Just Plain Bill: WABC WGR WNAC
NBC—Tony and Gus, dramatic sketch with Mario Chamlee & Geo. F. Brown: WJZ WJAM WBZ WSYR
★ MBS—HORLICK'S MALTED Milk Presents Lum and Abner comedy sketch: WOR WGN WXYZ
Y. N.—Jack Fisher's Orchestra: WORC WAAB
Adventures of Jimmy Allen: WDR WNAC
Musical Moments: WLBZ WOKO
WKBW—Diary of Jimmie Matern
WLW—Bob Nolan; Impromptu Serenade

7:30 p.m. EDT 6:30 EST
NBC—Easy Aces, sketch: WEAFF WTAG WCSH WGY
CBS—The O'Neills, dramatic sketch: WABC WFBL WORC WJR WDR WOKO
★ NBC—Red Davis: WJZ WBZ WSYR
WAAB—Saving Goll Strokes
WBEN—Paul Small, tenor
WEAN—Francine's Whalers
WEEL—After Dinner Revue
WHAM—Advs. of Jimmie Allen
WICC—Trudy Moore, haritone
WJAR—Terry and Ted
WKBW—Music We Remember; Florence Ann Reid, contralto
WLBZ—Donald Clegg, baritone
WLW—Bob Newhall, sports
WNAC—Francine's Whalers
WOR—Musical Moments
★ WTIC—HORLICK'S MALTED Milk Presents Lum and Abner, sketch

7:45 p.m. EDT 6:45 EST
★ CBS—Boake Carter, news: WABC WNAC WGR WDR WNAC WFBL
★ NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAFF WCSH WREN WGY WTAG WJAR WEEL
★ NBC—Dangerous Paradise, skit; Elsie Hitz & Nick Dawson: WJZ WHAM WBZ WSYR WLW
Y. N.—Hod Williams' Orchestra: WORC WAAB WICC
WLBZ—U. of M. Hour
WOKO—Sketch
WOR—The Puzzlers
WTIC—Frank Sherry and Laura Gaudet

8:00 p.m. EDT 7:00 EST
★ NBC—One Man's Family, dramatic sketch: WEAFF WTIC WGY WEEL WCSH WTAG WJAR WBEN
CBS—Johnny & His Foursome: WABC WGR WFBL WEAN WOKO WDR WNAC

★ NBC—Babs and Her Brothers; Hal Kemp's Orch.; Guest: WJZ WSYR WHAM WBZ WLW
WAAB—Boston Conservatory
WDR—The Bethany Girls
WICC—Edith Josephson
WKBW—Wheel of Fortune
WLBZ—Audition Program
WOR—The Lone Ranger
WORC—Whispering Girl baritone

8:15 p.m. EDT 7:15 EST
CBS—World Peace Foundation: WFBL WEAN WGR WICC WABC WOKO WDR
Y. N.—Spotlighting Modern Education: WAAB WORC WKBW—World Revue
WNAC—Melody Limited

8:30 p.m. EDT 7:30 EST
★ NBC—Wayne King's Orch.: WEAFF WCSH WGY WTIC WJAR WBEN WTAG
CBS—Guy Robertson's Broadway Varieties: WABC WFBL WNAC WDR WNAC WOKO WGR
★ NBC—"House of Glass," dramatic sketch featuring Gertrude Berg, Joe Greenwald, Paul Stewart, Helen Dumas, Bertha Walden, Arlene Blackburn & Celia Babcock; Orch.: WJZ WBZ WHAM WSYR WLW
Y. N.—Master of Mystery Story: WAAB WICC WORC
WEEL—The Parade of Progress
WKBW—Chromatic Club
WLBZ—Chateau Barn Dance
WOR—Eddy Brown, concert violinist, and orchestra

9:00 p.m. EDT 8:00 EST
★ NBC—Town Hall Tonight; Fred Allen; Peter Van Steeden's Orch.: WEAFF WGY WTIC WEEL WCSH WTAG WJAR WBEN WLW
CBS—Presenting Mark Warnow: WABC WDR WOKO WORC WEAN WFBL WKBW WICC WFEA WNAC
NBC—Our Home on the Range; John Charles Thomas, baritone; Wm. Daly's Orch.: WJZ WBZ WSYR WHAM
WAAB—Ralph Bennett's Orch.
WGR—While the City Sleeps
WOR—Tom Terriss

9:15 p.m. EDT 8:15 EST
WAAB—Short Story
WGR—Melody Palette
WNAC—Mark Warnow Presents (CBS)
9:30 p.m. EDT 8:30 EST
★ CBS—Burns & Allen, comedy; Ferde Grofe's Orch.; The Buccaneers: WABC WNAC WDR WNAC WKBW WFBL WORC WOKO
Harv & Esther, variety show; Nat Brusiloff's Orch.: WAAB WOR
WGR—Players
WICC—Parody Boys Revue
WLBZ—March Time

9:45 p.m. EDT 8:45 EST
NBC—U. S. and World Affairs; Guest Speaker: WJZ
WBZ—Radio Journal
WAAB—News
WOR—News of the Air
WSYR—Dave Roberts

10:00 p.m. EDT 9:00 EST
★ NBC—Pleasure Island; Guy Lombardo's Orch.; Narrator: WEAFF WLW WJAR WBEN WTIC WEEL WCSH WGY WTAG
NBC—Jimmy Fidler's Hollywood News: WJZ WHAM WSYR WBZ
CBS—Jack (Peter Pfeiffer) Pearl; Cliff Hall; Freddie Rich's Orch.; Patti Chapin, vocalist: WABC WICC WEAN WDR WFBL WKBW WNAC WOKO
Y. N.—Sons of Union Veterans: WAAB WLBZ
WGR—Harold Austin's Orch.
WOR—Corinna Mura, songs; Orchestra
WORC—Words and Music

10:15 p.m. EDT 9:15 EST
NBC—Life Insurance Week; Hon. Alfred E. Smith, speaker: WJZ WBZ
WAAB—Dance Orchestra
WHAM—Behind the Headlines
WLBZ—Hughie Connor's Orch.
WOR—Harlan Eugene Read
WORC—Davey Wall
WSYR—Amos Phipps

10:30 p.m. EDT 9:30 EST
★ NBC—Ray Noble's Orchestra: WEAFF WGY WTAG WBEN WCSH WTIC WEEL WLW WJAR

CBS—Norman Cordon, baritone; Howard Barlow's Orch.: WABC WGR WFEA WAAB WFBL WOKO
NBC—America in Music: WJZ WOKO WHAM
Y. N.—Musical Rhymester: WICC WEAN
WBZ—Joe Rines' Orchestra
WDR—Carl Moore, The Rambling Rhymester
WKBW—Mystery Flashes; Dance
WLBZ—Musical Rhymester
WOR—Warner's Studio Revue
WORC—Carl Moore, Rambling Rhymester

10:45 p.m. EDT 9:45 EST
CBS—Norman Cordon, baritone: WEAN WICC WLBZ
WDR—Otto Neubauer's Diplomatics
WKBW—Baseball Highlights; Musical Interlude
WNAC—Musical Rhymester
WSYR—America in Music (NBC)
11:00 p.m. EDT 10:00 EST
NBC—John B. Kennedy, talk: WEAFF WTAG WCSH WGY
CBS—Claude Hopkins' Orch.: WABC WAAB WDR WFBL WKBW
★ NBC—Amos 'n' Andy: WHAM WSYR
NBC—Sleepy Hall's Orchestra: WJZ
Y. N.—News: WNAC WORC WLBZ WICC WEAN
WBEN—News; Ironic Reporter
WBZ—Hughie Barrett's Orch.
WEEL—Sportst Review
WGR—Dance Orchestra
WJAR—News; Musical Program
WLW—Variety Show; Nat Brusiloff's Orchestra
WOKO—State Police News
WOR—Current Events
WTIC—Eddie O'Shea's Orchestra

11:15 p.m. EDT 10:15 EST
NBC—Jesse Crawford, organist: WEAFF WCSH WEEL WJAR WTAG WGY
CBS—Claude Hopkins' Orch.: WICC WFEA WOKO WORC
NBC—Sleepy Hall's Orchestra: WHAM WBZ
WBEN—Sports Review
WEAN—Local News
★ WLW—HORLICK'S MALTED Milk Presents Lum and Abner, comedy
WNAC—Meyer Davis' Orchestra
WOR—Moonbeams, girls vocal trio
WSYR—Alumni Program

11:30 p.m. EDT 10:30 EST
NBC—Ink Spots, quartet; Jolly Coburn's Orch.: WJZ WHAM WSYR
NBC—Leo Reisman's Orchestra: WEAFF WEEL WBEN WTAG WJAR WGY WCSH
CBS—Freddie Berrens' Orch.: WABC WEAN WLBZ WDR WNAC WFEA WORC WOKO WFBL WICC
WAAB—Dance Orchestra
WBZ—Dramatic Sketch
WGR—Vincent Lopez Orchestra
WKBW—Savarin Orchestra
WLW—Salute to the Cities
WTIC—Slumber Hour

11:45 p.m. EDT 10:45 EST
NBC—The Hooplineams: WEAFF WTAG WJAR WCSH WEEL WBEN WGY
WOR—Dance Music
12:00 Mid. ED 11:00 p.m. ES
NBC—Shandor, violinist; Gene Marvey's Orch.: WJZ WBZ WHAM WSYR
NBC—Eric Madriguera's Orch.: WEAFF WJAR WGY
CBS—Joe Haymes' Orchestra: WABC WOKO WFBL WKBW WICC WEAN WNAC
WOR—Frank Haynes' Orch.
WLW—News; Old Timers, male quartet

12:15 a.m. ED 11:15 p.m. ES
WLW—To be announced
12:30 a.m. ED 11:30 p.m. ES
CBS—Will Rysbaek's Orchestra: WABC WOKO WEAN WICC WNAC WFBL
NBC—Dirk Filler's Orch.: WJZ WSYR WBZ WHAM WLW
NBC—Lights Out, mystery drama: WEAFF WGY WJAR
WLW—Variety Program (NBC)
WOR—Freddy Martin's Orch.
12:45 a.m. ED 11:45 p.m. ES
WOR—Kay Kyser's Orchestra
1:00 a.m. ED 12:00 Mid. ES
WLW—Johnny Burkhardt's Orch.
1:30 a.m. EDT 12:30 EST
WLW—Dance Orchestra
2:00 a.m. EDT 1:00 EST
WLW—Moon River

I COULDN'T EVEN TELL MY DOCTOR



the torture I suffered!

An Affliction I Had to Endure in Silence Because It Was Too Embarrassing to Mention!

Is there anything more painful than hemorrhoids or—frankly speaking—piles? It is an affliction that thousands suffer and yet many, on account of the delicacy of the subject, hesitate to seek relief.

There is nothing more in need of immediate treatment than piles. There is nothing that will do more to pull a person down physically and mentally and nothing more liable to serious development than this common form of rectal trouble.

Piles or hemorrhoids may occur in several different forms. They may be either painful, itching, or both. They may be visible or concealed. But whatever form they take or however they make themselves felt, they are essentially the same in cause and nature and call for essentially the same treatment.

What Genuine Relief Calls For
Any medicinal treatment of piles must be of threefold effect. It must be (1) *soothing*, (2) *lubricating*, (3) *astringent*.

In Pazo Ointment you have, for the first time, a pile treatment that meets these three requirements. Pazo soothes the sore and inflamed blood vessels. It makes passage easy and painless. It absorbs the accumulated matter and tends to reduce the swollen blood vessels which are piles. In a word, Pazo not only relieves the pain and the itching, but it actually tends to correct the condition of piles as a whole!

Effectively Applied

Pazo is put up in Collapsible Tubes with a special Detachable Pile Pipe, Perforated.

The Perforated Pile Pipe, when attached to the Collapsible Tube, makes the Ointment very easily applied high up in the rectum where it can reach and thoroughly cover the affected parts. The importance of complete interior medication in all cases of piles is obvious.

Thousands of men and women in all walks of life bless Pazo as the only relief they ever knew from piles. Thousands say that it saved them the need of an operation. Those who suffer from piles can do nothing wiser than to try this modern and new-type treatment.

Now Two Forms

Pazo now comes in two forms. In addition to the familiar tube with special Pile Pipe, it now comes in suppository form, 14 suppositories to the box. Those who prefer suppositories will find Pazo Suppositories the most satisfactory they have ever tried.

All drug stores sell Pazo in tubes and Pazo Suppositories, but a trial tube is free for the asking. Just mail a postcard or the coupon below.

Grove Laboratories, Inc. Dept. 1-RG, St. Louis, Mo.	FREE TRIAL
Gentlemen: Please send me, in PLAIN WRAPPER, your liberal free trial size of PAZO Ointment. This places me under no obligation whatsoever.	
NAME.....	
ADDRESS.....	
CITY.....STATE.....	

WNAC—Baseball Scores; Song Pictures
WORC—Modern Melodies
WTAG—Stubby Gordon's Orch. (NBC)
6:30 p.m. EDT 5:30 EST
NBC—News; Gallagher & Shean, Jr.; WEAF
CBS—Russian Orch.; Kuban Cossack Choir; News; WABC
WKBW WAAB WDRC
NBC—News; Armand Girard, bass; WJZ WHAM
Y. N.—Modern Minute Men: WEAN WICC WNAC WORC WLBZ
WHEN—Sports Review
WBZ—News; Ray Jones
WCSH—News; Sports Review
* WEEI—HORLICK'S MALTED Milk Presents Lum and Abner, sketch
WGR—Sport Column
WGY—News; Evening Brevities
WJAR—News; Pop Concert
WLW—Jack Armstrong, drama
WOKO—Popular Concert
WOR—"Terry and Ted"
WSYR—News
WTAG—News; Bulletins
WTIC—News; Baseball Scores
6:45 p.m. EDT 5:45 EST
NBC—Billy and Betty; WEAF
NBC—Lowell Thomas, news; WJZ WHAM WBZ WSYR WLW
CBS—Russian Orch.; News; WFEA
NBC—Soloist; WBEN WJAR
Y. N.—Governor's Office; Gov. James M. Curley; WNAC WORC
WCSH—Variety Program
WEAN—Melody Limited
WEEI—Jean Wilkins & George Creamer, piano duo; Bob Bruce
WGR—Dance Orchestra
WGY—John Sheehan; Ensemble
WICC—Lamplighter
WKBW—Sports Observer
WLBZ—George Chapman, tenor
WOKO—Sketch
WOR—Melody Moments; Voice of Gold; News
WTAG—Dol Brissette's Orch.
WTIC—William L. Sheehan, Legislative Reporter
7:00 p.m. EDT 6:00 EST
NBC—Leo Reisman's Orchestra; WEAF WBEN WJAR WEEI WGY
CBS—Just Entertainment, variety program; WABC WFBL WNAC WEAN WGR
* NBC—Amos 'n Andy; WJZ WBZ
CBS—Jimmie Briery and Elsie Thompson; WFEA
Y. N.—News; WAAB WLBZ
WICC—Council of Churches
WCSH—News Week
WDRC—Ralph Mixer's String Ensemble
WHAM—Sportcast
WICC—Church Council
WKBW—Martha Hoganmiller Heintz, pianist
WLW—Dance Orchestra
WOKO—Dance Program
WOR—Stan Lomax, sports
WORC—Heralding the News
WSYR—Sports Observer
WTAG—Adv. of Terry and Ted
WTIC—Amateur Night
7:15 p.m. EDT 6:15 EST
CBS—Just Plain Bill; WABC WNAC WGR
NBC—Tony & Gus, dramatic sketch with Mario Chamlee & Geo. F. Brown; WJZ WBZ WHAM WSYR
* MBS—HORLICK'S MALTED Milk Presents Lum and Abner, comedy sketch; WOR WXYZ WGN
Musical Moments; WICC WJAR
WTAG WTIC WCSH
WAAB—Irish Echoes
WDRC—Police Headquarters
WEAN—The Antocrat
WEEI—Clinic of the Air
WGY—Horse Sense
WKBW—Vincent Lopez Orch.
WLBZ—Vacationland
WLW—Old-Fashioned Girl
WOKO—Sketch
WORC—Art Brown's Revelers
7:30 p.m. EDT 6:30 EST
NBC—The Merry Minstrels with Emil Casper & Al Bernard, End Men; Mario Cozzi, baritone; Leigh Stevens' Orch.; WEAF WCSH WGY WBEN WJAR WTAG WTIC
* CBS—Benay Venuta, songs; WABC
* NBC—Headline Hunter; Floyd Gibbons; WJZ WBZ WHAM WSYR

Y. N.—Merry-Go-Round with Alice O'Leary; WEAN WDRC WNAC WORC
MBS—The Street Singer, Arthur Tracy; WOR WLW
WEEI—After Dinner Revue
WGR—The Schmaltzes
WICC—Voice of Youth
WKBW—Savarin Orchestra
WOKO—Chic Condon's Orchestra
7:45 p.m. EDT 6:45 EST
NBC—"Human Rights and the Constitution," R. E. Desberrine, speaker; WJZ
* CBS—Boake Carter, news; WABC WNAC WDRC WEAN WFBL WGR
Y. N.—Hod Williams' Orchestra; WAAB WORC
WBZ—Jimmie Allen Adv.
WEEI—Variety Program
WHAM—Comedy Stars of Hollywood
WICC—Two Diplomats
WKBW—Mixed Quartet
WLBZ—U. of M. Hour
WLW—Bob Newhall
WOKO—Know Your Local Gov't, talk
WOR—Comedy Stars of Hollywood
WSYR—Jimmy Mattern
8:00 p.m. EDT 7:00 EST
* NBC—Vallee's Variety Hour; WEAF WTAG WJAR WEEI WGY WCSH WTIC WBEN WLW
CBS—Romance, readings and orchestra; WABC WGR WFEA WOKO WICC WDRC WORC WLBZ WFBL
NBC—Pastorale; Concert Orch.; Soloists; WJZ WHAM WBZ
WEAN—Amateur Program
WKBW—Dance Orchestra
WNAC—Melody Limited
WOR—Little Symphony Orch.
WSYR—Amos Phipps
8:15 p.m. EDT 7:15 EST
CBS—Romance; WNAC
Y. N.—Symphony Orch.; WLBZ
WAAB—Brahms & the Roots of His Artistic Creed, Brendan Keenan
WBZ—20th Century Ideas
WSYR—Pastorale (NBC)
8:30 p.m. EDT 7:30 EST
CBS—Freddie Rich Entertains; WABC WOKO WDRC WEAN WFEA WGR WICC WFBL WLBZ WNAC WORC
NBC—Roy Shield's Orch.; WJZ WSYR WBZ
WAAB—Baker Mixed Quartet
WHAM—N. Y. State Troopers
WKBW—World Revue
8:45 p.m. EDT 7:45 EST
Y. N.—Educational Talk; WAAB WLBZ WORC
9:00 p.m. EDT 8:00 EST
* NBC—Show Boat; WEAF WGY WBEN WTAG WEEI WCSH WTIC WJAR
* CBS—The Caravan; Walter O'Keefe; Annette Hanshaw, songs; Glen Gray's Orch.; Ted Husing; WABC WFEA WORC WFBL WLBZ WICC WKBW WNAC WDRC WOKO WEAN
NBC—Death Valley Days, drama; WJZ WHAM WSYR WBZ WLW
WAAB—Meyer Davis' Orch.
WGR—Musical Moments
WOR—Dance Orchestra
9:15 p.m. EDT 8:15 EST
WGR—Melody Palette
WAAB—Earl Nelson's Amateurs
9:30 p.m. EDT 8:30 EST
* CBS—Fred Waring's Orch.; WABC WNAC WDRC WICC WFBL WEAN WLBZ WKBW WFEA WORC WOKO
NBC—Mexican Musical Tours; Ansell Mercado's Orch.; WJZ WBZ WHAM
WAAB—News
WGR—Sweet Music
WLW—To be announced
WSYR—News
WAAB—News
WBZ—Frank and Phil
WGR—Sweet Music
WOR—Sid Gary, baritone
WSYR—News Drama
9:45 p.m. EDT 8:45 EST
WGR—Fireside Phantasies
10:00 p.m. EDT 9:00 EST
NBC—Melodic Strings; Symphonic Ensemble; WJZ WHAM WBZ
* NBC—Paul Whiteman's Music Hall; Lou Holtz, comedian; WEAF WGY WCSH WEEI WJAR WBEN WTAG WTIC WLW
WAAB—Perley Stevens' Orch.
WGR—Harold Austin's Orch.

WOR—Human Side of Government
WSYR—Amateur Show
10:15 p.m. EDT 9:15 EST
WOR—Harlan Read, news
10:30 p.m. EDT 9:30 EST
NBC—Economics in a Changing Social Order; Norman Thomas; Wm. A. Orton, speakers; WJZ WHAM WBZ
CBS—Horace Heidt's Brigadiers; WABC WDRC WOKO WKBW WFBL WAAB
Y. N.—Jack Fisher's Orch.; WORC
WEAN—On the Library Steps
WGR—Dance Orchestra
WICC—To be announced
WLBZ—Dance Orchestra
WNAC—Spotlight Revue
WOR—The Witch's Tale
WSYR—Musical Moments
10:45 p.m. EDT 9:45 EST
WEAN—To be announced
WLBZ—Dance Orchestra
WNAC—The Musical Rhymester
WSYR—News
11:00 p.m. EDT 10:00 EST
NBC—Jimmy, June & Jack; WEAF
CBS—Enoch Light's Orchestra; WABC WAAB WDRC WKBW WFBL
* NBC—Amos 'n Andy; WHAM WSYR
NBC—Harold Stern's Orchestra; WJZ
NBC—John B. Kennedy; WGY WTIC WCSH
Y. N.—News; WNAC WORC WLBZ WEAN WICC
WBEN—News; Sports Review
WBZ—Time; Weather; Temperature
WEEI—Sports Review
WGR—"Nocturne," Ruth Koehler Nichols, contralto; Carl Coleman, organist
WJAR—News; Musical Program
WLW—News
WOKO—State Police News
WOR—Current Events
WTAG—News; Dance Orchestra
11:15 p.m. EDT 10:15 EST
NBC—Jesse Crawford, organist; WEAF WTAG WTIC WCSH WJAR WEEI
CBS—Enoch Light's Orchestra; WLBZ WFEA WORC WICC WOKO
NBC—Harold Stern's Orchestra; WBZ WSYR WHAM
WBEN—Sports Review
WEAN—Local News
WGY—Bobby Meeker's Orchestra
* WLW—HORLICK'S MALTED Milk Presents Lum and Abner, sketch
WNAC—Hod Williams' Orchestra
WOR—Moonbeams, girls' trio
11:30 p.m. EDT 10:30 EST
NBC—Nat'l Radio Forum; Sec'y of Agriculture Henry A. Wallace, speaker; WEAF WTAG WCSH WJAR WEEI WBEN
CBS—Art Jarrett's Orchestra; WABC WOKO WEAN WKBW WLBZ WDRC WNAC WFBL WFEA WORC
NBC—Eddy Duchin's Orchestra; WJZ WSYR WHAM
WAAB—Ralph Bennett's Orch.
WBZ—Ray Delanorte's Orch.
WGR—Dance Orchestra
WICC—Dance Orchestra
WLW—Cotton Queen Review
WTIC—Slumber Hour
11:45 p.m. EDT 10:45 EST
NBC—Tom Coakley's Orchestra; WJAR WEEI WGY
WOR—Frank Haynes' Orch.
12:00 Mid. ED 11:00 p.m. ES
NBC—Enric Madricuera's Orch.; WEAF WJAR WGY
CBS—Bill Hogan's Orch.; WABC WNAC WOKO WFBL WICC WKBW WEAN
NBC—Shandor, violinist; Don Loper's Orch.; WJZ WSYR WBZ
WHAM—Artie Collins' Orch.
WLW—Waterfront Wayside
12:15 a.m. EDT 11:15 p.m. ES
WOR—Barney Rapp's Orch.
12:30 a.m. EDT 11:30 p.m. ES
NBC—Dancing in the Twin Cities; WJZ WBZ WSYR WHAM WLW
NBC—Joe Reichman's Orch.; WEAF WGY WJAR
CBS—Don Bestor's Orchestra; WABC WNAC WOKO WEAN WICC WFBL
WOR—Phil Harris' Orch.
1:00 a.m. EDT 12:00 Mid. ES
WLW—Johnny Burkhardt's Orch.
1:30 a.m. EDT 12:30 EST
WLW—Dance Bands
2:00 a.m. EDT 1:00 EST
WLW—Moon River

(Continued from Page 3)

from Allen Street under New York's elevated tracks. But her French and Spanish dialects, as well as straight dramatic bits, are highlights of the Jamboree.

The sixteen-piece orchestra is directed by Claude Sweeten, round-faced, jovial favorite of many a theater pit, and a violin soloist of no small ability. The splendid balance of his orchestra reflects his musicianship, for it takes plenty of just that to blend the diverse accomplishments of his "hot-band" brasses and a string section built of ace bowmen from the San Francisco symphony orchestra.

Famous is the slogan "cherchez la femme"—look for the woman—motto of the Parisian police. In a variety show the expression is paraphrased, "look for the gag man." It's Arnold Maguire on the Blue Monday Jamboree. He not only writes most of the script, but also produces the show and does the ducky character Adhesive Pontoon. That in addition to reading the sign-on and sign-off.

Yes, it's one big happy family with everyone pitching in to help with the chores.

Murray Bolen and Harris Brown, the comedy team known to listeners as Murray and Harris, joined the Jamboree last Fall after a successful series of appearances in Shanghai.

Goofiest of the characterizations on the show is that of Mrs. Cornelia Yiffiniff, a burlesque of a Boston back bay dowager. Her stately dignity is the target of unmerciful lampooning at the hands of Harrison Holliday. Their forays usually end with Mrs. Yiffiniff fuming on the verge of distraction. Vernita Henry is the girl in the dowager role. She came to the Jamboree from Northwestern University.

Other favorites on the show include

Helen Hughes, mezzo-soprano whose voice doubled for Norma Shearer in the songs of the motion picture Smilin' Through; George Nickson, boyish-looking tenor; Nora Schiller and Jean Ellington, blues singers; and Edna O'Keefe, who does the lull-nelly Sairy Sloat. In real life, Edna is the wife of Ronald Graham, the baritone. And by the way, she is second only to Harrison Holliday in seniority at KFRC, with eight years' service that began while she still was in high school.

When the Blue Monday Jamboree first took to the air in 1927, it was a two-hour local program broadcast over only KFRC, San Francisco. The Don Lee network, present coast outlet for the Columbia Broadcasting System, had not yet come into being.

Soon afterward, special arrangements were made by which KIIJ, Los Angeles, was hooked up for the Monday night party. With the gradual organization of the Don Lee network, more stations took the show, and to accommodate local schedules the program was shortened to a single hour.

For the greater part of the eight years the Blue Monday Jamboree has been a sustaining program. However, important sponsors have taken the show, including a large West Coast milk corporation and, recently concluded, the programs were under the sponsorship of a world-famed tea concern.

Make a point of listening to the "daddy of all variety shows" next Monday. It may be just the program for which you have been waiting.

The Blue Monday Jamboree may be heard over a coast-to-coast CBS network each Monday at 12 midnight EDT (11 p. m. EST; 11 CDT; 10 CST).

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Friday - Continued

6:45 p.m. EDT 5:45 EST
 NBC—Billy & Betty: WFAF
 CBS—Carlton & Shaw, vocal duo:
 News: WABC WDRS WOKO
 WAAB WICC WFBL
 NBC—Lowell Thomas, news:
 WJZ WBZ WSYR WHAM
 WLW
 WBEN—Lloyd Huntley's Orch.
 WCSH—Dramatic Sketch
 WEAN—Melody Limited
 WEEI—Little Revue
 WGR—"Me and Mike"
 WGY—Annette McCullough,
 crooner
 WJAR—Soloist
 WKBW—Sports Observer
 WLBZ—Muriel Rice, songs
 WNAC—Musical Moments
 WOR—Melody Moments: Plant-
 spur; News
 WORC—Whispering Girl Bari-
 tone
 WTAG—Baseball Scores; Musi-
 cale
 WTIC—News of the Week
7:00 p.m. EDT 6:00 EST
 NBC—George Duffy's Orchestra:
 WFAF
 CBS—Just Entertainment, vari-
 ety program: WABC WOKO
 WFBL WGR WNAC
 * NBC—Amos 'n' Andy: WJZ
 WBZ
 CBS—Patti Chapin, songs: WFEA
 WAAB—News
 WBEN—Adv. of Jimmy Allen
 WCSH—Evening Parade
 WDRS—Ralph Mixer's String
 Ensemble
 WEEI—Chorus
 WGY—Jim Healey, current
 events
 WHAM—Sportcast
 WICC—Ellen Mantler, songs
 WJAR—News
 WKBW—Jack Quinlan, tenor
 WLBZ—Maine News
 WOR—Stan Lomax, sports
 WORC—Heralding the News
 WSYR—Sports Observer
 WTAG—Adv. of Terry and Ted
 WTIC—Musical Highway
7:15 p.m. EDT 6:15 EST
 CBS—Just a Plain Bill: WABC
 WNAC WGR
 NBC—Tony & Gus, dramatic
 sketch with Mario Chamlee &
 Geo. F. Brown: WJZ WBZ
 WHAM WSYR
 * NBC—Stories of the Black
 Chamber: WFAF WCSH WGY
 WJAR WTAG WBEN WTIC
 WEEI
 * MBS—HORLICK'S MALTED
 Milk Presents Lum and Abner
 comedy sketch: WOR WGN
 Air Adventures of Jimmy
 WDRS WEAN
 Musical Moments: WLBZ WOKO
 WAAB—Steubins' Orch.
 WICC—Yale Bandoliers
 WKBW—Diary of Jimmie Mat-
 tern
 WLW—Impromptu Serenade
 WORC—American Family Robin-
 son
7:30 p.m. EDT 6:30 EST
 NBC—Pickens Sisters: WFAF
 WCSH WBEN WGY
 CBS—The O'Neills, dramatic
 sketch: WABC WDRS WFBL
 WORC WGR WOKO
 * NBC—Red Davis: WJZ WBZ
 WSYR
 WAAB—Saving Golf Strokes
 WEAN—Radio Theater
 WEEI—Alter Dinner Revue
 WHAM—Adv. of Jimmie Allen
 WICC—Clarence Cable, "Lines
 & Spaces"
 WJAR—Terry and Ted
 WKBW—Vincent Lopez's Orch.
 WLBZ—The Lone Pine Moun-
 tainier
 WLW—Bob Newhall, sports
 WNAC—Francine's Whalers
 WOR—Musical Moments
 WTAG—Dol Brissette's Orch.
 * WTIC—HORLICK'S MALTED
 Milk Presents Lum and Abner
 sketch
7:45 p.m. EDT 6:45 EST
 * CBS—Boake Carter, news:
 WABC WEAN WDRS WFBL
 WGR WNAC
 * NBC—Dangerous Paradise,
 sketch: Elsie Hitz & Nick Daw-
 son: WJZ WHAM WBZ WSYR
 WLW
 * NBC—ALKA-SELTZER PRE-
 sents Uncle Ezra's Radio Sta-
 tion: WFAF WBEN WTAG
 WEEI WJAR WGY WCSH
 Y. N.—Hod Williams' Orchestra:
 WICC WORC WAAB
 WKBW—Leaue of Adv Women
 WLBZ—U. of M. Hour
 WOR—Front Page Drama
 WTIC—Guy Hedlund & Co.

8:00 p.m. EDT 7:00 EST
 * NBC—Concert; Jessica Drag-
 onette, soprano; Orch.; Guest:
 WFAF WBEN WTAG WJAR
 WTIC WGY WEEI WCSH
 CBS—Leith Stevens' Harmonies:
 WABC WGR WDRS WFEA
 WOKO WORC WLBZ WFBL
 WEAN WICC
 NBC—Irene Rich: WJZ WBZ
 WHAM WSYR
 WAAB—Provincial Melodies
 WKBW—Wheel of Fortune
 WLW—Waltzing Thru Europe
 WNAC—Melody Limited
 WGR—The Lone Ranger
8:15 p.m. EDT 7:15 EST
 * NBC—Morton Downey, tenor;
 Ray Sinatra's Orchestra: WJZ
 WHAM WSYR WBZ
 Y. N.—Chemical Society Lecture
 WORC WLBZ
 WKBW—Dance Orchestra
 WLW—Hon. Charles Sawyer, talk
 WNAC—Leith Stevens' Harmon-
 ies (CBS)
8:30 p.m. EDT 7:30 EST
 * CBS—Court of Human Rela-
 tions; "My Little Sister":
 WABC WOKO WNAC WFBL
 WDRS WGR WEAN WORC
 NBC—Red Nichols' Orchestra:
 Ruth Etting, songs; guests:
 WJZ WHAM WBZ WSYR
 WLW
 WAAB—Beethoven Memorial
 WGY—Farm Forum
 WICC—Connecticut Celebrities
 WKBW—World Revue
 WLBZ—Chateau Barn Dance
 WOR—Jack Arthur's Friday
 Night Concert
8:45 p.m. EDT 7:45 EST
 WAAB—American Chemical Soci-
 ety
 WICC—Amer. Chem. Society
9:00 p.m. EDT 8:00 EST
 NBC—Waltz Time; Frank Munn;
 Bernice Claire; Abe Lyman's
 Orch.: WFAF WEEI WLW
 WCSH WTAG WGY WJAR
 WBEN
 * CBS—Hollywood Hotel, drama-
 tic musical revue featuring
 Dick Powell; Raymond Paige's
 Orch.; Anne Jamison and
 Frances Langford; Boris Kar-
 loff and Bela Lugosi, in "The
 Raven," guest stars: WABC
 WFBL WOKO WNAC WFEA
 WDRS WKBW WLBZ WICC
 WEAN WORC
 NBC—Beatrice Lillie, come-
 dienne; Lee Perrin's Orch.:
 Cavaliers Quartet; Arlene
 Francis: WJZ WSYR WHAM
 WBZ
 WAAB—Ralph Bennett's Orch.
 WGR—Tonic Tunes
 WOR—Cal Tinney's Meetin'
 WTIC—Travelers Hour
9:15 p.m. EDT 8:15 EST
 Y. N.—Boston Museum of Fine
 Arts: WAAB
 WGR—Dance Orchestra
9:30 p.m. EDT 8:30 EST
 NBC—One Night Stands, Pick
 & Pat: WFAF WCSH WTIC
 WGY WTAG WJAR WBEN
 * NBC—Phil Baker, Harry Mc-
 Naughton; Ella Logan, songs;
 F. Stelle Jayne, Leon Belasco's
 Orch.: WJZ WBZ WHAM
 WSYR
 WAAB—Harry and Esther
 WEEI—To be announced
 WGR—Minstrel Show
 WLW—Floyd Gibbons
 WOR—Harv and Esther
9:45 p.m. EDT 8:45 EST
 MBS—Singer Sam: WLW WOR
 WAAB—News
10:00 p.m. EDT 9:00 EST
 * NBC—First Nighter; Mme.
 Schumann-Heink: WFAF WGY
 WEEI WTIC WCSH WBEN
 * CBS—STUDEBAKER CHAM-
 pion's present Richard Humber's
 Orch.; Stuart Allen, vocalist;
 WABC WOKO WDRS WKBW
 WCAO WAAB WCAU WFBL
 WJSV
 NBC—Meetin' House: WJZ WBZ
 WHAM WSYR
 Enoch Light's Orch.: WORC
 WLBZ
 WFAF—Dance Orchestra
 WGR—Harold Austin's Orch.
 WNAC—Ranny Weeks' Orch.
 WJZ—Sandra Swenska, Russian
 Chanteuse; Orchestra
10:15 p.m. EDT 9:15 EST
 WOR—Harlan Eugene Read,
 news
10:30 p.m. EDT 9:30 EST
 * CBS—Stoopnagle and Budd:
 WABC WDRS WICC WFEA
 WFBL WORC WOKO WGR
 WLBZ WAAB

On Short Waves

By Chas. A. Morrison

(EDT and EST Shown. Figures in Parentheses Denote Megacycles or Thousands of Kilocycles.)

FOR those who have been having difficulty hearing Zeesen, Germany, we recommend the new North American Zone broadcast over DJD (11.77) from 6:05 to 11:30 p. m. EDT (5:05 to 10:30 EST). This Zeesen transmission directed to North America was inaugurated April 30 and came in with a loud signal at the *Listening Post*, gradually fading away about a half hour before sign-off.

Other Zeesen transmissions that you may hear according to the new schedule, are listed below:

Time Shown Is EDT. Subtract One Hour for EST

	Directed to South Asia:	
DJB	(15.20) 1:30 to 3 a. m.	
DJB	(15.20) 4:45 to 8:15 a. m.	
DJN	(9.54) 4:45 to 8:15 a. m.	
DJB	(15.20) 9 to 11:30 a. m.	
Directed to East Asia:		
DJQ	(15.28) 1:30 to 3 a. m.	
	9 to 11:30 a. m.	
Directed to Africa:		
DJD	(11.77) 1 to 5:30 p. m.	
DJC	(6.02) 1 to 5:30 p. m.	
Directed to South America:		
DJE	(17.76) 9 to 11:30 a. m.	
DJA	(9.56) 6:05 to 10:15 p. m.	
Directed to Central America:		
DJN	(9.54) 6:05 to 11:30 p. m.	

INFORMATION FROM ROME is that a daily transmission is being directed to Japan on 11.8 megs at 10:15 to 11:15 a. m. EDT (9:15 to 10:15 EST).

Other regular schedules from 2RO, Rome, given in EDT, are:

Monday, Wednesday and Friday (6.08), 7 to 8:30 p. m., directed to North America.
 Tuesday, Thursday and Saturday (9.64), 8:45 to 10:15 p. m., directed to South America.
 Daily (9.64), 3:30 to 6 p. m., omnidirectional.
 Daily (9.64), 9:15 to 10 a. m., for Mediterranean Basin.

Advance Programs

(EDT Shown. Subtract One Hour for EST.)
 DAVENTRY, ENGLAND, GSB (9.51) and GSC (9.58)
 Sunday, May 12, 7:45 p. m.—BBC Empire Orchestra.
 Monday, May 13, 7:45 p. m.—Jubilee Celebration of the visits of Prince of Wales, Duke and Duchess of York, and Duke of Gloucester to Wales, Scotland and North Ireland.
 Tuesday, May 14, 7 p. m.—Program in praise of Wales.
 7:30 p. m.—How to get on the Stage by Easy Stages.
 7:30 p. m.—Meet Detective Anthony Slada.
 8:15 p. m.—Organ Concert.
 Wednesday, May 15, 7 p. m.—BBC Orchestra, songs of the nightingales.
 7:45 p. m.—Talk; Freedom.
 8 p. m.—Harry Fox' Dance Orchestra.
 Thursday, May 16, 7:30 p. m.—Talk: Expedition to the British Cameroons.
 Friday, May 17, 7 p. m.—Melody at Midnight.
 7:30 p. m.—The Dreaming Man, play.
 8:20 p. m.—Readings.
 Saturday, May 18, 7 p. m.—BBC Dance Orchestra.
 7:45 p. m.—Shelley Walsh International Open Hill Climb for Racing and Sport Cars.

ZEESEN, GERMANY, DJD (11.77) and DJC (6.02)
 Sunday, May 12, 7:15 p. m.—Popular Music.
 Monday, May 13, 7:15 p. m.—Orchestra.
 8:30 p. m.—Martin Pluddemann, German master of the ballad.
 Tuesday, May 14, 8 p. m.—Musical Interlude.
 8:30 p. m.—Old and New Music.
 9:30 p. m.—Songs, Lute accompaniment.
 10:15 p. m.—Nocturnal Musical Revue.
 Wednesday, May 15, 7 p. m.—Light Music.
 Thursday, May 16, 7 p. m.—The Apothecary, song play.
 Friday, May 17, 7 p. m.—Symphony Concert.
 9 p. m.—Piann Recital.
 Saturday, May 18, 7 p. m.—Selections from Opera Venezia.
 9:30 p. m.—Waltzes, Oswald von Hayden Band.

ENGLISH NEWS BROADCASTS
 Daily, 9:15 p. m.—DJD (11.77), DJC (6.02).
 Daily, 2:15 a. m.—GSB (9.51), GSD (11.75).
 Daily, 9:30 a. m.—GSF (15.14), GSG (17.79).
 Daily, 12:30 p. m.—GSB (9.51), GSE (11.86).
 Daily, 6:00 p. m.—GSB (9.51), GSD (11.75).
 Daily, 8:45 p. m.—GSB (9.51), GSC (9.58).
 Sunday, Tuesday, Thursday, Saturday, 9:45 p. m.—GSC (9.58), GSL (6.11), GSD (11.75)



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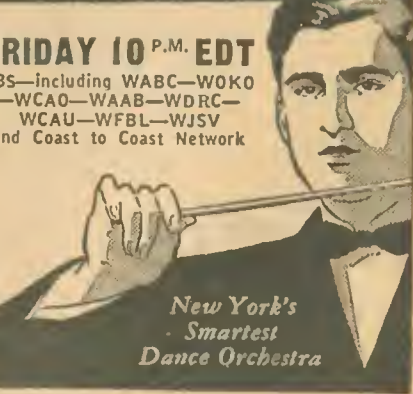


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FRIDAY 10 P.M. EDT

CBS—including WABC—WOKO—WCAU—WAAB—WDRS—WCAU—WFBL—WJSV and Coast to Coast Network



New York's Smartest Dance Orchestra

Star Election Closes Within Two Weeks!
 Vote for Your Favorites NOW!

(See Page 10 for Official Ballot)

Radio Guide's State Seal Souvenir Spoon Offer!



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Start your collection of State Seal Souvenir Spoons now. These are of Original Rogers Silverware, made by International Silver Co., of Meriden, Conn., oldest and largest makers of silverware in the world. They are AA quality—66 penny-weights of PURE SILVER to the gross. Regular Teaspoon size with plain bowls, easy to clean.

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| <input type="checkbox"/> N. J. | <input type="checkbox"/> Ga. | <input type="checkbox"/> Minn. | <input type="checkbox"/> Colo. |
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| <input type="checkbox"/> D. C. | <input type="checkbox"/> Fla. | <input type="checkbox"/> Va. | |
| <input type="checkbox"/> Wis. | <input type="checkbox"/> Ind. | <input type="checkbox"/> W. Va. | |

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Short Wave Rebroadcast Schedule

(Time Shown Is EDT and EST)

SOMETIMES, when a popular network feature has no outlet in your vicinity, or when weather conditions make reception impossible on the regular broadcast channels, you will be able to tune it in on one of the short-wave stations rebroadcasting network programs. These are listed below for your convenience:

Relaying CBS-WABC Programs:

W2XE, New York, daily, 11 a. m. to 3 p. m. EDT (10 a. m. to 2 p. m. EST) on 15.27 megacycles; 3 to 5 p. m. EDT (2 to 4 EST) on 11.83 meg.; 6 to 11 p. m. EDT (5 to 10 EST) on 6.12 meg. Relays WABC.

W3XAU, Philadelphia, daily, 12 noon to 8 p. m. EDT (11 a. m. to 7 p. m. EST) on 9.59 megacycles; 8 to 11 p. m. EDT (7 to 10 EST) on 6.06 meg. Relays WCAU.

Relaying NBC-WEAF Programs:

W2XAF, Schenectady, N. Y., weekdays, 6:30 p. m. to 12 mid. EDT (5:30 to 11 p. m. EST) and Sundays, 6 p. m. to 12 mid. EDT (5 to 11 p. m. EST) on 9.53 megacycles.

W2XAD, Schenectady, N. Y., daily, 3 to 4 p. m. EDT (2 to 3 EST) on 15.33 megacycles. Both relay WGY. One of the two always carries outstanding event broadcasts.

Relaying NBC-WJZ Programs:

W8XK, Pittsburgh, Pa., daily, 7 to 9 a. m. EDT (6 to 8 EST) on 21.54 megacycles; 7 a. m. to 4:15 p. m. EDT (6 a. m. to 3:15 p. m. EST) on 15.21 meg.; 4:30 to 11 p. m. EDT (3:30 to 10 EST) on 11.87 meg.; 4:30 p. m. to 1 a. m. EDT (3:30 p. m. to 12 mid. EST) on 6.14 meg. Relays KDKA.

W1XK, Springfield, Mass., weekdays, 7 a. m. to 1 a. m. EDT (6 a. m. to 12 mid. EST) and Sundays, 8 a. m. to 1 a. m. EDT (7 a. m. to 12 mid. EST) on 9.57 megacycles. Relays WBZ.

W3XAL, New York, weekdays, 9 to 10 a. m. EDT (8 to 9 EST), also Tuesdays, Thursdays and Fridays, 3 to 4 p. m. EDT (2 to 3 EST) on 17.78 megacycles. Mondays, Wednesdays and Saturdays, 5 to 6 p. m. EDT (4 to 5 EST) and Saturdays, 12 mid. to 1 a. m. EDT (11 p. m. to 12 mid. EST) on 6.10 meg. Relays WJZ.

These schedules are altered weekly. Watch for corrections in next week's RADIO GUIDE.

Plums and Prunes

(Continued from Page 8)

this out: Vocalist FRANK PRINCE, remade a bachelor that day by a Chicago judge, celebrated by escorting his ex-wife to the party given in Maestro Ben's honor.

BATON BITS: Gotham socialite and Boston deb MINNA LINDSAY has joined KEITH BEECHER'S ork at Chicago's Hotel Stevens with CBS wires. She's the lass who created a sensation by wearing a mask at her N'Yawk

debut... A fairly solid rumor places JOE SANDERS' Original Kansas City Night-bawks in the Blackhawk Cafe, Chicago, on June 15, with MBS-WGN wires... JESS HAWKINS deserts the Windy City May 30 for his Summer trek which will keep him mostly at Geneva-on-the-Lake, Ohio, near Cleveland, with NBC-WTAM mikes... Add to the swelling Kentucky Colonel roster the names of bandleaders HERBIE KAY and DELL COON. Dell also expects, come June, to add the title of Daddy.

Saturday - Continued

8:00 p.m. EDT 7:00 EST
 NBC—Illit Parade; Lennie Haytun's Orchestra; Kay Thompson, Gogo Delys, Johnny Hauer, The Melody Girls, Charles Carlisle and the Three Rhythm Kings; WFAF WTIC WEEI WJAR WTAG WVEN WWSH WGY WLW
 CBS—Modern Minstrels: WABC WOKO WDRC WNAC WEAN WFBL WORC WICC WGR WFEA
 NBC—Pip Cook's Show Shop: WJZ WBZ
 WHAM—Hank and Herb
 WKBW—Robert Strick, baritone; Carl Coleman, organist
 WOR—"Rainbow House," juvenile variety
 WSYR—At the Crossroads
8:15 p.m. EDT 7:15 EST
 Y. N.—"Soldiers Unmasked," Col. Wm. A. Gano: WAAB
8:30 p.m. EDT 7:30 EST
 NBC—Enric Madriguera's Orch.: WJZ WBZ WHAM WSYR
 Y. N.—Charles Henry Presents WLBZ
 WAAB—20th Century Ensemble
 WKBW—The Green Family
8:45 p.m. EDT 7:45 EST
 WAAB—Getting the News While the Public Sleeps
 The Melody Limited: WEAN WNAC
9:00 p.m. EDT 8:00 EST
 ★ NBC—R. C. A. RADIOTRON Presents Nat Shilkret and Opera Co.; John B. Kennedy: WFAF WEEI WWSH WTIC WLW WJAR WGY WTAG WVEN
 NBC—To be announced: WJZ WBZ WSYR
 CBS—Around the World with The American Navy; Navy Band; WABC WICC WFEA WLBZ WEAN WFBL WORC WKBW WNAC WOKO WDRC
 WAAB—Meyer Davis' Band
 WGR—Musical Moments
 WHAM—Evening Interlude
 WOR—Dance Orchestra
9:15 p.m. EDT 8:15 EST
 WAAB—News
 WGR—Dance Orchestra
9:30 p.m. EDT 8:30 EST
 CBS—Melody Masterpieces: WABC WEAN WICC WFEA WOKO WFBL WAAB WDRC WKBW WCAU WCAO WJSV WOKO

★ NBC—ALKA-SELTZER Presents Barn Dance; The Westeners; Lulu Belle; Hoosier Hot Shots; Uncle Ezra; Spare Ribs; Linda Parker; Maple City Four: WJZ WHAM WBZ WSYR WLW
 ★ NBC—The Chateau with Al Jolson; Victor Young's Orch.; Guests: WFAF WEEI WTIC WVEN WWSH WJAR WGY WTAG
 Y. N.—Hod Williams' Orchestra: WNAC
 Pietro D'Alfonso's Orch.: WEAN WFEA
 WGR—World Revue
 WOR—"Husbands and Wives," Allie Lowe Miles and Sedley Brown

10:00 p.m. EDT 9:00 EST
 CBS—Song Time in Tennessee: WABC WDRC WFBL WORC WAAB WKBW WEAN WFEA WOKO WICC WLBZ
 WGR—Harold Austin's Orch.
 WNAC—Ranny Weeks' Orch.
 WOR—Dance Orchestra

10:15 p.m. EDT 9:15 EST
 WLBZ—Dance Orchestra

10:30 p.m. EDT 9:30 EST
 NBC—"Let's Dance," Three-Hour Dance Program with Mel Murray, Xavier Cugat, Benny Goodman & Their Orchestras; Vocalists: WFAF WEEI WTIC WWSH WJAR WGY WTAG WVEN WLW
 ★ CBS—California Melodies: WABC WKBW WFBL WFEA WOKO WLBZ WAAB
 ★ NBC—Carefree Carnival; Sen. Frankenstein Fishface, comedian; Charles Marshall's Orch.; Percy the Playwright; Helen Troy, comedienne; Ben Klanssen, tenor; Rita Lane, soprano; Male Quartet; Meredith Willson's Orch.; Ned Tollinger, m. e.; WJZ WBZ WHAM
 Musical Rhythmer: WEAN WICC WDRC—Carl Moore, The Rambling Rhythmer
 WGR—Dance Orchestra
 WNAC—Spotlight Revue
 WOR—Frank Haynes' Orch.
 WORC—Carl Moore, Rambling Rhythmer
 WSYR—Musical Moments

10:45 p.m. EDT 9:45 EST
 CBS—California Melodies: WDRC WORC WICC
 WEAN—Pietro D'Alfonso's Orch.
11:00 p.m. EDT 10:00 EST
 CBS—Bill Hogan's Orchestra: WABC WAAB WDRC WKBW WFBL
 NBC—Joe Hines' Orch.: WJZ WSYR WHAM
 Y. N.—News: WNAC WORC WLBZ WEAN WICC
 WBZ—Hughie Barrett's Orch.
 WGR—Fenwick Newell, tenor
 WOKO—State Police News
 WOR—Current Events
11:15 p.m. EDT 10:15 EST
 CBS—Bill Hogan's Orchestra: WFEA WORC WICC WOKO
 NBC—Joe Hines' Orch.: WBZ WEAN—Local News
 WLBZ—Dance Orchestra
 WNAC—Emerson Gill's Orch.
 WOR—William Haines' Orch.
11:30 p.m. EDT 10:30 EST
 CBS—Claude Hopkins' Orch.: WABC WDRC WEAN WNAC WOKO WICC WKBW WFEA WFBL WLBZ WORC
 NBC—Paul Whiteman's Orch.: WJZ WBZ WSYR WHAM
 WAAB—Perley Stevens' Orch.
 WGR—Dance Orch.
 WOR—Wayne King's Orchestra
11:45 p.m. EDT 10:45 EST
 WOR—Blue Steel's Orchestra
12:00 Mid. EDT 11:00 p.m. ES
 CBS—Orville Knapp's Orchestra: WABC WOWO WICC WEAN WFBL WKBW WNAC WOKO
 NBC—Shandor, violinist; Reggie Childs' Orch.: WJZ WBZ WSYR
 WHAM—Cato's Vagabonds
12:15 a.m. ED 11:15 p.m. ES
 WOR—Freddy Martin's Orchestra
12:30 a.m. ED 11:30 p.m. ES
 NBC—Leo Zollo's Orch.: WJZ WBZ WSYR WHAM
 CBS—Ray Herbeck's Orchestra: WABC WOKO WNAC WICC WEAN WFBL
 WOR—The Gold Coasters
12:45 a.m. ED 11:45 p.m. ES
 WOR—Kay Kyser's Orch.
1:00 a.m. EDT 12 Mid. EST
 WHAM—Artie Collins' Orch.
1:30 a.m. EDT 12:30 EST
 WLW—Johnny Burkhardt's Orch.
2:00 a.m. EDT 1:00 EST
 WLW—Dance Orchestra
2:30 a.m. EDT 1:30 EST
 WLW—Moon River

Uncle Ezra

The Old Jumping Jenny Wren—Himself—



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Are You Reading REMOTE CONTROL?

Don't Miss This Super-Thriller of Mystery—Romance Behind Scenes at a Broadcasting Studio

Remote Control

(Continued from Page 11)

"Quick—" began Tubby Stewart, shouting into the mouthpiece of the phone. "Crack!" The barrel of the masked thug's pistol fell sickeningly upon the little man's sandy head.

"Did he get the phone connection through?" rapped the mob chief, as Stewart slumped to the floor.

"He didn't have time," the slugger answered. "I got him just the instant he picked up the receiver."

"We better scram!" the big man whispered. "Come on—beat it!" He reached for the studio light switch.

As the light flashed out, John Fairchild jumped to his feet and spoke into that microphone the words he had yearned to say for several minutes.

"Police! WWP. Bandits holding up the . . ." And then he stopped wearily. In his excitement he had overlooked the fact that his red light—the on-air signal—was no longer burning. The Ghost Gang had taken even the last trick in this unequal game. The man who slugged Tubby Stewart had pulled a switch in the control room and jerked station WWP off the air—just in time to frustrate even this last-minute effort of John's to broadcast a warning!

"We'll Get You —!"

But Fairchild had no time to dwell upon this latest defeat. There was a little flash—the crack of a pistol—and something blew past his cheek in the dark.

"We'll come back for you later, Mr. Announcer," snarled the metallic voice of the leader. Then the door slammed, and John realized that the gang had gone—taking with them a few hundred thousand dollars' worth of gems and—in all probability—his job.

In the darkness, one of the debutantes started to have hysterics. The studio seemed suddenly to have become a huge, dark arena for nightmares.

"John—John!" cried Helen Wright, in a voice hoarse with tortured anxiety. "Are you all right, dear?"

"Yes!" cried John, his soul lightening at the ecstasy of love in the girl's tones. "They missed me. Lights!" He shouted, sprinting recklessly across the plush-carpeted studio in the dark.

Little Charlie Golden—WWP's tall young publicity man, who had stood close to Bert Rupert during most of the hold-up scene—reached the light switch first.

John swept his eyes around the studio as the lights came on. For one brief instant he fought a despair which made him want to throw up his hands and cry: "What's the use?" Then he started to run towards the glass-panelled control room—shouting orders as he went.

"Charlie, phone the house detective!" the young announcer rapped. "We just may bottle them up in the hotel before they have a chance to get away! . . . Doctor Workman, bandage Bert's wounded arm!" he cried. And by that time he had reached the unconscious Ralph Stewart.

"Ralph!" cried John. "Tubby—wake up! Snap out of it! Those rats have cut us off the air! We're off the air, we're off the air!"

Somehow this appeal got through to the shock-drugged brain of the chubby little control man. Like a hozer who is knocked out, yet struggles with his feet through sheer blind courage, he twisted. His freckled face screwed up in a grimace. His red head lolled from side to side.

"Wow!" he quavered, then:—"What? Off the air?" Weaving, he scrambled to his feet and reached for the switch. Half-conscious, the little man nevertheless managed to respond to that First Commandment which radio has inherited from the stage: "The show must go on!" In spite of holdups, sluggings, storm, fire or earthquake, the public—that mighty, million-eared tyrant away out there on the other end of the kilocycles—mustn't be kept waiting.

"Helen—get the girls under control," John snapped. And Helen ran to obey.

Ralph Stewart pulled the switch, before even his numbed brain had a chance to

recall why his head ached as if the roof had fallen in upon it. Men do heroic and astounding things in the name of religion—and to a good control man it is almost a religious dogma that the station must be kept on the air.

By this time John Fairchild had sprinted to the microphone. In an outer office he could hear the excited voice of young Golden, telephoning the news to the switchboard downstairs. The girl who was having hysterics was quiet again.

"Ladies and gentlemen," John began, as the red light winked on. "WWP, Chicago. We've had another slight delay, but in just a few moments we will be ready to go on the air with the six charming young ladies of Chicago's Junior League, who will entertain you with a number from their great charity show."

In spite of the great pressure under which he was working, John's mind functioned with the speed and accuracy of a well-oiled machine. He knew that the girls couldn't possibly go on the air immediately, after their harrowing experience.

"In the meantime," he continued into the microphone, "we will have a little music." His eye fell upon the electrical reproducer, upon which the station played its recordings during daytime programs. Still talking, he squinted at the disc which lay upon the turntable. He noted the name of the selection.

"The first number on our brief musical program—while the Junior League girls are preparing—will be Ravel's *Bolero*—a recording," he continued. The turntable spun as John threw a switch. But he took no time out to quiet his nerves.

"Get the hotel doctor and a nurse—quick!" he told Helen. "And tell them to bring stimulants," he added as Helen ran to the telephone.

Then, as the low opening strains of Ravel's hypnotic composition went out over the air, the young announcer swooped down upon the thoroughly-demoralized group of Junior Leaguers.

Like a good defense lawyer, eyeing a jury to select the one juror who seemed most likely to favor his cause, John looked swiftly over the cowed, stunned girls. He singled out a brunette who seemed much calmer than the rest. He wished he could remember her name. He wanted to use her common sense in organizing the rest of the girls.

"The doctor is on his way up," he said firmly. "Just make yourselves comfortable. We'll go on the air in five or ten minutes."

"Oh, No!" wailed a woebegone blonde

Show Must Go On

"You can't let your friends down," John said simply. "Hundreds of them, and millions of other people, are waiting to hear from you. The doctor will be here in a minute or two."

Urged on by Helen's frantic appeals, as well as by the social prominence of his prospective patients, the house physician arrived very quickly. A white-uniformed nurse was with him.

"They've got to go on the air," John murmured to him. "Fix them up—quick." "The nervous strain—" the doctor began.

"Nervous strain fiddlesticks!" John rapped. "Listen to me—the hotel can't afford to have this broadcast flop, in view of what happened. You get those girls in shape—quick!"

While the doctor went to work, soothing the nervous girls, young Fairchild played records and kept the listening public as content as possible. Watching the girls out of the corner of his eye, he realized that the physician was getting them nicely under control. The psychological effect of having a doctor fussing over them would be quite as effective, John realized, as the actual measures he employed.

Finally the doctor crossed the floor. "You can take them now," he said doubtfully, "but they're likely to give you a hell of a performance."

"Leave that to me," John said. "And thanks." As the nurse and the doctor left, he approached the girls.

"Are we all ready to go on the air?" he asked briskly.

"I don't see how you can expect—" one of the debutantes began. John noted that her air of hauteur was returning as she recovered her nerve. But he welcomed this show of spirit. He knew how to handle that.

"You see," he continued quickly and smoothly, "I've announced that you will go on the air." He shrugged. "Of course you don't want your friends to think that you were too scared." He turned to the brunette whom he had picked as a probable supporter. "Don't you think so?" he asked pleasantly.

"Of course!" she replied instantly—and John felt like hugging her.

"You certainly showed wonderful presence of mind," he went on, flattering them quite shamelessly. "Your friends will congratulate you if you—when you—put on a fine performance after such a distressing occurrence."

"Oh, I just couldn't!" cried the girl who had had hysterics. "I just couldn't go on the air now!"

Debutantes Respond

"Well then—the rest of you simply must!" John said boldly. He turned to the brunette.

"Don't you agree?" he asked.

"Of course," she said. "We can't afford to be ridiculous."

That settled it. Even the hysterical girl stood up to the microphone with the rest. "And now, ladies and gentlemen," John began, switching off the recording. "WWP is delighted to present—the young ladies of the Junior League. They will sing Duke Ellington's *Solitude*. Without orchestral accompaniment."

Quivering at first, the six girls began to sing. Then as their voices blended in the well-rehearsed pattern of the song, they became more confident. Soon John's trained ear approved their efforts—and for the first time since the holdup began, he relaxed. He got a certain bitter gratification from realizing that, even though his own career as an announcer probably was at an end—for an announcer cannot afford laughter at his expense—at least he pulled the wreckage of the evening together, and had done a creditable job under terrible disadvantages.

Suddenly Helen was at his side. Diffidently—almost like a little boy—he looked at her. All his customary arrogance had gone. What would she think of him? He was not long in doubt.

"Dear boy," she said softly. "My own dear boy! You were wonderful!"

And then, for the first time in his life John Fairchild realized what a mighty, consoling thing a woman's love can be. Like a great, gentle tide it flowed about his weary soul, lifting him—sustaining him. In one of those rare flashes of insight, which come all too seldom in the life of a human being, he knew that a great thing had happened. Perhaps before tonight he had been something of a boy—with a boy's pettiness. Now he was a man.

"It will be hard for you, dear," he said gently. "I'll probably lose my job. They've made a good job of it. I'll be on the front pages of every newspaper in the country before a few hours have passed. They'll laugh at me."

The girl just smiled.

That Voice!

"Johnny," she said, "don't you realize that tonight you put on the finest performance of your career? How many announcers are there—on the networks or anywhere else—who could have held the show together the way you did? And you even risked your life when you tried to turn that light out."

Courage flowed back into John Fairchild.

"I'm young," he said. "I can live this down. And besides—" For a moment he said nothing. The Junior League girls were singing well. Ralph Stewart, holding his aching head, was keeping careful watch in the control room. The old studio looked more like itself, less like a strange, alien territory, now that the masked men had gone.

(Continued on Page 29)



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“Call the Song Doctor!”

(Continued from Page 7)

war. Goodman's style of conducting registered with the Manhattanites. Since then his services have been in constant demand. His presence in the pit is practically tantamount to a success notice. Look over the following imposing list: Vanities, Scandals, Rio Rita, Strike Me Pink, Follow Thru, Sons O Guns, The Cat and the Fiddle, and more recently, Life Begins at 8:40, Calling All Stars, and the newest show, Rudolph Friml's Music Hath Charms.

During his varied and colorful career in the pit, Goodman has played for just about every star on the musical comedy stage, and has been instrumental in starting many stars on the path to success.

It was during Rio Rita that he was instrumental in beginning the career of a now famous star. In the middle of the highest scene in the show, leading-lady Eleanor Painter's voice suddenly failed. Quick-witted Goodman jabbed his finger at a chorus girl standing next to Miss Painter—and in a stage whisper he ordered her to step into the breach.

"Sing!" he commanded, in a hissing whisper.

The chorus girl took the cue. Stepping forward, she picked up the strains of the song, revealing a rich, dramatic singing voice. That's how Ethelind Terry found her way up the ladder of success.

The Shuberts prize Al Goodman's service. And because this is so, they did for him what never has been done before. Music Hath Charms, their new hit, was scheduled to open on a night when Al was booked to play over the air. The Shuberts publicly acknowledged that they were postponing the opening to another night when Goodman would be free to wave the baton.

The show which Al remembers most vividly is Dancing Girl, which opened in 1923, "because," tells the maestro, "a young Dutch dialect comedian first got a real break in that show. You know him today as Jack Pearl. Two other kids who registered favorably with the public for the first time in this show are Lou Holtz and Ben Bard. Kicking their heels in the front line of the chorus were two lovely eye-fillers, a red-haired girl named Nancy Carroll, and a vivacious lass with gorgeous gray eyes. Her name? Let me see—hm—yes, her name was Joan Crawford."

Two years ago radio began to share starring honors with the stage for Al Goodman's services. The dynamic leader was chosen to conduct the orchestra during the Ziegfeld radio show in 1932. Subsequently he won one of the biggest radio assignments, that of playing in the Gulf Headliners broadcast over NBC, in which Will Rogers, Arthur Brisbane and George M. Cohan were featured.

In his more recent broadcast he has played for Lucrezia Bori and Giovanni Martinelli, the Metropolitan Opera stars. In radio circles it is said that Al Goodman is one of the few conductors of popular music who has pleased the opera stars. And they are very particular about their accompaniment.

Naturally, with such a distinguished background, Al Goodman has many interesting and humorous anecdotes to tell about the famous personalities he has known.

For instance, he tells of the screamingly funny episode that occurred when he was starring with the Headliners.

He was out driving one night, when suddenly his motor began to sputter. Upon investigation, he discovered that he was out of gas. A gas station, luckily, was

only a few feet away. He managed to push his car there, to find that the owner carried a rival's brand of gas. There was nothing for Goodman to do but fill up his tank with enough gasoline to get going. Just as the attendant lowered the tube into the gas tank, a man struck his head out of the window of a cruising car.

"Al Goodman, you ah a trai-tah!" the cruiser yelled.

The man was Irvin S. Cobb, the famous writer, featured at the time on the program with Goodman.

Goodman also tells of the time that a worried Ed Wynn came to his apartment for a bit of advice.

"I don't know what to do, Al," said Wynn. "They want me to sign a radio contract, but all my friends tell me that I'd be crazy. What do you advise?"

"Sign the contract by all means, Ed," advised Goodman. "You're a great artist, and a real artist will click in any medium. You should be as successful on the radio as you have been on the stage."

The following day Ed Wynn signed.

Next time you go to a musical show where Al Goodman is in the pit, or to a radio studio where he is directing a broadcast, watch him conduct. That swooping, spread-eagle style will fascinate you as it first fascinated Earl Carroll and Al Jolson who, in playing their hunches, discovered one of the foremost musical authorities in the nation.

Al Goodman's orchestra is on the air Sundays over the CBS-WABC network at 8 p. m. EDT (7 EST; 7 CDT; 6 CST; 5 MST; 4 PST); Mondays over an NBC-WEAF network at 9:30 p. m. EDT (8:30 EST; 8:30 CDT; 7:30 CST; 6:30 MST; 5:30 PST) and Tuesdays over an NBC-WEAF network at 10 p. m. EDT 9 EST; 9 CDT; 8 CST; 7 MST; 6 PST).

The Cover Girl

GERTRUDE NIESEN, portrayed on the cover of this week's RADIO GUIDE, is a true daughter of chance. When she first decided her voice had a profit-yielding quality, and made up her mind to attempt a tryout for the stage, she had no one to whom to turn for advice as to a likely agency.

So she opened a classified telephone book to the proper page and let her finger fall where it might among the listed agents. She called the one so casually selected. That agent asked her to come in and show off her talents. She did it, and a few days later was launched on her professional career with a \$100-a-week vaudeville contract.

Singing wasn't any overnight discovery with this vivacious Brooklyn lass. She began a species of caroling just a few years after the day of her birth, July 8, 1912, and kept at it endlessly until she

clicked with her first tryout. Meanwhile school entertainments, block parties and all of the other social events peculiar to youngsters in their teens, were her media.

Gertrude once was in a position much like that of the fighting Irishman who had to wait 10 years for revenge against a heckler who called him a rhinoceros.

She was labeled an exotic singer, and because she had been more interested in athletic sports than in Funk and Wagnall's while at school, she just let it go at that and really felt complimented. Some time later she found out what exotic was all about, and was pretty wrought up about the use of the word in connection with her voice.

Gertrude Niesen sings on the Big Show, CBS-WABC network Mondays at 9:30 p. m. EDT (8:30 EST; 8:30 CDT; 7:30 CST; 6:30 MST; 5:30 PST).

Remote Control

(Continued from Page 28)

"Besides," John Fairchild continued, "those Ghost Gang murderers can't go on forever. They're bound to be caught sooner or later. Devine asked me to help

"The young man set his jaw. Swiftly, wordlessly he vowed that he would work to catch this mob, even if he had to go out, penniless and alone, into the underworld in order to do it. But now it wasn't the \$50,000 reward he was considering. The little black moustache set in a stern, cruel line above his red lips as the young man swore his silent oath. This time he was determined above all things to justify the faith which this slim, blonde girl had shown in him.

Suddenly there was a trampling of feet in the outer office. Through the glass door of the studio, John Fairchild saw the big, shambling body and weak face of Dreamer Devine. The ace detective who had asked his help in tracking down the Ghost Gang,

John slipped his arm lightly around Helen's waist.

"Now it's going to start, honey," he said. "They're almost certain to suspect me of being one of the gang."

"I love you, dear," was all Helen said. And: "if they hurt you I'll kill them!" she added, in a sudden excess of fury which made John look at her in wonder.

Devine's face was gazing at him inscrutably through the glass panel let into the studio wall. Devine was beckoning to him.

And suddenly John realized where he had heard the voice of the masked bandit chief before!

Did the Ghost Gang get away with their loot? How could Devine come onto the scene so soon after the crime? Whose voice was it that John thought belonged to the bandit leader? . . . Another installment of this stirring story will be in next week's RADIO GUIDE.

HIDE UGLY

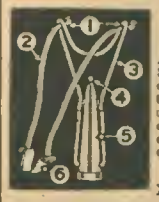
SPOTS that mar YOUR BEAUTY



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() 1 Trial Package Formula No. 2 25c (Stamp or Coin)

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WAYNE KING

As He Appears Under the MIKEroscope

By Fred Kelly



WAYNE KING

Wayne King is on the air Sundays and Mondays over a coast-to-coast CBS-WABC network at 10 p. m. EDT (9 EST; 9 CDT; 8 CST; 7 MST and 6 PST); also Tuesdays and Wednesdays over an East-Midwest NBC-WEAF network at 8:30 p. m. EDT (7:30 EST; 7:30 CDT; 6:30 CST)

IF A SPONSOR or a booker came along on Friday, the 13th, with one of those near-million-dollar contracts to which he is so accustomed, Wayne King's highly developed commercial instinct probably would impel him to sign up without reckoning the possibility of a baleful influence.

But he thoroughly disapproves of having his hand photographed, on the assumption that it might be unlucky. That's an inexpensive superstition which he can indulge as a sop to his tepid belief in occult or other external influences. King hardly could have spent so much of his time around theatrical folks without absorbing some of their characteristics—but it is almost a certainty that secretly he disdains fetishes in favor of a solid faith in the efficacy of hard work and complete thoroughness.

His elevation to wealth and fame has been the direct result of that very formula. Surely Wayne hardly could be charged with having enjoyed a luxury-fitted trip to achievement. He typically is self-made, and the finished product is a tribute to his flair for perfection.

Some persons require a lifetime to round out a job of this sort. King has accomplished it within the span of his 31 years. Unquestionably he is the busiest orchestra director in the country today—save possibly Rudy Vallee—and it is doubtful if Rudy has to spot the Chicagoan anything in the matter of annual earnings.

King, known to his intimates as Harold Wayne King, had a rather grubby sort of start in life. His mother died when he was a seven-year-old boy in his home town of Savannah, Illinois, and as his father, a railroad man, was compelled to be away a great deal, the youngster was robbed of the ideal home setting which normally is essential as a background in the success pattern.

Fortunately, there were a grandfather and a grandmother and the usual host of aunts and uncles to foster the four motherless boys, but at best home was a transitory affair dictated so by the economic status of each particular group. Wayne's dad, sensing the unbalancing effect of this migratory style of living, rounded up his brood and made a home for them in Missouri.

At an early age Wayne demonstrated an excellent musical sense, but was robbed of the opportunity to develop it by the necessity for contributing his part in the upkeep of the family. He earned 75 cents weekly as a physician's office boy. The call of the rails brought a fresh series of upheavals to the boys as their father moved frequently, but something of permanency was in their trek to Iowa. There Wayne worked first as garage mechanic and later as bank clerk, all the while developing his skill on the clarinet which was a 15th-birthday gift from his Dad, and which later he was to discard for the saxophone that has brought him so much fame.

But that clarinet contributed much to the King story of success. With it he managed to earn his way through Valparaiso University, and to lay away sufficient excess to finance his early days in Chicago. While King was harbored in a neighborhood Y.M.C.A. he decided the saxophone was the coming instrument for the toot ensemble. Because of neighborly protests, he was compelled to practice into a pillow but that failed to cramp his style.

He practiced assiduously at nights and worked in the daytime, but the musical path to fame already had been carved out for him. Eventually he found his feet upon it by way of a band job. His selection to lead a new orchestra in process of organization by his employer, was recognition of his artistry—and it opened for him the door to all that is his today.

Important: This is the fifty-second and final MIKEroscope. Promise of a handsomely bound volume, containing all of these fifty-two radio stars—their photographs and biographies—was made to every reader who saved them all, and who will send in the full set. *Mail your set now! Don't delay!*

The volume will contain not only the fifty-two MIKEroscope studies of the stars, and their histories; but a complete radio log book as well. The log book lists both long and short-wave stations; these are listed by call letters, by locations, and by kilocycles. The log covers stations all over the globe. Other valuable information is likewise included in this remarkable Album.

The task of assembling this MIKEroscope Album and Log Book has been gigantic. Mailing them out will be equally herculean. You can assist the publishers tremendously if you will mail in your collected MIKErosopes and claim your copy of the Album at once. Address them to RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

For your guidance, a complete list of the MIKEroscope subjects, as they were published in separate issues of RADIO GUIDE, follows:

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| 5. Mary Livingstone ✓ | 26. Ralph Kirbery ✓ |
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| 46. Eddie Cantor | 51. Michael Raffetto |
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Check or circle the numbers of the missing MIKErosopes on the list herewith and send it, together with five cents (stamps or money order) for each one missing, to RADIO GUIDE, 731 Plymouth Court, Chicago, Ill. Reprints of these will be sent you by return mail; then file your Album order as explained previously.

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Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters, which MUST NOT exceed 100 words, to VOL, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois

Allen—More or Less

Dear VOL: Northwood, North Dakota
I am only one amateur fan in millions, but I am sure the rest will agree that a bag of dry prunes should be handed to Fred Allen.
Why? Entirely too much Allen and not enough amateurs. In his full hour program, Allen and cast have the first half hour. Why not leave the last half hour to more amateurs with less Allen?
How about it, fans; sponsor? V. H. G.

Initial Protest

Dear VOL: Reidsville, North Carolina
Why don't we hear more comments on Kay Kyser's immitable music? His programs are the most entertaining I have yet heard.
With such fine vocalists as Sully Mason, Virginia Simms, et cetera, and his unique style of arrangements, I believe he could steal a show from the greatest radio artists in America. Why doesn't some sponsor grab him?
J. O., J. W., W. W.

An Akron-ism

Dear VOL: York, Pennsylvania
I am partially of the same opinion as that of Harry Fisher, of Dansville, New York. There are not necessarily too many broadcasting stations but the frequencies are congested. Our local station, WORK, and station WADC, Akron, Ohio, are on the same frequency and both have a power of 1000 watts. Some nights WADC actually interferes with WORK, whose transmitter is only a few miles from my home. At first this seemed incredible, but after continuous interference I realized that it was true. Some of these frequencies might be arranged sensibly.
Lowell W. Williams

Help a Gallup

Dear VOL: Adrian, Michigan
Why is it, that when we get a wonderful play like Mary Marlin, the program has to be set back an hour, so school kids can't hear it? I haven't missed one performance of the play and I don't wish to. I do hope that you will print this, so that others may voice their opinion.
J. Gallup

Rallying 'Round

Dear VOL: New York, New York
Two letters in VOL in RADIO GUIDE of the Week Ending April 27 have interested me especially, for they voice my sentiments exactly. I do not like music when someone is talking and I do like to know the name of the announcers at all times. Can these two faults be remedied in any way? I would be glad to help.
Mrs. E. A. Frear

Is Public Knapping?

Dear VOL: Utica, New York
That letter of E. Dewberry vindicating Hal Kemp, was a sight for sore eyes. To brand Hal Kemp as an imitator of Guy is ridiculous. If you Lombardo fans must sling your "copy cat" curses at someone, direct them at Jan Garber, Ray Herbeck and Jim Fettis, but leave Kemp out of it.
Why is it that we never see anything about Orville Knapp? As far as I'm concerned he has the second best band on the air, Kemp being first. He is entirely new and distinctive. He broadcasts over CBS, at midnight EDT (11 p. m. EST; 11 CDT; 10 CST; 9 MST; 8 PST) on Tuesdays and Saturdays, just in case you're interested.
Al Hewson

Attuned Engineers

Dear VOL: Detroit, Michigan
To the Penthouse Party goes credit for the best scoop of the year in having secured Hal Kemp's orchestra for their programs. Kemp's music is real, vital, and unimitated to any degree of success by the imitators.
Hal Kemp and his boys all have been playing together for over 12 years. Their music is more than that of a group of hired musicians. Their futures are all of mutual interest and they're not hired and fired at the whim of the leader as happens to so many bands.
I am a student of technical music, play a sax and will receive my E. E. degree next June.
Clyde E. Shaw

In Enemy Kemp

Dear VOL: New York, New York
While we don't pretend to be a wise girl and boy, we'd like to tell that old musician, E. Dewberry, a few things he apparently doesn't know about Guy Lombardo's Royal Canadians.
During the past four years, his orchestra has been voted the most popular dance orchestra in the country. And why, pray? Well, the most important reason is that Guy doesn't believe in over arranging a piece until it's unrecognizable. That's just one of Kemp's bad characteristics. He would rather sacrifice the beauty of a melody, so long as his musicians have their hot choruses to blare forth.
Christyne and Michael

Sponsors Must Eat

Dear VOL: Preston, Minnesota
We hoped that Lady Esther might have learned from Phil Stewart recently. The commercials when given a musical background by Wayne King and his orchestra, are something to be listened to and not merely endured. Why should these announcements take precious minutes from a program already too short?
I. L. S.

These Feuding Stars

—Story of the Squabbles, Deadly Enmities, Misunderstandings and Spats Among Radio's Leading Artists—What Caused the Rows—How the Enmities Manifest Themselves—

Leads the Features in Next Week's RADIO GUIDE

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Daisy Stebbing, Dept. RO-3, Forest Hills, N.Y.

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