

Is HARRIET HILLIARD *Too Famous for Love?*

Radio Guide

THE NATIONAL WEEKLY OF PRO

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WEEK ENDING JULY 11, 1936

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CENTS



Why
GRAHAM
Rejoined
ED WYNN

Told by
ED WYNN
HIMSELF

Nelson Eddy

Congratulations, MR. EDDY

THIS WEEK

THE other day I spent thirty minutes talking to a stage-struck boy who felt that life was dealing harshly with him. He had been graduated from college with high honors. He had studied singing a year and a half. He had auditioned for all the networks and all the leading broadcasters, and received their polite turn-downs. He also had read Radio Guide and was envious of the success of our greatest radio stars.

Through all his conversation ran the petulant plaint, "What about me?"

In dozens of letters recently I have read the same words. Our colleges and universities this year seem to have graduated an unusually large crop of talented young people who are baffled by and a little resentful toward life. So they cry impatiently, "What about me?"

Nelson Eddy has only recently achieved the fame that so many youngsters seek. In our just concluded Star of Stars Election, he was voted America's third most popular entertainer. In the group which limited votes to the favorite singer of classical songs, he was an overwhelming first choice.

Significantly, Nelson Eddy was thirty-five years old only last week. Significantly, all the fame that is his did not come to him in a heap. It was a gradual growth—and this is what I wish I could make all those fretful youngsters understand. Nelson Eddys are not made in a day or a year. Like great trees and great nations, great men must grow.

Always the story of that growth is interesting. Such a story, the life of Nelson Eddy, will start running in Radio Guide in an early issue. It is an absorbing study of a strong man's search for love and happiness and success. Don't miss it.



Nelson Eddy: His success of today seems sudden and spectacular. But it took years to build. His life is a lesson

The thousands of readers whose votes proclaimed Nelson Eddy their favorite will be interested in a letter I received just the other day. It read:
Dear Mr. Mitchell:

Thank you for your letter informing me of my first standing in my division in Radio Guide's third annual Star of Stars Contest. This is indeed flattering, especially so since I have never been on a nation-wide broadcast series except part-time.

I will try to maintain my posi-

tion and the esteem of your readers in the season to come.

With every good wish, I remain,

Gratefully yours,
Nelson Eddy.

After thirty-five years, Nelson Eddy has come into his own. He has come into his own slowly and with gratitude and appreciation. His example is the best answer I can give those impatient young men and women. For being the man he is, we say . . . "Congratulations, Mr. Eddy."

Curt Mitchell

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RADIO GUIDE (Trade Mark Registered) is a flat time-volume V. Number 35. Week ending July 11, 1936. Published by Regal Press, Inc. (Incorporated), Radio Guide, 731 Plymouth Court, Chicago, Illinois. Entered as second class matter of the Post Office, Chicago, Illinois February 24, 1932, under Act of March 3, 1933. Copy right 1936 by Regal Press, Inc. All rights reserved. Executive, Editorial, Circulation and Business Office: 731 Plymouth Court, Chicago, Illinois. J. E. Annenberg, Chairman of the Board, Herbert Kraemer, Executive Vice President and General Manager, Curtis Mitchell, Vice President and Editorial Director, Ed Zedy, Circulation Manager. Eastern Editorial Office, 551 Fifth Avenue, New York City. Advertising Office, 551 Fifth Avenue, New York City, and 731 Plymouth Court, Chicago, Illinois. Unsolicited manuscripts should be accompanied by stamped self-addressed envelope for return. Ten cents per copy in United States. Subscription rates in U. S. and possessions and countries of the Pan American Postal Union: six months, \$2.50; one year, \$4.00. Subscription rates in foreign countries: six months, \$5.00; one year, \$8.00. Remit by postal money order, express money order, or check drawn to order of Radio Guide. Currency sent at publisher's risk.

Was it while Fred Allen played the old Malaria Circuit in vaudeville that he learned to make faces like this? Nobody knows! But it was on that fevered circuit that he made the acquaintance of Uncle Jim Harkins, who's his Man Friday on the air today



Fred Allen's

Man Friday

Behind the Scenes at Town Hall Is a Man of Mystery—Uncle Jim Harkins. He Picks the Amateurs for the Fred Allen Programs. But That Isn't All. He Does a Thousand Tasks—All Are Told Here

by CHESTER MATTHEWS

UNCLE JIM is a figure in the misty background.

On the Town Hall program you hear Fred Allen "Uncle Jim this" and "Uncle Jim that." And it's Uncle Jim who leads the amateurs up to the microphone. But most of his work is done far behind the scenes, where listeners-in never hear of it.

It's a funny thing, this being true, how Jim Harkins' personality stands out! Although he never toots his own horn, although he asks for nothing better than to be Fred Allen's shadow, Uncle Jim is known and loved by thousands.

It's a hard job to find out anything about him, because all he will talk about is Fred.

"I only wish I had the gift of gab to say what that fellow means to me," he says. "He's so human, so decent, so considerate of me and everybody connected with him. He's the busiest man in the world, but he can always spare the time to talk to a down-and-out bum—"

You have to shut him up, or he'll go on forever. Then, if you pin him down, you can drag out of him how he came to join the Town Hall. He was on WMCA, a local station in New York, with a little program of his own. The advertising agency was thinking of putting amateurs on the Town Hall, and Fred said, "If we put them on, the only man to get is Jim Harkins." Jim

had been handling amateurs for five years or more in walkathon and dance marathon contests. The marathons, with their spectacle of human indignity and suffering, with their faked faints and phoney marriage ceremonies, made him sick at his stomach; but, as he says, "I had five Harkinses at home who liked to eat." Fred knew all about that, too. So Jim joined up with Town Hall.

HE HAD known Fred for twenty years, from their old vaudeville days. He used to follow him around and try to keep him from giving all his salary away to "touch artists" who wanted a cup of coffee. (He still does it today.)

"I was in vaudeville, doing a 'single,' when Fred was a juggler," he recalls. "The show business was a lot different then from what it is today. I was born the year of the Great Blizzard—1888—in Philadelphia. My birthday is the same as the Dionne quintuplets' only they get a lot more attention. Say, aren't those quints the wonder of

the world, though? I wish they were mine. Well—my Dad had a transfer business, and we used to haul trunks for the theaters. I was a big, husky kid with a strong back and a weak mind, with a voice so loud that the family used to throw things at me when I sang. One day I was carrying a trunk into a theater on my back and I asked the manager to let me sing for him.

"Being around actors was too much for me. I figured if they could sing, so could I. The rehearsal was over for that day. The orchestra was leaving, and the performers had all gone to their dressing-rooms. But there was a piano in the pit, and the man told me to go ahead and sing if I could pick out an accompaniment for myself on the piano. I let out my first squawk, and the orchestra stopped dead in its tracks, halfway up the aisle. Heads popped out of all the dressing-rooms, and everybody began to shout: 'What's happened? What's going on here?'

"Boy, was I loud!

"It wasn't so hard to break into vaudeville, then. I went to an agent and asked him if there was a place for me. 'Sure,' he said, 'I'll put you on the Southern circuit. Thirty-five dollars a week, and you pay for your railroad tickets and board and room.' That doesn't sound like a fortune, but in those days we lived in theatrical boarding-houses. They had at least one in every town. We got swell food, and plenty of it, along with a nice room, for six dollars a week. Well—sometimes not such a nice room. It was like being in a family. We used to call the circuit the Malaria Circuit, and we had good times. Fred was there. Ben Bernie was there, a good-looking kid with a violin and a couple of jokes. And many others—"

ON THE Malaria Circuit Jim Harkins stayed, as the years went by. In 1910 he married and the single act became a double. Marian Harrison, who had an act of her own, became Mrs. Harkins. Their first baby—now a college graduate—was born in Washington; their second, in Philadelphia. They were girls. Their boy, Jim, Junior, was born in Davenport, Iowa. And the fourth baby, another girl, in Philadelphia.

Jugglers have always been lucky for Jim, he says. He toured for nine years straight in an act called "The Family Ford," written by a juggler

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Uncle Jim Harkins, friend of amateurs

Million DOLLAR Minutes



IT WAS a stirring sight; a thousand cadets on parade, with the Naval Academy at Annapolis and the ships of the United States Navy for a background. A thousand cadets, scores of the most beautiful girls of the countryside and movie stars, all gathered before the cameras for the final shots of the picture, "Shipmates Forever"—the shots that would make history for motion pictures.

The cameras were focused and the cadets were starting to march. Then there was a sudden stir among the players and the studio workers. The star of the picture suddenly detached himself from the group and started toward the entrance of the Academy grounds. He was leaving, though this was the big scene in his picture. In cadet uniform, and with his make-up

still on, he was hurrying toward a waiting car. He leaped into it and was gone, leaving a motion picture company and a thousand cadets in their winter uniforms stranded on the hot parade grounds. Leaving a scene that never could be finished—that never would be shown in the picture.

"I had to go," explained Dick Powell. "Lord knows I hated to, but I had no choice. I couldn't work any longer. I barely had time to make my New York broadcast as it was. I changed my clothes and took off my make-up in the car enroute to Washington, where I boarded a plane and flew to the Newark airport. From there, a cab rushed me to the Columbia Broadcasting studio in New York, where an orchestra was waiting for me.

"We rehearsed a couple of songs a few times. Then I dashed out for a



When the radio version of "These Three" was broadcast, Miriam Hopkins and the radio director crossed swords. What he threatened to do made Hollywood history!

Big Money Is Paid to Idle Film Companies While Stars Rehearse for Radio Shows. Read Why Movie Moguls Allow It!

by WILLIAM F. FRENCH

cup of coffee, as I had had neither lunch nor dinner, and came back to the studio to wait for my five-minute broadcast to be cut into the main program which was coming from Hollywood.

"That was about as expensive a five minutes as I have ever spent on the air—though I've known times when the costs for a broadcast like that have amounted to a couple of thousand dollars a minute."

Behind that particular five minutes were the loss of a long motion picture sequence—a sequence, experts say,

worth at least fifty thousand dollars. In order to put that five minutes on the air, the producing company had to pay salary to an entire motion picture unit—and get nothing in return.

OF COURSE, Dick Powell was in no way to blame. When the picture company went to Annapolis to make "Shipmates Forever," it was agreed that Powell should carry on with his radio program. Supplying an extra orchestra in New York and cutting Dick's songs into the Hollywood broadcast was radio's worry; arranging the

shooting schedule so he could go on the air on the dot was the picture company's problem.

And problems like this are occurring every day in Hollywood.

With an ever-increasing number of national radio shows moving to Hollywood, and with almost every star in pictures finding his or her way into one radio program or another, there is a steadily growing conflict between radio and pictures. And this conflict exists in spite of their every effort to work this problem out to the best advantage of both, and in spite of the close co-operative spirit that exists between the two.

Not only are radio shows taking the stars' time, but they are also snapping up all the available show space in Los Angeles and Hollywood. The Lux

program, featuring Marlene Dietrich and Clark Gable, opened its first Hollywood show in the Hollywood Music Box—the theater which had been used exclusively by film studios to try out their new players.

THEATERS of the air are becoming so common in Hollywood that they are cutting a deep swath through the box office receipts of the eighty-odd "little theaters" in the film city, also. These "little theaters" are devoted to shows produced to display the talents of aspiring youngsters to movie casting directors.

However, radio has become highly important. And if it raids pictures not only of players, but of directors as well (Cecil B. DeMille, for instance) that is quite a natural procedure.

At left: Clark Gable and Marlene Dietrich at a recent Radio Theater airing. Marlene had been rushed by one of radio's police-escorted high-speed cars on a former occasion. At right: Edgar Guest, whose wire charges were paid by a picture company. It had the highest-priced "Guest" program on the air lanes, Hollywood smirked



At left: An entire movie company was idle, drawing salaries, while Margot Grahame rehearsed for an air show. Above: Production on an important picture was held up while Warner Baxter prepared for a broadcast



Radio is no longer an orphan in Hollywood. It is stepping out in direct competition with pictures, right in pictures' home town!

"And why not?" asks Dick Powell. "When we go on the air we are playing to thirty million people at a single showing. Of course, at times it makes it a little strenuous for those of us who are going before the screen and the microphone on the same day. But don't ever think we aren't glad of the chance to reach radio's millions!"

"Every Friday during my four weeks in Annapolis," he explains, "I had to make that trip to New York—always changing my clothes in the car and then flying to Newark. After the

broadcast, I would catch a late train to Baltimore and drive out to Annapolis, arriving there about five-thirty a.m. That allowed me time for a bath, breakfast and to make up and get to the picture set for Saturday's work.

IT SO happens that radio can't wait. And when you are expected to go on the air, you must be there—regardless. In Hearts Divided, for example, I had to leave the motion picture set right in the middle of a big scene with Marion Davies. Marion Davies and several other high-priced players had to sit idle for hours during the change.

"Studio officials later told me this

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It isn't the few minutes that Fred Astaire is on the air that causes confusion at his film studio. It's the hours of preparation

IS THE THIRD TIME

THE CHARM?

by
Gladys Oaks

HER third marriage has proved the charm for Julia Sanderson! After two unfortunate marriages, Julia has found happiness in her third. Her husband is Frank Crumit.

How many girls could have kept their balance through such heady days and nights? Julia did—until she met Todhunter Sloan. In a life in which thrills had become commonplace, she still could make her heart flutter. He took her driving in one of the speediest cars in America; he brought

her the wild joy of horse racing with big bets at high stakes. And he was adored by women! He was able to create romantic moods. But Julia must have feared Tod's fascination even as she succumbed to it. However, there was another element.

The more I interview women, the more I learn what experiences touch them deeply. And I am sure that all women feel a poignant, intoxicating sweetness at the idea of remaking a man.

The Todhunter Sloans, the reckless,

restless chronic snail boys make a great, yet tragic appeal. Women thrill to their dangerous, gambling spirit because they make such colorful moments possible. Really, such men are restless and reckless because they are lost. Women want to save them!

If Tod could feel safe and loved, Julia must have thought, he would be so marvelous! She forgot that one human being can't always bring serenity to another.

After Julia married Tod he remained the same sensation-seeking man that

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YOU know, I think a feeling woman finds divorce sadder than a dear one's passing. A widow has no smashed illusions!" Irene Rich said to me.

A flash of a smile deprecated the sadness of that statement. "If a woman like me wants singleness enough to go through a third divorce, I've a sneaking suspicion there's something about her temperament that isn't suited to marriage!"

Irene Rich is wholly a woman of this generation. The independent woman, stamped unmistakably with the

success of a brilliant career. There's sophistication in the very tailoring of her simple suit, the carriage of her small, proud head. A wisdom in her honest eyes that our mothers and grandmothers could never have known. And a heart-break they could never have experienced.

If you're a woman with a profession or job you like, if your work interests and stimulates you—whether you're married or single—it is for you Irene Rich is talking. It is because she feels you as her spiritual sister that she is willing to tell of her broken dreams.

As she reveals the story of her three marriages, her desires, her mistakes, the way she has frustrated constantly her own happiness—all are clearly apparent. Hers is the tale of many a modern woman's life.

Irene Rich—though she has two grown daughters—is still an alluring

woman. She admits that the essential, inner histories of her three marriages were the same. In each case love pulled at her and caught her because she thought of how much this man needed her, how wonderful she could make his life. This idea was stimulated because he told her how cruelly



—Says Julia Sanderson Who Had Romantic Notions about Men and Looked Only for Adventure and Thrills. When Her First Two Marriages Failed, She Tried a Third Time; Succeeded!



Julia Sanderson and Frank Crumit: Their happiness has been built on sympathy and understanding

pulsive girl who had to learn balance. Who had to learn to live. Because she was courageous, eager and romantic, she sought adventure. Most women would have been broken by two ill-fated marriages. But Julia was strong enough to recover from the blows life had dealt her. And her experiences brought her wisdom. That is why her story is valuable to every one of us. It shows us what makes a good husband—and a bad one.

There are certain types of men who seem invariably to bring women tears instead of joy. The sad part of it is that they are often such attractive men. Such grand lovers, yet such poor husbands!

Todhunter Sloan—sportsman, jockey, gambler, sophisticate, and Julia's first husband—was an extreme type of man.

Julia's was a big name before she was out of her teens. She was not only a musical comedy star, but also reputed the most beautiful girl on Broadway when she met Sloan. There was a quality about her which aroused the admiration of college boys and millionaires. They wanted to marry her!



—Says Irene Rich! Married and Divorced Three Times, She Found Her Third Marriage No Charm. Her Intimate Story Tells Why Trips to the Altar So Often End in Reno Courts



Irene Rich: She believes it's better to bring up a child without a father than to live in strife

another woman had treated him. Or how his lack of success in business was due to his loneliness; he had no ego-building love, no understanding woman to spur him on. Weak men always tell strong women tales like that!

THREE times, Irene, intoxicated with her own tenderness, married. And each time thought it was a great love! She would adore giving each husband little gifts, mementoes. She would spoil him as a mother spoils an only son. And dominate him completely!

Then when she was in some small or large trouble, she would expect this man to have the stamina to help her! When he wouldn't, or couldn't, she would be painfully disillusioned. For it seems to be part of the romantic, maternal character to expect a constant inhuman beauty from daily living.

Gradually realizing the shoddy character of her man, getting lonelier and lonelier in her disillusionment, she would finally decide she would be better off lonely alone. And leave him!

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by
**JOHAN
 SODER**

ON JUNE 29, Mrs. Sade Gook, wife of Mr. Victor Gook, had a birthday. Her husband, Vic, and their son, Rush, also had birthdays the same day.

This sounds too strange to be true, but the Gooks—Vic, Sade and Rush—are unusual people.

To begin with, each will be just four years old. In the second place, Vic, Sade and Rush Gook live anywhere and everywhere in the U. S. A. In the third place, they wouldn't live anywhere at all if it weren't for radio. And, finally, Sade Gook wouldn't be the housewife she is if Sade Gook weren't really Bernardine Flynn.

The Gooks are known to radio listeners from one coast to the other as the slightly goofy and yet very sensible family in "Vic and Sade."

Four years ago, Bernardine Flynn as Sade, Art Van Harvey as Vic, and young Billy Idelson as Rush grouped themselves before a microphone and gave their handful of stray listeners the first idea how slightly goofy and yet very sensible the family in "Vic and Sade" was going to be.

Now, after Bernardine Flynn, Art Van Harvey, and Billy Idelson have been on the air four years, a million



**HAPPY
 BIRTHDAY,
 MRS.
 GOOK**

"It was good training for being Sade," says Bernardine Flynn of her life as a child in Wisconsin with four sisters and two brothers. She's Sade of the air team, Vic and Sade

listeners know what the Gooks are like. They can name men in their offices like Vic and kids in their neighborhood like Rush. Looking into a few average kitchens, if not their own, they've found a Sade Gook or two.

Sade's a smart housewife, getting well into her thirties. She's a good neighbor who gossips a little yet never meddles much with things that aren't her business. She laughs a good deal, and she is sometimes a trifle too smart, or too dumb, for her husband and son. At times they are a trifle too smart or dumb for her.

For four years Bernardine Flynn

has been this kind of a Sade, day in and day out. Most of her fan mail comes from housewives who have accepted her as one of their own. Yet, recently the girls of fashionable Smith College in Massachusetts voted "Vic and Sade" their favorite comedy program of the air.

Whatever there is about a radio actress which conquers the affection of a large air audience, Bernardine Flynn has it. So, a few weeks before the fourth anniversary of "Vic and Sade," I asked her what it was.

She replied, "It's normality. I'm like Sade—a normal human being."

Normality? I wondered.

"I mean it," she said. "Listen, I'll tell you why."

So here's her story. It begins fourteen years ago.

One night in the Fuller Opera House in Madison, Wisconsin, a sixteen-year-old girl was acting the part of Joan in a high school production of "Joan of Arc." The audience was made up mainly of kind mothers and fathers, relatives and friends of the youngsters in the east. Hence, any little girl playing the part of Joan in a white dress, set off by the right lights, would have won a lot of breathless praise.

But there was one critical gentleman in the audience. He was a New York clothing salesman, and a friend of Eddie Cantor. He had gone to the Fuller Opera House that evening because this little Joan was the daughter of one of his customers.

AT THE end of the first act, he walked out into the lobby, stepped to a telephone, called a florist:

"Yeah, that's right. Four dozen roses. Good ones. I'm sending a boy over with the money. Deliver them to Bernardine Flynn back-stage at the Fuller Opera House. She's the little

Bernardine Flynn Was Faced with a Big Problem. She Could Act—and She Liked to Do It. But She Didn't Want to Lead the Life She Thought an Actress Had to. How Radio Brought Her Both Home and Career Is Revealed in This Amazing Story

girl who's playing Joan in the show. Yeah, right away."

Because this little Joan's father was a customer of the salesman, it was pretty good business policy to send the daughter some roses. But, considering the size of the order he could expect to get, one dozen roses would have been enough. The salesman had ordered four.

He wasn't wasting his money. He was genuinely touched. This little Flynn girl was really an actress; green and young, sure, but she had something.

When he got back East, the salesman wrote Bernardine's father a letter about his daughter. The kid should come out East in a few years for a stage career, he urged. Eddie Cantor was a friend of his, he added. Perhaps something could be done for her, he suggested.

Before the salesman's flowers wilted on the piano they caused a discussion in the Flynn family that lasted a long time. The question was: What's this business of our girl going to New York to be an actress? Mrs. Flynn's answer was that there was no sense to it at all. Mr. Flynn was inclined to trust the salesman's judgment, and grew fond of imagining how the Flynn name would look in lights on Broadway.

It was a part of Mrs. Flynn's definite plan for her seven children that they should turn out to be normal men and women. Roses or not, no one of the Flynn's was going to New York to be an actress.

So Bernardine learned to cook and sew, as did all the five Flynn girls, and she continued to go to school. Mr. Flynn quit day-dreaming.

In the course of time, Bernardine entered the University of Wisconsin. By this time no one could say that she was not a young girl who would turn out well and live sensibly. She sang in the church choir, she studied hard and didn't waste her time. On Saturdays she dusted and cleaned and cooked. Like Sade Gook, she liked to do it.

But, like Sade, she was no prim household drudge. The Flynn tribe, five sisters and two brothers, were Irish, and her brothers could be as imphish as the boy, Rush, in "Vic and Sade." Mr. Flynn often found his Irish joke turned back on him. There was a good deal of laughing among the Flynn's.

"It was good training for being Sade," Bernardine said to me, "and for handling Vic and Rush. But we were very normal just the same. There

were plenty of monkeys like us up and down our block. We liked being normal that way."

And she liked acting, too, so it was natural that she should try out for plays in college. The first of these was "The Swan." The leading role was that of a princess. The director chose Bernardine for the part. When the play went on before a thousand people in Madison, there was thunderous applause. Bern — as Bernardine was called — had the voice and poise of a princess, and that wasn't to be found in every normal girl who liked to cook and sew.

IN SPITE of herself, she was abnormal in one respect. She could act. The director realized this. He rushed her into other plays. As a leading man to Bern, he chose a good-natured law student, Don Ameche, who would rather act than eat. The pair became a big attraction at the college theater.

But there was no talk of New York or a professional stage career. Bernardine still sang in the choir and helped her sisters with the housework. It was clear that she would remain in Madison, simply because she wished nothing else.

At least that seemed the case. Bernardine told me, until one evening after her performance in the college theater in a play called "Lilliom." The director brought a woman backstage to meet the girl who had just

done such a splendid job in a tragic role. The visitor was introduced as Zona Gale, Wisconsin writer and playwright. Would Miss Flynn, asked Miss Gale, be interested in going to New York to try the professional stage? If so, Miss Gale would be happy to recommend her to Brock Pemberton, her New York producer.

So! Here was talk again about Bernardine going to New York! Six years before, it had been a suit salesman, a friend of Eddie Cantor. Now the suggestion came from a famous writer whose own play in New York had won a Pulitzer prize.

The old debate was renewed in the Flynn household. Mr. Flynn started his dreaming again. Mrs. Flynn had passed away, but she spoke through Bernardine, and the answer was "no."

And for a variety of reasons. Among the first with Bern was that she was frightened at the thought of an actress' life. She had set her heart on having a husband, a home, a kitchen, and a garden. Grabbing lunches in drug stores, rehearsing at all hours, associating with the eccentric and worldly-



Sade's forty-dollar-a-week accountant husband on the air is Art Van Harvey. His name on the networks is Vic Gook



Billy Idelson is Sade's son, Rush, on your radio

wise gypsies—that she thought stage people were—had no part in her scheme of life. There was no room either in her scheme for penny-pinching, loneliness and discouragement in a big city.

This time, however, there was Bern's college dramatic coach to reckon with. Professor William C. Troutman had spent a lifetime making actors and actresses out of small-town people. Most of the time he had had to knock small-town nonsense out of their heads. Of all the would-be actresses he had had in his theater, Bernardine Flynn had been one of the few with real talent. So he argued, implored and threatened. Bern Flynn just had to go to New York, he insisted. Was she out of her head?—talking about not wanting to go. Stage people weren't so bad. A lot of them had homes. They had wives and husbands and paid their income taxes, went on plenics, and stayed out of Walter Winchell's column. They had wealth and fame besides. Wasn't he right?

Under pressure Bernardine finally admitted that he might be. She liked to act. That much was certain. If

everybody felt that she should, all right: She'd go to New York!

Thus it happened that Bern presented herself at Brock Pemberton's door. Mr. Pemberton was casting a show called "Seven Year Love." He read Zona Gale's letter, then he said that—since his good friend, Zona Gale, thought so—he probably could find a part for the scared little girl before him. That is, if she could play a French maid.

BERN'S mother had been French. Everything fitted like a glove. And Bern was on Broadway!

But on Broadway she wasn't allowed to be little Bernardine Flynn from Madison.

"Among the first things to be done," said Mr. Pemberton gravely, "is to get rid of that quite awful Midwestern accent."

Seven months later, Bernardine spoke a proper stage diction that surely, she felt, would make her Madison friends furious.

After the play, "Seven Year Love," closed, Bern under-studied Muriel

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My Friend GRAHAM

by ED WYNN as told
to JACK JAMISON

Ed Wynn Had Never Met Graham McNamee Until the Day They Went Before a Mike Together. They'd Be Just an Air Team, He Thought Then. They're Real Pals Instead. And Ed Tells Why

The friendship between Ed Wynn and Graham McNamee is one of the finest, most inspiring things in the radio world. They hardly ever speak of it—and never have spoken of it for publication. Here, for the first time, is the full story of how it came to be, and what they mean to each other, told by Ed Wynn himself—C. M.



Ed and Graham had been together four years in radio before their families met socially—as Mrs. McNamee (above) recalls

BEFORE Graham McNamee and I met each other, oddly enough, our paths had never crossed in the amusement world. We had never been on the same stage; I mean, at the same benefit performance; or in front of the same microphone together. I had heard next to nothing of a personal nature about him. I only knew him in my own capacity as a listener-in. I considered him the greatest sports announcer on the air.

We never met until the afternoon prior to the evening we went on the air for the first time together. We shook hands then and went through a half-hour rehearsal, and that night we went on. My first impression of Graham was that he was of a highly nervous temperament, which didn't surprise me after listening, as I had, to his hysterical, high-speed manner of broadcasting track meets and football games. Our meeting was so casual that it never struck me that we would ever become anything but a comedian and a straight man to each other. Certainly I never dreamed we would turn out to be the sort of friends we are today.

As I look back on it now I can see that we really took a liking to each other at the start; but then we were so busy that we had no time to think of anything but the program. All we knew was that we got along well together as professional partners on the air. And then, along about our fifth or sixth broadcast, something happened which brought us together. In his terrific anxiety to keep up the suc-

cess of our Fire Chief program, unselfishly to build me up, and at the same time to give a rapid performance, Graham spoke so fast that he was guilty of what is probably the most glaring mistake in pronunciation ever made over the air.

That was when he said "gasaloon" instead of "gasoline."

It was a sensational boner, as I say. It became a by-word across the country overnight; a national joke.

I kidded Graham so unmercifully that night, extemporaneously, that he actually blushed. I'm not saying this as a figure of speech. I saw the color flooding up into his cheeks, above the line of his collar, as we worked. While we were broadcasting, I was so tense and excited that I didn't realize what I had done; but the moment we went off the air, I realized that I had placed him at a personal disadvantage, unfairly. I was so ashamed of myself that I was miserable.

I GOT to his dressing-room as fast as I could and apologized to him, trying to tell him how sincerely sorry I was, and that I wouldn't have done it for the world if I had thought it might hurt him. In all my experience in show business, I have never used caustic humor for just this reason—because

it is liable to hurt someone when you least think it will.

Graham just stood there, and—for a minute—I thought he was sore. Then he grabbed hold of both my shoulders.

"Ed," he said, his voice husky, "I've worked with everybody in radio, and you're the first star I know who has ever given a tumble to anyone's feelings."

THOSE were his exact words, I think.

And I truly believe the feeling which sprang up between us at that moment is the true measure of our respect and regard for each other. Never, at any time since, has it wavered for an instant. That "break" cemented the friendship which had been growing up all along without our knowledge.

It has been a curious friendship in many ways, when I come to consider it. Looking back on it today, it seems as strange to me as it will seem to you that—in all the four years that we were associated—Graham and I never went out together for what you might call a social evening. In all that time, he was never in my home and I was never in his.

It was not until a month after we separated as partners on that Fire Chief series that I called him up one

day and asked him if he and his wife would like to take a little cruise with Mrs. Wynn and myself on our boat. He came down, and it was really one of the most pleasant afternoons and evenings I had ever spent. That was

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GRAHAM McNAMEE AT A GLANCE

JULY 4 is a national holiday. Six days later, July 10, is a McNamee holiday, for it was on that date Graham was born in 1889 at a Washington, D. C., hospital. Several years later, while the other kids were out playing ball, Graham's mother kept him inside "doing scales" on the piano. His father had wanted him to study law. He kept on with music, studied voice, and made an Aeolian Hall debut in New York in 1922. Has been a meat salesman. Walked into NBC studios one lunch time just to "explore." Stayed as announcer. Is reputed to have a voice more widely heard than that of any other human. Has announced every possible kind of broadcast, but has to be excited before he goes on the air; like an aeroplane, he must warm up. Enjoys parties, but hates to wear dinner jacket, although evening clothes become his ruddy cheeks and dark hair. Weighs one seventy-five and stands his five feet eight.

*When a Crook
Stole His Victim's
Trousers, Radio Cops
Roared. It Was a Big Joke
until One Conscien-
tious Patrolman De-
cided to—*

HOWARD MARSHALL lost his pants. And a great roar of laughter rolled over southeastern Michigan.

"Calling Cars 6 and 14 . . . A bandit just removed a citizen's car and pants . . . Cars 6 and 14, go to the corner of . . ."

That's how radio flashed the news, on the evening of May 26, 1936. And a thousand cops laughed. Cops in Detroit, in Wayne County and Oakland and Macomb and Washtenaw counties. Cops all through that part of the state, and newspaper reporters in radio-equipped news rooms. And private citizens.

Like little Audrey, they all laughed and laughed—except of course young Howard Marshall, whose blushes and chills kept him from seeing the joke.

Chuckles sounded in the police cruiser from Conner Station, in which Detectives Funk, Smith, Maynard and Jackson were cruising. Even solemn

Soon they approached Seven Mile Road.

"Turn left here," grunted the gunman. Paff turned. The traffic was lighter. Houses were few and far apart. It was getting darker. A chill wind blew off Lake St. Clair. It whistled dolefully at one of the car windows.

"Where are we—" Paff began.
"Turn off at the next side road!"



"Take off your pants," drawled the gunman, pointing his revolver at Paff. "Damned if I do!" Paff exclaimed. But he did!

The PANTS THIEF

Detective Ernest Johnson, going home in his private automobile—police-radio equipped—let out a guffaw. And:

"Ha-ha-ha!" laughed an upright citizen named Albert Paff, on hearing this comic news. "Poor fellow! Ha-ha!"

Now this Albert Paff was a nice, clean-cut young man. He, too, had a car. And he, too, had a pair of pants.

Twenty-four hours pass.

The luckless Howard Marshall is again wearing pants. Night is just about to glide over Detroit. Albert Paff—in his car and pants—is waiting for a traffic light at Gratiot Avenue and Eight Mile Road. It's a busy corner—with lights and people and an amusement park. And humming, at that moment, with the engines of a score of cars, all waiting for the red light to blink green.

Suddenly the door of Paff's car jerked open.

"Take it easy!" a harsh voice hissed. And a tough-looking gentleman jumped in, slammed the door and poked a gun into Paff's ribs, just as the traffic light changed.

"Keep quiet and drive!" said the monotonous voice of the man with the gun. "You get tough—I get tougher." Which left nothing to say and only one thing to do. Paff drove.

"Head along Gratiot Avenue towards the city," the gunman said.

"But listen," Paff protested. "I haven't got much m—"

"Shut up and drive!"

So Paff, perforce, shut up and drove.

"But—" began the unhappy victim. All he got by way of a reply was a poke in the ribs from the gun-muzzle. Paff turned. He drove until his captor, looking back through the rear window, could no longer see the highway.

"All right, stop here. No, you fool! Pull over to the side. That's better."

There wasn't a house, a car, or a human being in sight.

"Okay! Now take your pants off!" snapped the thug.

"Damned if I do!" cried Paff.

"Dead if you don't!" drawled the gunman. And he meant it. Paff could see that he meant it.

AND so, glaring a bitter glare into the cold eyes that looked at him over the revolver, Albert Paff took off his pants.

"What do you want to do a lousy thing like this for?" he asked.

"So you can't follow me, you sap!" was the highly disrespectful answer. "So take your choice—pull off your pants or I'll blow out your brains." The robber laughed a hard, nasty laugh. "However you want it, you won't be able to chase me. Get it?"

Paff got it—and the thug got Paff's pants. Also his car. He left the sad young man standing in the twilight in a pair of cotton shorts, with the damp wind from Lake St. Clair curling lovingly around his bare legs, raising goose-pimples.

"Damn!" said Albert Paff. And

who can blame him? He trotted down that lonesome road, to the highway.

"Hey-ey!" shouted Albert Paff, his teeth chattering. For a car was approaching. Albert stepped out into the road and waved his arms. But the driver of the car didn't notice the arms. It was Albert's legs he saw. And he stepped on the gas.

It was then that Paff realized fully, for the first time, just what a spectacle he was forced to make of himself. He blushed. And with burning cheeks and freezing legs, he began to flag every car that came along, regardless of its speed, condition or direction.

And one and all buzzed past, fluttering further Paff's shirt-tail and chilling Paff's underpinning.

But at last a Grosse Pointe police car drew alongside.

"Don't you know you can't appear that way in public?" a stern and righteous policeman's voice shouted.

"The hell I can't," howled Paff—who by now was quite beside himself. "I suppose you're going to put me in jail because another guy stole my pants!"

Well, the cop didn't do that. And, in a very few minutes, this radio flash was warning—and convulsing—the countryside for miles around:

"Calling all Cars . . . All cars . . .

Be on the lookout for a man in a car license number Michigan 34-203 . . . He just stuck up a man and drove away with his car after making him take off his pants . . . Be careful, he has a gun . . . Be careful . . ."

Now even the finest of radio humor has a way of going stale, as countless ace comics know to their grief. And the humor of this police-radio situation was no exception. Thousands still found it funny, but . . .

THIS is going too far," growled Detective Earl Funk, in that Conner Station radio cruiser. He fondled a new machine gun. "I'd like to get a look at that pants thief's own britches. Maybe I could burn 'em a bit with this baby!"

And sober Detective Ernest Johnson, that officer whom they kidded because he kept his own radio in his own car tuned to police calls: He frowned when the flash came over. He frowned—and started to watch the license numbers.

Now if Detective Johnson hadn't been so interested in his work, this tale might have ended differently. But because of Johnson's zeal, it meant something to him when he saw a car

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A CALLING ALL CARS STORY — BY ARTHUR KENT

PLUMS and PRUNES

By Evans Plummer



Above, "Honey Chile" Margaret Johnson, who was chosen by the New York Texas Centennial Club to be the Empire State's representative beauty, disembarks from the plane that flew her to the Lone Star State. While she is away, Bob Hope will keep things going in the Atlantic Family

THERE'S something about an ad lib program—something like a cool, sweet breeze from over a field of new mown hay—something that makes a program better than just a program. Perhaps it's the unexpected; more than likely it's the added human interest.

I therefore add to the list of extremely plumful ad lib programs two that you should hear—the CBS Community Sing, Sundays at 10:30 p.m. EDT (9:30 EST; 8:30 CST; 7:20 MST; 6:30 PST), conducted by Lazy (Irving Kaufman) Dan, and the MBS Goodwill Court, heard at the same hour and day over WLW, WGN, WOR and CKLW.

(Sotto voce: Why is it that two good programs are always spotted by competing networks on the same day and hour? Cut-throat competition?)

Both the Goodwill Court and the Community Sing have the public participating in their broadcasts, just as Vox Poppers Belcher and Johnson (and other Man-on-the-Street interviewers) and the amateur hour impresarios depend on the public for their material.

I started out to call to your attention two very good programs that have the blessing of Ad Lib, the god of freshness. But I'd like to point also to certain rehearsed programs that have been making use of that blessing—or attempt to include a bit of it in their broadcasts. The Benny program is one. Fred Allen's show is another. The NBC Greater Minstrels, when Gene Arnold was in command, was a third. The rule apparently is a good one. It

is our sincere hope that MORE sponsors strive painstakingly hereafter for the spark of spontaneity that so lessens the boredom of radio.

The rumor that One Man's Family has been sold to Paramount for three pictures at a price of \$90,000 is premature. Negotiations are still going on.

OTHERWISE from Hollywood comes the flash that Bobby Breen's next for RKO Pictures will be "Antoinette's Phillip," J. V. Jameson's novel . . . Prior to his leaving Chlengo for screenland to make music for "The Big Broadcast of 1937," Xavier Cugat signed Dorothy Miller, MBS songbird. While he's away from the



Pensive Don Voorhees has taken over the musical portion of that dessert program for which Johnny Green has supplied the music all season. The Summer version of the Benny broadcast will star Don (Six Flavors) Wilson

Hotel Stevens, Ben Pollack and Doris Robbins are swinging it . . . Also signed for the pictures are Ella Logan, the wee bit of Scotch songstress, and Carl Grayson, Henry Busse's vocalist, both heard till now at Chi's Chez Paree. Bob Hannon, ex-Sosnik warbler, replaces Grayson July 5 . . . And your announcer, Aloys Havrilla, will do a dozen more "World on Parade" travel shorts for RKO next season.

OFF A LIVE MIKE: Rudy Vallee and Show Boat will have an hour Kate Smith variety show and Major Bowes' amateurs respectively as competition next September. I can hear the audience yelling already. So is the Major. He fears his Thursday spot won't be so good. But he'll earn \$15,000 weekly for his efforts . . . Horace Heidt's show moves July 6 to 8 p.m. EDT (7 EST; 6 CST; 5 MST; 4 PST) . . . "Ma and Pa," a sketch starring Parker Fennelly and Ruth Russell, is new on CBS stations late Sunday afternoons . . . Hammerstein's



Welcome home to the three famous chatterboxes of the airwaves: Clara, Lu, and Em. This time they are the nucleus of a whole half-hour program, being featured along with Ted Florito and his orchestra, the Three Debutantes. Muzzy Marcellino, John "Candy" Candido and Stanley Hickman. Clara is Louise Starkey; Lu, Isobel Carothers; Em, Helen King. All are married

Music Hall is now on CBS outlets Tuesdays at 8 p.m. EDST (7 EST; 6 CST; 5 MST; 4 PST).

Storkcast: On June 23, to the Fred Waring, a son who already has been tagged Junior. They have a daughter, Dixie, now two years old.

ROMANCE CORNER: Johnny Green, the Jello musicker, has been stepping with the recently Ayred Ginger Rogers, evidently with the idea of catching on to the Astaire rhythm for which Johnny will make the beats from Hollywood come Fall. So, if Jack (Star of Stars) Benny wants to work in New York, he'll need a new bandsman, and he's looking around . . . Soon to cook breakfast for Andre Kostelanetz, one Lily Pons. The merger is almost set.

Romance Cornered: The David Ross split gave custody of the two Ross children jointly to their parents . . . Petition filed: Tommy Coates, MBS-WGN singer-announcer.

MORE TROUBLES: Rudy Vallee is defendant in a \$170,000 suit brought by the Rudvall Orchestra Corporation and charging Rudy broke a contract. Rudvall is also suing NBC for \$300,000, alleging the network helped Rudy to break a three-year agreement to perform at the Villa Vallee . . . Ted di Corsia, March of Time actor, suffered a broken hand last week when a taxicab door was slammed on it . . . Jimmy Duey, seven-year-old son of Baritone Phil Duey, was painfully hurt recently when struck by a baseball bat.

Plums for Merie Oberon and Herbert Marshall in Lux Theater's "Dark Angel" heard June 22. But we are almost beginning to believe it's the sponsor's soap that's responsible for the wave of cleaner movies . . . More plums for Clem McCarthy's fightcast.

FOLLOWING this column's news of NBC's \$2,500 prize contest for children's program ideas comes a letter of inquiry from a convict in the State Prison of Southern Michigan. The man is a writer of fiction and

magazine articles; he would like a sample radio script so that he can try his hand at the NBC competition.

Most interesting is his letter. One wonders: (1) What kind of a children's program he would write? (2) Would he point excellent morals based on his own experiences that crime doesn't pay? (3) Will his entry be fairly and impartially judged?

PODIUM POTHOOKS: Harry Sosnik will take over the Saturday night Hit Parade at the expiration of Freddie Rich's contract . . . Street Singer Arthur Tracy is now Bandleader Arthur Tracy . . . The four Royal Canadian brothers Lombardo are Canadians no longer. They signed their final American citizenship papers last week . . . Ozzie Nelson's band and Harriet Hilliard will replace the Lombardo's at Chicago's Empire Room on August 1 . . . Mal Hallett will wind up at Chicago's Trianon July 13 and be followed by Griff Williams while the Aragon remodels. Kay Kyser and Freddie Martin are booked to return to Trianon and Aragon in the Fall.



Above, Morton Bowe, the tenor who has replaced timid Kenny Baker on the latter's recent spot each Sunday eve. With Tim and Irene, he will aid the Wilson-Voorhees combination

INSIDE STUFF

By Martin Lewis



Ahoy, there, Easterners! Climb on the bandwagon. Here is the North, the South and the West represented in the cast of the West Coast program, Hollywood Hotel. Jean Dickenson (left) hails from Canada's Montreal. Frances Langford is famous as the songstress from the deep South, and in the center is little Betty Hughes, a native daughter of California's sunny climate.

SOMEONE must have told the CBS sales boys that Thursday night was generally considered the maid's night out and a great many people stay home that evening. All of a sudden they got all pepped up and sold their choice spots for this particular evening, effective some time in September.

When Kate Smith returns to radio in the Fall, she will head a one-hour variety show presenting well-known guest artists. It will be not unlike the Rudy Vallee Variety Hour which will be on the air during the same hour. This show will replace Kate's thrice weekly programs.

Following the Songbird of the South, without turning your dial you will hear the familiar gong that you now hear on Sundays nights. Yes, Major Bowes' Amateurs will be heard over CBS on Thursday nights starting in late September. By that time I wonder if the popularity of amateur shows will not have waned considerably. If the present showing of his vaudeville units is a barometer, unhesitatingly I would say yes. I understand they are



While Kate Smith is taking her vacation, Jack Miller (above) pinch-hits for the Song Bird of the South. In addition to leading the band as he has been doing for Kate—he also sings as well

not in such great demand any more, nor are they commanding the high figures which theaters were willing to pay in the beginning. Then again, I'm told that the number of phone calls to Murray Hill 8-9933 on Sunday nights has decreased considerably.

But we shall see what we shall see, when the Fall doth fall.

MENTIONING amateurs reminds me that recently I asked the readers of this pillar if they would rather have Fred Allen occupy the full hour of Town Hall Tonight or continue to feature a half hour of amateurs. The result is just about fifty-fifty. Half would prefer he return in the Fall minus the amateurs because, they add, "Fred is so clever he can keep us laughing for an entire hour on his own." The other half enjoy the amateur portion because, they say, "Fred is at his best ad libbing with the would-be stars." Frankly I'm inclined to lean towards the latter group. On Wednesday, June 17, Allen had an amateur boxer on his program who recently took unto himself a wife, Fred asked him if he was still boxing and the "ham" replied he hadn't done any boxing since he was married. Allen stopped the show to allow time for a hearty laugh by saying, "I don't suppose you have much time for outside fighting since you're married, have you?"

To promote world peace through wide-spread good will and understanding, NBC and CBS will present the first of a twice-yearly series of broadcasts on Sunday, September 20. The program will be short-waved throughout the world and will feature American folk music and modern compositions.

FOLLOWING the policy of letting you in on little radio secrets, let it be known to you and you that those Sunday evening community feasts on CBS are not quite the spontaneous events you might have suspected. It is true that the audience sings, but my friends, for your information it is also true that professional singers are spotted around the auditorium to join in and give the audience a start in case they are bashful or reluctant.

Something else that you and I are not supposed to know: That fellow "John K. Watkins" who gives those "Who's Who in Today's News" talks in the mornings over CBS is really announcer John S. Young. Incidentally, Johnny has changed his mind about taking that round-the-world cruise which he planned to start in October. This news program is the reason.

SEVERAL weeks ago the "Girl Alone" program was taken off the networks and was sponsored by Kellogg's over WMAQ, Chicago, only. Letters poured in to this office from all over the country, protesting the program's removal from the network. I suggested in this column, if you remember, that the sponsor would be wise to put it



Above, Cornelia Otis Skinner, premiere feminine monologist, who will once again take over Walter Winchell's Summer Air spot, starting July 5. As she did last year, Miss Skinner will present her famed solo dramas, many of which have been heard by her stage fans



"The Boy Edison," a dramatization of the early life of Edison, famed scientist, presents Geoffrey Bryant in the title role. The well-known actor's voice is identical with that of the late inventor. A hundred actors tried the part

on a network as the program had a ready-made audience. I also sent some of the protest letters to that sponsor. I am now happy to report that the Kellogg people will sponsor the "Girl Alone" program on a wide NBC network starting July 13.

If you were in the studio watching the broadcast of the "Forever Young" sketch you'd get a big laugh. The role of "Butch," the baby in the story, is played by Madeline Pierce, a very versatile 22-year-old actress!

One of the oddities of radio that gave me a big chuckle was the announcement over NBC just before the Louis-Schmeling fight. "Studebaker relinquishes its time to Buick to bring you the Louis-Schmeling fight," which is the height of something or other considering these auto manufacturers are competitors. Incidentally, my vote of praise to Clem McCarthy for his excellent job of reporting on this fight. I'm sorry I can't say the same for Edwin C. Hill's Interpolations.

When Jack Benny returns to the airlines in the Fall, the scripts will not be written by Harry Conn, Benny's author since the first week he went on the air. A couple of months ago, it was reported that Conn was ill and had to leave for a rest. Behind this report was a rumor that the Benny and Conn combination had dissolved for good. This was confirmed when it was announced that Conn would write the Joe Penner scripts when the duck salesman returns to the air. Benny will have two writers next season: Howard Snyder and Hugh Wedlock, Jr., two young fellows who have had tough going for some time.

It is not definite who will replace Major Bowes on the coffee hour when he leaves in the Fall, but whoever it will be, they're going to find pretty stiff competition over at CBS. Nelson Eddy and Joseph Pasternack's orchestra will be on the first half hour which will be followed by Eddie Cantor and his merry mad gang.

KILOCYCLE CHATTER: Five Star Jones, which has been on CBS for a carpet firm, switches to NBC-WJZ, July 6, for a washing powder concern. The sketch will be heard Mondays through Fridays until August 28 . . . Pop-Eye is another sketch slated to switch networks. The cast will remain the same even to the announcer Kelvin Keech, who now is free-lancing and can work on either net . . . Singin' Sam grabs himself a program over the NBC network starting Monday, August 31, but the program shifts to a Friday night schedule starting September 4

LIGHTS OUT

That Popular, Thrilling, Chilling Radio Hit, Gives You Plenty of Enjoyment
Wednesday Nights

DID YOU KNOW THAT

The Same Kind of Thrill May Be Yours Every Week Night?



Help Yourself to Your Share of Exciting Tales by Getting

OFFICIAL DETECTIVE STORIES

Containing All the Thrills of Many Super-Manhunts Conducted by Living Sleuths to Clear Up Current Crimes. Every Story True—All from Official Sources—Profusely Illustrated—and Handsomely Printed in Color and Rotogravure. The August Issue Is Now on Sale. Get Yours

AT ALL NEWS STANDS

10¢

HAPPY BIRTHDAY, MRS. GOOK

(Continued from Page 9)

Kirkland in "Strictly Dishonorable." A part opposite George Jessel in "Joseph" came later. But the stock market crash came, too. And good luck was near its end for Bern.

She went on the road in "Strange Interlude." This experience proved true all her misgivings about being an actress. One doesn't think of quiet kitchens and sunny parlors and books when one is living in hotel rooms and getting on a sleeper for the next town in the middle of the night. Nothing normal about that. No fame and fortune connected with it either.

Bernardine started for home, very happy at the thought of seeing her family again. But she got only as far as Chicago. There, to her surprise, she found actors and actresses talking excitedly about radio. That was the ticket, they said. Good money, no lines to learn, no rehearsing far into the night. A chance to have a house and to cook, a chance to get married and to have your own furniture. In radio you didn't move from one town to another every day or every week.

"You can be sure that I listened carefully to this talk," said Bernardine. "Because if it were true, I had the solution to my life. I didn't waste a minute in finding out. Auditions were being held for the Great Northern dramatic series. I signed up. But there seemed to be hundreds of others doing the same thing. The NBC lobby was crowded. My audition didn't come the first day, but I did find out what kind of a leading man was wanted.

"I needed moral support badly, so I phoned Don Ameche at Kenosha, up in Wisconsin. He had had some tough luck on Broadway and he was back home looking for any decent job that didn't have acting connected with it. But the next morning he was in Chicago."

When the auditions were over it was announced that Bernardine and Don had the leads. They were together in this first show, "The Empire Builders," for a long time. Then they acted in the company of a dog star, Rin-Tin-Tin. This prepared both of them for almost anything in radio. Don eventually became the star of "First Nighter," "Grand Hotel," and "Betty and Bob," and he is soon to appear in an all-color movie, "Ramona," opposite Loretta Young.

Bernardine became Sade in "Vic and Sade."

Sade is supposed to live in a town like Bloomington, Illinois, so Bern's Broadway stage accent—without which, they had told her in New York, she couldn't be an actress—went into discard.

She went back to Madison to spend Christmas Eve with her father and brothers and sisters. In New York, the Christmas Eve of the year before, she had been busy rehearsing a new play.

A little later Bernardine married Dr. C. C. Doherty, a Chicago physician. Now she has a husband (and an Irishman, too!), a home and an acting career. Radio had made it all possible. And Bernardine loves her home and kitchen. She makes no secret of that because there she escapes crowds.

Irish girls like Bernardine are brought up to laugh a good deal, and that is why Sade Gook doesn't ever cry when her pie-crusts burn or when her son, Rush, cuts up. Of burned pie-crusts Bernardine knows plenty. Of cut-ups like Rush she knows even more, because her brothers were like that in Madison before Bernardine Flynn became a professional actress.

Vic and Sade may be heard daily except Saturday and Sunday over an NBC network at 3:30 p.m. EDT (2:30 EST; 2:30 CDT; 1:30 CST; 12:30 MST; 11:30 a.m. PST). Also over WHAM WSYR WJZ KDKA and WLS at 11:30 a.m. EDT (10:30 EST; 9:30 CST).

ON SHORT WAVES

By Charles A. Morrison

President, International DX-er's Alliance

Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles

ONCE more settling down to some short-wave dialing after returning from my vacation, I was agreeably surprised to find short-wave reception in general greatly improved, although still somewhat below the seasonal average.

The star station during the past few days has been DJB of Zeesen, Germany (15.2), which usually can be heard for its entire period from 5:50 to 11:45 p.m. EDT (4:50 to 10:45 EST). Performance of this station has placed German programs in the realm of local reception, at least for the time. DJB (15.2) is much better than DJD (11.77).

Listeners on the Pacific Coast differ with me in that it was a mistake to drop GSD, Daventry, England (11.75), in favor of GSF (15.14) from Transmission V, from 7 to 9 p.m. EDT (6 to 8 EST). They indicate that GSF is by far the better station out there at present. It occurs to me that the ideal arrangement for this Transmission V right now would be GSF (15.14), GSD (11.75) and GSC (9.58) GSP (15.31) usually is not as good as GSF (15.14).

The following transmissions beamed on North America are now being radiated daily by the Zeesen, Germany, stations: DJD (11.77) and DJB (15.2) from 5:50 to 11:45 p.m. EDT (4:50 to 10:45 EST) and DJM (6.079) from 8:30 to 10:30 p.m. EDT (7:30 to 9:30 EST).

A new experimental station has made its appearance in Cuba during the past few weeks. The station works on an approximate frequency of 6.24 megacycles and uses a call which is believed to be CO9RY. Reports should be sent to Senor Bernabe R. de la Torre, Gral Betancourt No. 51, Matanzas, Cuba.

RADIO GUIDE Reception Post observer George Sholin of San Francisco informs me that the new schedule of English broadcasts radiated from Moscow is as follows: From RAN (9.52), daily at 8 p.m. EDT (7 EST); from RNE (12), Sundays at 7 a.m., 11 a.m. and 5 p.m. EDT (6 a.m., 10 a.m. and 4 p.m. EST), Wednesdays at 7 a.m. and 5 p.m. EDT (6 a.m. and 4 p.m. EST) and Fridays at 5 p.m. EDT (4 EST); from RK1 (15.08) Sundays at 11 a.m. EDT (10 EST) and RK1 (15.18) at

2:30 p.m. EDT (1:30 EST) . . . Amateur transmitters in Japan are limited to a power of ten watts output. Short-wave transmitting licenses are quite difficult to obtain and even the short-wave listener finds it no easy matter to obtain a receiving license. Four Japanese amateur phone stations recently heard by Mr. Sholin were J2KJ (14.27), J2LL (14.27), J2F1 (14.29) and J2LE (14.24). The eclipse of the sun, visible only in certain parts of Asia, may have been responsible for the very rapid and jerky fluttering of all short-wave signals.

R. B. OXRIEDER of State College, Pa., who has calibrated his short-wave receiver so accurately that he can measure frequencies within two kilocycles, states that H13U, La Voz del Comercio, Santiago de Caballeros, Dominican Republic, is now operating on 6.014 megacycles; H13C, La Romana, Dominican Republic, on 6.097 megacycles; H11ABP, Cartagena, Colombia and H13W, Port-au-Prince, Haiti, on 9.616 megacycles, HJ5ABD, Cali, Colombia, on 6.085 megacycles and HJ4ABE, Medellin, Colombia, on 6.092 megacycles. I wonder how these accurate frequency calibrations obtained by Mr. Oxrieder compare with the listings in your logs.

According to Tune In, VK5DI, the experimental station of "The Adventurer Shortwave Club" of Adelaide, South Australia, broadcasts musical programs on Saturdays from 9:30 to 11:30 p.m. EDT (8:30 to 10:30 EST), utilizing a frequency of 14.04 megacycles. The present transmitter power of 10 watts will be increased soon.

Reports from Melbourne, Australia, state that a new transmitter using the call VK2MD has been heard testing from the works of Amalgamated Wireless, Ltd., near Ashfield. The wave length was just above the 31 meter band. It is believed that this is the transmitter that will shortly be used under the call of VK6ME at Perth, West Australia.

Miss Nellie McCaughan of Durango, Mexico, writes that neither she nor her friends are able to hear the short-wave relay stations of the Columbia Broadcasting System with any degree of satisfaction in that section of Mexico.

For short-wave programs for the week see pages 29 to 41 inclusive.

RADIO BONERS

The only new form of humor to appear in America in ages of comic endeavor is that of the radio boner. When an unintentional error made by a speaker over the air tickles the funnybone, that is a radio boner. In order to uncover more of these gems of merriment, Radio Guide will pay one dollar to the sender of each Radio Boner published. In case of duplication, the sender of the first Boner to reach our office will get the dollar.

ANNOUNCER: "You know how it feels to wake up in the morning after a sleepless night."—Mary Bailey, Gary, Indiana. (June 11: WENR: 6:32 p.m.)

MISS CARLIN: "If Julius Caesar had been alive now he would turn over in his grave."—Betty Smallwood, Kokomo, Indiana. (June 16: WBAA.)

QUIN RYAN: "He is shaking his eyes with right hand now."—Miss Josephine Garmire, La Grange, Indiana. (June 11: WGN 8:25 p.m.)

ANNOUNCER: "There isn't a human being in sight. There are a few policemen walking around in the balcony."—Mrs. F. Hay, Sterling, Illinois. (June 12: WGN: 10 a.m.)

JOHN B. KENNEDY: "Everybody in this empty theater is standing up."—Toshio Tsubakimoto, Belmont, California. (June 11: KPO: 6:30 p.m.)

ANNOUNCER: "Send top of Kleenex box and drop a dime for the cost of handling and mailing."—Mrs. R. F. Zaest, Mansfield, Ohio. (June 10: WJR: 11:30 a.m.)

ALAN COURTNEY: "By the way, it is the only electric refrigerator run by gas."—Milton Brehmer, Mamaroneck, New York. (June 12: WNEW: 11:55 a.m.)

LAZY DAN: "Maybe your shirt-tail runs up your spine like a blind window."—Mrs. H. A. Thompson, Louisville, Kentucky. (June 16: WHAS: 6:30 p.m.)

MAJOR BOWES: ". . . When today has become a remembered tomorrow."—E. Dalrymple, Chicago, Illinois. (June 12: WMAQ: 7:58 p.m.)

One dollar is paid for each Radio Boner published. Include date, name of station and hour. Send your contribution to Radio Boners, Radio Guide, 731 Plymouth Court, Chicago, Illinois.

AT YOUR STATION

By Norman Weiser

THE only man in all radio who admits he is working on his second million is Martin Block, WNEW's super-salesman.

No, it's not his million; it's his sponsor's. It all came out when WNEW accountants totaled the direct sales, over a one year period, brought about through Block's "Make Believe Ballroom" program. The most amazing part of these figures is the fact that they can all be proved. Every sale can be shown as the result of Block's sales-talk. Repeating tag lines when purchases are made or mentioning WNEW makes it possible to check the figures. In the past year Block has sold more than 100 different articles, everything from toothpaste to automobiles. At the moment he is selling refrigerators and doing very well.

In the past six months Martin has sold \$875,000 worth of merchandise.



Norman Block: He Sells 'em in the two millions

These figures were proved when the sponsor admitted that he used no other form of advertising.

Block's amazing sales record at WNEW is no more amazing than the story of his life. He has covered the gamut of human occupations, each one a high pressure type of one sort or another. His first job, after being graduated from high school, was office boy to Owen D. Young. After sharpening pencils and emptying wastebaskets for three years Martin decided that he was meant for bigger things. So he entered the business of selling.

HHE GOT a job building radio sets to order and selling them. He claims to have equipped some of the best homes with some of the worst sets. He stepped out of radio when the boom started and became a salesman of ladies' lingerie, men's clothing, shoes and phonographs. The phonographs were destined to play an important part later in his life.

In 1928 Martin constructed the first sound truck for street advertising. He was his own advertising manager and announcer. It was while riding up and down the streets of New York advertising for motion pictures and department stores that Block's voice won attention. He received so much comment about his voice that he took a radio audition and failed.

Packing his wife and child in the sound truck he barnstormed around the country doing odd sound truck advertising work as he went. Before he reached the Coast he was forced to abandon his business, ordinances were being passed in many states prohibit-

ing such means of advertising. However Block and the family did manage to reach the Coast.

On the Coast he headed for San Diego and there received a job as advertising man for the exposition. His first work was to arrange for a politician to make an address at the exposition. The speech was to be broadcast over the CBS network. When the time for the broadcast arrived the guest speaker failed to show up and Block was forced to ad lib for the fifteen minutes. He did it so well that a local station offered him a job and he grabbed it.

BEFORE reaching WNEW he freelanced on nineteen stations between California and New York. Today he ranks as one of the highest paid announcers in radio. He has just been signed to a new seven year contract by WNEW. His "Make Believe Ballroom" programs on WNEW are heard five hours daily, seven days a week. All the music is by phonograph recordings—remember, once he sold phonographs. Today he is probably his former boss' best customer.

His listening audience is tremendous. After all, he has sold one million dollars worth of merchandise in one year and that second million soon will become a reality. An achievement!

WHN NEWS: Drop us a line and let us know if you are enjoying the RADIO GUIDE programs over WHN each Monday, Wednesday and Friday at 2 p.m. . . . Monie Hellinger and Brooke Temple are making the 1010 spot very popular these days with their two hour sport shows every afternoon . . . Thirteen-year-old Judy Garland, who sings over WHN every Thursday, has been signed by a movie company and will appear in the next Eleanor Powell film, "Born To Dance" . . . Perry Charles and his "Itty-Bitty-Kiddie" hour continue to sell their sponsor's cheese in amazing quantities. Is it possible that the sponsor will put Perry's show all over the country?

WOR RAMBLINGS: Enoch Light and Dick Messner, whose bands are regular features of WOR, are working together on a new composition. It will be called the "Color Symphony" . . . Berenice Ackermann fooled her listeners the other day by singing one of her numbers in a clear contralto tone. Berenice happens to be a soprano . . . Congratulations to Uncle Don on his four thousandth broadcast.

WNEW NOTES: Wirt W. Barnitz, NBC commentator, has been signed by WNEW and starts a new series as soon as time can be cleared. Mr. Barnitz has had a long career as a newspaperman and has spent years before the microphone. His new series will be comments on the news. Congratulations to Sid Schwartz on his marriage.

SNOOPING AROUND: WHN's Earl Gordon was married here last week. The frau is a non-professional . . . Dorothy Kirsten, WINS songstress, was a telephone hello girl till a few months ago. Now that she is a radio star Dorothy wants to get married. This year is leap year so Dorothy will pop the question herself . . . Irving Kramer, sax tooter in the Don Albert orchestra, eloped the other dawning to the fair city of Harrison, New Jersey.

WMCA GOSSIP: Bobby Worth and Stanley Cowan have written two new songs. Both are now in the hands of their publishers. "Let Me Sing My Love Song" is being used by Bobby as his theme. The other number is called "What's This?" . . . Now that the Good Will Court is a full hour feature, A. L. Alexander is a very busy fellow. Keeping his cases straight—they have no names—is quite a job.

CALLING ALL CARS: THE PANTS THIEF

(Continued from Page 11)

speeding, saw it nick the fender of another car just ahead—and saw the license, Michigan 34-203! Paff's car!

Johnson whipped his car around. His speedometer climbed to 40, 50, 60. And the car ahead went still faster. Johnson was going 85 miles an hour, as he chased that pants bandit across the Detroit city limit—and practically into the laps of Detective Funk, Smith, Maynard and Jackson!

The thug might as well have given up right then. But he didn't know that the Conner Station radio cruiser could do a good 90—while carrying four tough cops and a "tommy gun." So he kept on driving—very foolishly.

He was going through the intersection of Courville and Evanston Avenues at over 80 miles an hour, when the lightning struck. At least, that's what it must have felt like.

Detective Funk lovingly pressed the trigger of his nice new machine gun. It rattled like a woodpecker, and hunks of rubber and bits of metal began to splash off the rear wheels of the car ahead.

"Nice shooting," commented Maynard, as the little car ahead jumped the curb, hurtled into a vacant lot and stopped—against a tree. The police car stopped too, but not against a tree!

"Thanks," said Funk casually as the detectives got out. "I guess there won't be much fight left in our pants-swiper."

There wasn't. Inside the wreck of Paff's car they found a dazed young man, hauled him out, miraculously unhurt.

"Hey, wake up!" roared Detective Smith, shaking him.

"Huh?" asked the limp and bleary-eyed bandit.

"Come on, come on!" shouted detective Jackson. "What's your name? Who are you?"

"Ed. Ed—ward Kolaski," the thug mouthed. "Say—what hit me, huh?"

They shook him up, brought him to his senses.

"So you're the bad pants-swiper, are you?" Funk demanded ominously. "You're the guy that goes around making monkeys outta decent, respectable fellows, are you?"

Mr. Kolaski moistened his lips with his tongue and looked very, very apprehensive.

"Say listen, fellahs," said Funk. "Whaddye say we rip this guy's pants off an' make him walk to jail?"

Kolaski cringed. "Oh, you wouldn't do that!" he pleaded.

"No?" said Funk. "Well, if we don't, it's only because the dignity of the radio division forbids it. Come on, get in—get in!"

Mr. Kolaski did—gladly.

THE COVER PORTRAIT

HOLLYWOOD, Nelson Eddy has declared, is but a stepping stone to greater success. That may be true with the movies, but wherever Eddy travels in the years to come he will find a microphone close at hand. As evidence, radio followed him through his Summer vacation and caught up enough to present the portrait on the cover of this week's RADIO GUIDE.

Eddy has specified a desire to sing in the Metropolitan, but not until he has had further intense study.

That ambition to reach the Metropolitan is just as deliberate, systematic and well-designed as each step he has taken. Starting with his New England choir singing, the Yankee lad began to dig in and get things which otherwise he could not have had. Schooling for Eddy stopped at an early age. When regular classes ceased, there Nelson began getting things for himself.

Next Week

THE "VOICE" SPEAKS



The Voice of Experience's Own Story—a powerful and detailed account of radio's greatest man of mystery—will start in next week's issue. It reveals an amazing career and private life. It takes you into his home and into his secret offices. It tells you many of the experiences on which his advice to others is based. The Voice of Experience has co-operated with Radio Guide in this extraordinary story, never before told. Be sure to read this significant narrative

Radio Wants Your Child! Listen to Paul Whiteman next Sunday evening. Listen to the jolly tots he features. They might be your children, provided yours have talent and you know how to win Whiteman's attention. And here's how.

Girl Stuff—This is the sort of story women have no business writing. But one did, so you'll read lots of things about Patti Chapin



Super-Super-Super-Swell! That's what people have been saying about those new titan photos, those Brodingtonian chromas of elephantine art that have been adorning pages 22-23 of Radio Guide under the tag of Giant-Gravure. Next week, in life size—Miss Jessica Dragonette

IN NEXT WEEK'S

RADIO GUIDE

MOVIE FANS! *Read* *Screen* **Guide**

OUT FIRST WITH
LATEST NEWS AND REVIEWS

AUGUST ISSUE
NOW ON SALE

Don't Miss These Big Features:

- **ALL I WANT IS TO SEE MY CHILD**

An amazing and exclusive interview with Ann Harding's ex-husband, Harry Bannister. Tells for the first time his version of their fight for the custody of their daughter, Jane.

- **TELLING ON JEANETTE MAGDONALD AND CLARK GABLE**

An intimate story by the noted author, Anita Loos. Accompanied by color camera portrait of these two great stars.

- **"I LOVE BILL POWELL"—JEAN HARLOW**

A revealing article by Sonia Lee, answering for the first time the question: Is Jean Harlow in Love with Bill Powell?

- **FREDRIC MARCH SAYS: "I DON'T LIKE FREDRIC MARCH"**

A great, romantic star tells a great many things about himself. Accompanied by a full page, four color portrait.

- **GIANT ROTOGRAVURE PHOTOGRAPH**

of Myrna Loy and Warner Baxter—Suitable for framing.

ALSO: *The life story of Bette Davis; articles about Shirley Temple, Kay Francis; Ordeal of a Movie Star's Wife. Portraits of Shirley Temple, Joan Crawford, Olivia de Havilland, Randolph Scott, Carole Lombard, Gary Cooper, Nelson Eddy and Ronald Colman. Screen Guide's coloremviews—telling about new pictures. Screen Guide's "Show Boat Title Hunt"—\$2,500 in cash prizes.*

AUGUST
SCREEN GUIDE
10^c AT ALL NEWSSTANDS

THIRD TIME THE CHARM?

"YES"—JULIA SANDERSON

(Continued from Page 6)

he had been before. Tod had said he would give up the racetrack, gambling, women. If he could only have Julia! And he probably meant it, too. But he couldn't control his impulses.

His unfaithfulness was intolerable to Julia. She never even considered forgiving him. The marriage ended.

One must speculate about Julia's second marriage because she does not talk about it. But we do know that her second husband was a navy lieutenant, Bradford Barnette.

After such a marriage as Julia's to Todhunter Sloan, most women would not have been taken in by the thriller type again. They would be apt to want convention, solidity, safety.

But if—as Julia did—a woman needs color and depth of feeling in her life, safety and security seem less important.

When Julia met Frank Crumit she still had many of the same romantic hopes that the girl who had fallen in love with Todhunter Sloan had had. Then with Bradford Barnette. Yet the third marriage has been the charm.

The happiness which Frank and Julia share is so apparent that already it has become part of radio's tradition. The studio folk like to talk of how they arrive, hand in hand, for broadcasts. Of the perfect harmony in their rehearsals. They are so sensitized to each other they understand each other without spoken words.

ONE rarely sees Julia without Frank. Though each of them is popular and each is a fine mixer, they are always together. They are seen in restaurants talking with the eager abandon of a newly-engaged couple. If there is a draught in the studio, Frank is sure to notice it. And there is sheer joy in the way he adjusts Julia's wrap.

And here's the final proof of their success in marriage. Members of their country club bear solemn witness that they never wrangle at bridge tables.

Now why has the third marriage been the charm when the first and second had been such failures?

1—Julia knew how to choose a husband by that time.

2—She knew how to grow with her husband, to give and take.

3—It was the third!

When Julia met Frank, they were playing on Broadway in "Tangerine."

Charles Frohman, who had been like a father to her, had died. He had always eased the irritations that are part of an actress' stage life and she missed him greatly. Soon Frank Crumit, because of his sensitive understanding, made life's problems easier for her.

He was a man who understood her point of view, her needs. A man who loved what Julia Sanderson was, and had sufficient understanding to befriend her. That was what romance had come to mean to this wiser Julia.

Julia says: "If we had stayed on the stage, I don't believe we'd be married today. It was such a terrible strain!"

So she and Frank, both at the height of their fame, decided to quit the acting profession. They were both willing to make fundamental sacrifices to keep their relationship happy.

Then, after making this difficult decision, what untried woman would have been willing to give in to Frank when he decided he wanted to act again? When he asked Julia to go with him into the unfamiliar field of radio? It is with subtle wisdom that Julia has built their happiness.

Week-ends they spend in the city, rehearsing, broadcasting, seeing shows, dancing. Week days they spend in their country home, "Dunrovin," resting, writing script, playing bridge and golf, hiking. Finding recreation together. All their days are permeated with the charm of Julia's third!

"NO"—IRENE RICH

(Continued from Page 7)

A few years ago, when Irene was working in motion pictures, she took under her wing the most talented little extra girl on the lot. After a month of radiant courtship, the girl married. The day after her wedding, she appeared on location.

Irene noticed how quiet she was. She had that look on her face that women get when there are tears hidden in deep pools in their eyes.

"Why, I thought you were married yesterday!" someone shouted at the girl. "Is this the way for a bride to spend her honeymoon?"

HER lips quivered. She was on the verge of tears. "My husband said I'd be a fool to turn down the five dollars," she answered, shame in her voice.

Already, thought Irene! She walked across the room to comfort the girl.

She'd traveled hundreds of miles in a blizzard to meet her fiancé, the girl said. The train had been snowbound, so—instead of arriving late at night—she had reached her destination in the dim, early Winter morning. The minister and his wife had been up all night waiting for her.

Just after the ceremony, the groom had taken her aside.

"Can you loan me some money to give the minister?" he had asked. "I think four dollars would be enough."

That was the girl's story of humiliation. And Irene understood it so well!

Irene left one of her husbands just seven days before she had a baby. Men who like to be mothered let their wives down so fearfully when they are with child! Then even the most independent woman wants attention.

When Irene married the third time, she felt she had profited by her two previous experiences; that she had acquired enough wisdom to make this a success. So she created responsibilities for that husband. She encouraged him to take care of her affairs.

When "the third" had lasted for a few years, scandal rocked Broadway. A great actress, of whom Irene was very fond, had—during her years of plenty—put away nearly a million dollars.

Her husband had been given complete charge of investing her money. Now the Great White Way echoed with the news that she was broke.

LEGAL details had been so carelessly handled that mortgages, holdings, stocks had been wantonly sacrificed. Gilt-edged securities had been sold for funds that were gambled away.

Irene decided she'd better look into her own affairs. And three months later she was divorced!

"The men who really protect their women are the kind to marry," she says. "With such men I believe marriage—first, second or tenth—can succeed if both people are emotionally mature. And fairly good-tempered and tolerant."

"But so many men are willing to let their wives take care of them these days. If you're the kind that falls for the type of man who needs you, watch your step! Try with all your mind not to be deluded into the maternal type of marriage. Be less romantic than I was!" Irene adds emphatically.

"And if you find your marriage in such a mess that you're giving all and getting nothing, I advise you to throw it away! Any intelligent woman can take care of herself without alimony!"

"It's certainly cleaner to leave a relationship that has become desperately ugly than to be fighting the rest of your life. And I honestly think that a child is better off brought up without a father than in a home where either hypocrisy or bitterness is rife!"

MILLION DOLLAR MINUTES

(Continued from Page 5)

cost them five thousand dollars. But there was nothing I could do about it. When you are on the air, no matter what happens or what the cost, you must be there on time."

The average movie or radio fan has little conception of what it means to tie up production on a big picture. Radio programs, by commandeering the services of a single star, have on several occasions caused studios to pay full salaries to idle companies—companies employing as many as three or four hundred extras, besides their full cast and the hundred odd studio employees.

And often the radio show must go on at the expense of pictures. One of Bing Crosby's recent broadcasts called for Bob Burns' appearance on the program with Bing. So the two had to leave the "Rhythm on the Range" location at Lone Pine, some two hundred and seventy-five miles from Los Angeles, while they hopped down to Hollywood to go on the air.

LEAVING Lone Pine early in the morning, they drove to the film city at dangerous speed to start their rehearsals for the evening's program. All afternoon they rehearsed. Then, after the show, and after a hurried bite to eat, they climbed back into their car and drove back to location, to be ready for the next day's shooting.

Except in cases of emergencies, as with Dick Powell at Annapolis, usually the studios manage to "shoot around" stars with regular radio programs, allowing them to go on the air without a great deal of inconvenience or loss.

Paramount always plans its pictures so that Bing Crosby gets Thursday off. In order that he may spend the day preparing for his evening's broadcast. A Burns and Allen picture is always planned so that it will not interfere with their radio broadcasts.

It is the unexpected and occasional appearances on the air that cost money and cause trouble. A studio never knows at what minute it is going to be notified that one of its stars will appear on the air within a few days, and must have "a little time for rehearsals and the broadcast."

Because there is a difference of four hours between New York time and Hollywood time during the Summer, and three hours during the Winter, it is evident what a seven or eight o'clock Eastern broadcast means to a Hollywood player—and to his studio. It means that he has to go on the air in the middle of the afternoon, and that he must leave his studio at noon—sometimes earlier if he has any rehearsing to do just before the broadcast. And, generally, there is plenty of rehearsing to be done. Unexpected rehearsals are quite the thing, in fact.

When "The Informer" was given the Academy Award as the best picture of the year, one of the national programs decided to put some of the scenes from that picture on the air, using the original cast.

Learning that Margot Grahame was needed for this, Columbia Pictures, which was using her in "Counterfeit," arranged its schedule so that she could leave the movie lot at two o'clock Friday—the day of the broadcast.

Although the film company had already allowed Margot time to rehearse, two days before the broadcast a radio representative called to see Miss Grahame, explaining that they were rehearsing that night, days before.

He pointed out that the studio had agreed to permit Miss Grahame to appear on the broadcast, and that the rehearsal was absolutely necessary. So Miss Grahame rehearsed that night, and appeared on location the next day—hours late. The loss of time by a large company had meant the loss of considerable money to the studio.

But Miss Grahame was not the only player called on for this broadcast. There was Victor McLaglen, too, who was busy at Fox studios. He left production suspended there when he attended rehearsals. Other members of the radio cast had to do the same.

A quite conservative estimate of the actual loss in money to film companies due to the broadcast of "The Informer" would be about twelve thousand dollars.

When Gary Cooper had to step before the microphone for five minutes with Marlene Dietrich to do a sketch on "Desire," one of radio's police-escorted high speed cars took Gary right out of a scene, while he was in his pajamas! That was during the shooting of the hit film, "Mr. Deeds Goes to Town."

Now when a car bearing police, fire, sheriff or other official insignia—and escorted by two or three motorcycle policemen—draws up in front of a studio, the wise ones of Hollywood no longer think there is a special police chase film to be shot, but know that a star is being snatched right out of the middle of some important sequence and rushed to a broadcasting station.

Of course, the studios don't always give way to radio's demand. We have one case to prove that. And, strange as it may seem, it was not during the shooting of a picture that the film company refused, either.

Irene Dunne was scheduled to appear with Robert Taylor on a broadcast in Hollywood which was to be cut into a New York program with three minutes of chatter about their picture, "The Magnificent Obsession."

Since this was to be a Sunday broadcast, it seemed that in this case, no studio would suffer any heavy loss in the way of ruined sequences or delayed production.

But on Friday afternoon, the studio discovered that—because Paul Robeson was leaving for Europe that same Sunday night—his recording would have to be done that day. And, having a philharmonic orchestra of eighty-six pieces engaged for that day, and the sound recording crews on hand, it was decided to record two of Irene Dunne's songs at the same time.

Then the excitement began. Between conferences with radio representatives in Hollywood and long distance calls to the New York office of Universal Films, of the broadcasting company and of the advertising agency putting on the program, the picture studio's publicity department was in an uproar.

Meanwhile, the motion picture studio's production department would not change its schedule. There was going to be recording that Sunday! They had to make Robeson's recordings then, and to call back the orchestra and the recording crews for another day for Dunne's recording would cost them \$3,500. And that \$3,500 they would not pay!

So in this one instance, the radio broadcast did not get its star.

UNIVERSAL'S determined stand in this matter can be credited in no small degree to its sensitiveness on this subject, for this studio was still smarting from a costly radio experience.

Convinced of Edgar Guest's popularity, and his great following among the common people of the country, Universal decided to bring him to Hollywood and make a star of him.

Unfortunately, Edgar did not come without strings. He brought a radio contract with him—a contract to appear weekly over an Eastern and Central Western network. This program was not released through any west coast stations and had to be "piped," or wired, back East for broadcasting. As there were no other programs being "piped" back East on that day to share the wire costs, these charges amounted to \$1,250 a week!

To keep Edgar Guest in Hollywood, Universal had to pay his wire charges. So it became the joke of Hollywood that Universal had the most expensive "Guest" program on the air—without ever officially going near the mike!

And it was indeed a "Guest" program—because they could find no suitable film for him! When those wire charges reached a total of \$15,000, Universal gave up in despair, dropping its option on Edgar Guest, and allowing him to return East without ever using him in a picture!

Space does not allow the telling of one-tenth of the instances in which "live minutes on the air" have cost studios small fortunes. But the facts stated here give you a rough idea.

For example, during the days before Fred Astaire goes on the air, the entire studio is in an uproar. Fred must rehearse, rehearse, rehearse—rehearse. And everything must stop while he is doing that rehearsing.

Many a star has unthinkingly agreed to appear on the air for "a couple of minutes" only to find himself faced with the problem of finding something to say and of rehearsing it over and over. And many studios have okeyed those "two minutes" without realizing that two or three minutes on an important and costly broadcast takes stars right out from under the cameras and whisks them away in cars with sirens and police escorts!

WHY do the film companies stand for it? Because of the amazing power of radio: Power to pay stars so much to go on the air that the studios can no longer write into their contracts clauses forbidding them from broadcasting without written permission; power to give a picture such terrific publicity that a radio "plug" for it in the form of a condensed version of that picture is considered too valuable to refuse at almost any price!

Also radio has the power of increasing immensely a star's popularity by putting him on the air. Many a picture star who would prove only fair as a screen attraction is big "box office" because of the friends he has made over the air.

It is perfectly true that at times it does cost ten or fifteen thousand dollars, or—in cases such as Dick Powell's at Annapolis—as much as fifty thousand dollars, for a picture star to go on the air for five minutes. But it is also true that it pays movie concerns to have their players perform as guest artists and radio entertainers.

Motion picture stars and radio directors do not always agree. Only recently, during the broadcasting of the radio version of "These Three"—starring Miriam Hopkins, Joel McCrea and Merle Oberon—Miss Hopkins and the radio director crossed swords at the last moment. Miss Hopkins wanted a certain detail handled her way. The radio director insisted it be done his way. Finally Miss Hopkins retired to her dressing room, refusing to go on. The radio director then announced he would put a radio substitute in her place.

He would cater to no motion picture star's temperament. Radio could not do that. Fortunately, arbitrators were able to adjust their differences, and Miriam Hopkins did go on the air.

The bitterest conflict between radio and pictures cannot be told, for it usually is waged behind locked doors. With each striving to outbid the other in this amazing field of artistic talent, and with the production department of each battling to keep the other from interfering with its schedules and doubling its costs, almost anything can—and does—happen.

Yet, despite this relentless competition and conflict they really work hand in hand, each strengthening the other. Each industry spends fortunes to entertain us: We, America's listeners!

"DOUBLE-QUICK" REDUCTION
during the
SUMMERTIME

Wear the WEIL BELT for
10 days at our expense!

YOU will appear many inches slimmer at once and in ten days your waist line will be 3 inches smaller. 3 inches of fat gone or no cost! "I reduced 8 inches" . . . writes Geo. Bailey. "Lost 50 lbs." writes W. T. Anderson. . . . Hundreds of similar letters.

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Steady Cash Income Weekly!

HANDSOME PRIZES

Listen, boys! How would you like to earn some money regularly every week? It is pleasant work and doesn't take more than a few hours after school selling **RADIO GUIDE** in your own neighborhood to get a steady income and you can earn some swell prizes.

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Tell me how I can earn extra money each week and send me **RADIO GUIDE'S** free prize catalog.

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Common education usually sufficient

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Dept. M211, Rochester, N. Y.
Rush FREE list of U. S. Government big pay JOBS. 32 page book describing salaries, hours, work now obtainable.

FRED ALLEN'S MAN FRIDAY



There's no red tape about Uncle Jim's auditions. And he doesn't tell amateurs to stop in the middle of their acts. He gives the youngsters a square deal and keeps Fred Allen's program on the level.

(Continued from Page 3)

named W. C. Fields. And Fred Allen, the other juggler, who often played on the same bill with him in those old vaudeville days, is the man who brought him into Town Hall.

Fred put him in charge of all the amateurs. It was a wise, good choice. For any one who has ever met Jim—including the amateurs themselves—will tell you one thing about the Town Hall auditions. They are absolutely, one hundred per cent on the square. There are no fakes. No phoney. And no broken hearts! Not if Uncle Jim can help it! The honesty of his selections has never been questioned. He has seen far too much unhappiness in his own long life in the show business to want to see anyone else suffer. And too much injustice ever to be unjust.

Anyone at all can have an audition from Uncle Jim. He hates red tape. All you have to do is go to Radio City, in New York, on Tuesday or Thursday, and ask for Uncle Jim. The biggest stars in radio sit with him on his com-

mittee, and they vote only two ways—Good or Bad. Jim's own daughters have sent school friends to him for auditions and he has turned them down. (Turned all of them down, to tell the strict truth. They weren't so hot.) But that's only the beginning. Where his honesty leaves off, Uncle Jim's thoughtfulness starts. No matter how inadequate a singer is at the audition, Jim will never cut him off with "That's enough." He lets him go on to the end, and the boy—or the girl—never knows. And to all of those whom he turns down, he sends polite notes, telling them they mustn't be discouraged; and that, although they happen not to fit into Town Hall, they may fit into other programs. In fact, he is sure they will.

Nor is that all. He personally walks around town for uncounted hours every week, seeing his friends in radio and the booking offices and the advertising agencies, and tries to land jobs for his amateurs. His greatest weakness seems to be song-writers. Brooks Bowman of Princeton is one of Jim's proud discoveries. He wrote "Love and a Dime" and "East of the Sun." Vic Muzzy and Irving Taylor, who wrote "Your Heart Rhymes with Mine" as a team, are two more. It is getting so that Jim's friends in the music-publishing business all run and hide when they see him coming with another youngster tagging along behind him!

IT IS Uncle Jim, as you know, who leads the amateurs up to the microphone. Fred doesn't see them until then, although he has a record of their names and addresses. Proud enough to burst over the fact that there are no rehearsals, "Look, now," Uncle Jim tells them, "a smile doesn't go out on the air. Don't worry about how you look. If Fred jokes with you, just answer him in a clean, distinct voice." He stands them where the mike will pick up their voices best, gives them a fast encouraging pat on the shoulder, and goes back to his seat and worries over them like a mother hen worrying over her chicks.

"I've got kids of my own," he says. "I know how scared they must feel. I'd be scared to go up to that darned microphone myself."

Every amateur who appears on the program, Jim gives fifteen dollars. If there isn't time to get all of them in,

and they have to be held over until the following week, they get another fifteen dollars. How often Uncle Jim digs down into his own pocket, for somebody who isn't good enough to get on the program but needs the money, nobody will ever know. He can't always keep his generosity a secret, though. There was one girl who arrived from a Pennsylvania mining town with "Fred Allen's Town Hall" labels pasted all over her grip and on the miner's hat she was wearing. (What they don't think up!) As it happened, she was good enough to make the air and to go home happy, miner's hat and all. But that was only because Uncle Jim had given her enough money for her hotel bill and her meals until audition day. Grateful, the girl told everyone what he had done for her. But, from the way Uncle Jim hemmed and hawed, you would think he had committed murder. He blushed for a week.

ANOTHER time a quartet of four colored boys passed the audition with flying colors but couldn't be located when it came time for the program. Anybody else in Uncle Jim's job might have shrugged his shoulders and said, "Oh, well, there are plenty more fish in the sea." But Jim began to worry. He sent a telegram to the address they had given, up in the colored section of New York, and got no reply. Finally he got into a taxi-cab and went up there. He located one of the boys' relatives. It was what he had suspected. The boys hadn't been reached at the address they had given for the good reason that they no longer had an address. They were sleeping on benches down in Central Park. Uncle Jim found them and put them on.

The trouble is, he's almost too nice to people for his own good. All of the amateurs write to him as if he were really their Uncle. Some of their letters are funny. One boy who imitated animals begged him to put him on the air in a hurry; his voice was changing.

It was Uncle Jim who, when the first Town Hall unit went out on the road, fought to have it brought back. "Let the other amateur hours do it if they want to," he said. "But I'm not going to have a lot of theaters making a fortune out of my kids. If there's any money to be made, those kids are going to get it themselves."

Yes—human is the word, for Uncle

Jim; the same word he applies to Fred. No wonder they're such pals! But you don't have to be told he's human. You've heard his voice on the air. If you've never heard that, you've noticed the tone in which Fred always speaks his name. You know what sort of man he must be. His picture tells you the rest.

With his unkempt shock of gray hair, he slouches around New York, his tie on crooked and his hat forgotten and left behind at someone's office, as though he were in the smallest of small towns. He's as enthusiastic as a kid. When a friend spies him, and he says "Hello," everybody on the sidewalk jumps a foot at his fog-horn voice.

Kindly and lovable—that's Uncle Jim.

Or in the words of Messrs. Stoopnagle and Budd, taking over Fred's place on the program the first of July and insisting that Jim stay with them—"He's extra peachy."

OR IN the words of Fred Allen himself: "Jim's job would drive lesser men blotto. He's the center of hundreds of youngsters yearning to get on the air. They write him those sob stories, send bullying letters, call him long distance, wire him collect. They stop him on the streets and in the studios. They borrow money from him to get home on.

"They complain about their mike fright, their musical numbers, their failure to be chosen. Jim handles them all with kindness and friendliness. I'd be in a tough spot without him.

"I've known Jim Harkins for so long that, if he sat down to write his own life story, he'd have to call me up every five minutes and learn about himself.

"We've been together since the days when an actor couldn't buy a hamburger without pawing his spats. And here's what I want to say about him—he's a good friend and a swell guy. That's what hundreds of amateurs discover every week. If Jim had his way, the m.c. would hit the gong with a sponge.

"I'll never forget the shock Jim gave a Chicago doctor who was looking him over for a muscular ache. The medico at last found an actor with a heart!"

That's Uncle Jim!

Uncle Jim Harkins' amateurs may be heard Wednesdays on Town Hall Tonight over an NBC network at 9 p.m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST) and later for the West Coast at 8 p.m. PST (9 MST).

FRED ALLEN AT A GLANCE

ON MAY 31, 1894, as a Memorial Day afterthought, so he says, Fred Allen came into the world as John F. Sullivan. As a boy, working in the public library at Cambridge, Massachusetts, his birthplace, he came across a book on juggling and adopted the art as his trade. Farthest he ever got was to be billed as Fred St. James. The World's Worst Juggler. Became famous for the gags that went with his ball tossing. Toured Australia, after which he changed his name to Fred Allen. Served with A. E. F. in War, met Portland Hoffa in "The Passing Show" of 1922. Married her in '26. Became fun side of all-powerful show triumvirate with Libby Holman and Clifton Webb in "The First Little Show" and "Three's a Crowd." Writes his own stuff. Is a nervous, quiet chap, and reads Shakespeare. That nasal voice is natural, and his blue eyes never betray his bland humor by even the slightest twinkle. In spite of a cheerful front, Fred Allen is worried, very, very worried. His one dread is that he will become bald!

JIM HARKINS AT A GLANCE

POUNING keys seemed better to Jim Harkins than straightening spines else he might still be the chiropractor a Davenport, Iowa, college graduated him as eight years ago. He was born in Philadelphia, May 28, 1885, the son of a theatrical baggage transfer owner. Was not born in the traditional stage trunk, but doubtless near one. Acquired knowledge of show world by hanging about playhouses with his father's truckmen. In 1906 they called "cat singers," "coon shouters," and Jim became one of them. Toured with wife until 1928 as Marlon and Jim Harkins. His song-and-dance variety act drew him and Fred Allen together in a mighty friendship. Has been in radio as "Uncle Jim" since 1931, and casting director for Fred's amateur programs since January of last year. "Uncle Jim" has a family of four children and his wife, whom he met when a life guard. She was the only woman he ever had the opportunity to save! Plays good ool. Has gray hair and a face that makes everybody want to call him "friend."

*Radio Guide
Album*



Now approaching its fourth anniversary on the air, "Just Plain Bill" remains one of the top serials of the airwaves. The pleasant homely tale about the small town barber who went to Hollywood and retained his equilibrium—when thrown into the midst of such celebrities as Clark Gable, Myrna Loy and others—has Arthur Hughes in the title role (center), and James Meighan, nephew of screen actor Thomas Meighan, as Kerry Donovan. Ruth Russell is Nancy

TOO FAMOUS FOR *Love?*

When a Wife's Fame Exceeds Her Husband's, Love's in Danger. Can Ozzie Nelson and Harriet Hilliard Save It?

by JACK SHER

HOW does Ozzie Nelson feel about being second best? Somewhere in his thoughts, even if he won't say it, isn't there a bit of envy?

Ozzie has spent years of work, undergone sacrifice and hardship building up a reputation. And now a certain little blond-haired girl, formerly a singer with Ozzie's band, has just returned from a glorious one-picture smash success in Hollywood.

What is worse, Ozzie can't or won't do anything about it! The glamorous, talented, little lime-light stealer is Mrs. Ozzie Nelson, singing sensation of the Rogers-Astaire picture, "Follow the Fleet"—Harriet Hilliard!

Other bandleaders slip the word along that Ozzie is cutting his own throat. They can't understand his policy of giving Harriet the spotlight, and shoving himself into the background. They kid Ozzie about his wife's popularity. And he just grins. They tell him that if anybody else in their organization tried to steal the glory it would be just too bad. They point out, for example, the policies of

Whiteman, Lombardo, and Wayne King, and say—"These boys are still on top because they believe in being the whole show."

Since Harriet Hilliard's return from Hollywood, people cluster around her at shows, dances, rehearsals, and broadcasts. Ozzie stands in the background, getting little or no attention. Does it bother him? If it does, he is too loyal and regular to admit!

This is the story of a young man who believes and practices the theory that love is more important than ambition. A warm hearted, lovable youngster who refuses to be actuated by self-interest in a business that calls for cold, selfish, hard-headed tactics.

When Harriet Hilliard joined the Nelson band she was—comparatively speaking—a nobody. Just a stooge for Bert Lahr in a vaudeville skit. Ozzie was playing an engagement at the Glen Island Casino, just out of New York. The manager of the Casino,



Harriet Hilliard didn't sing with Ozzie's orchestra at first. Ozzie himself warbled then. But now Harriet alone is in the spotlight!



For years Ozzie Nelson had been building a career. Then he hired Harriet. Then he featured her, urged her to enter films. Why?



Wheels of another day gave Ozzie and Harriet pleasure here. But will the wheel of fortune?



Singing together was fun. So was swimming. Now they are man and wife together.

HARRIET HILLIARD AND OZZIE NELSON AT A GLANCE

THE Eagle Boy Scout and the girl from St. Agnes School in Kansas City met at the Paradise Restaurant in New York City, were married in 1935. Harriet (her real name is Peggy Lou Snyder) hailed from Des Moines and Ozzie from Jersey City. She was born theatrical and stayed so; Ozzie was born business-like, trained at Rutgers, got his law degree, then turned bandleader. While Harriet went to California to the movies just after their marriage, Ozzie remembered when he went to the Olympics as the youngest Eagle Scout and returned a crooner. They are together again now. She likes chile con carne and shoes; he goes for sports and her. They were King and Queen of Winter in 1933 and this year Harriet was Miss Radio.

wanted a novelty act. He wanted a feminine touch in the program. So Ozzie produced Harriet.

What did she do? Nothing. She just stood at the microphone, smiling sweetly, while the romantic Mr. Nelson sang love ballads in her ear. That was the feminine touch.

Harriet was perfectly contented. It was fun just to stand there and listen to Ozzie sing. But that didn't suit Ozzie. He had to go a step farther, and—before many weeks had passed

—Harriet was joining in on the chorus, and when Ozzie sang, "I love you madly," Harriet's voice threw it right back at him. The boys in the band called her, "Ozzie Nelson's parrot." And so Harriet Hilliard became one of the first orchestra singers on the air.

The singing team of Ozzie Nelson and Harriet Hilliard hit the popularity ceiling. Demands for engagements increased. Ozzie received lucrative offers from colleges, night clubs and smart hotels. They came, they sang,

they conquered. Then they came to radio.

Life in the band was going smoothly, but still Ozzie wasn't completely satisfied. He wanted Harriet to become the featured solo singer. Harriet was against it.

"I'd rather not, Ozzie," she said. "We are doing nicely now and I may be a flop alone."

"Don't be foolish," Ozzie insisted. "You have what it takes. Give!"

Ozzie's word was law. So Harriet

sang. People began to talk about Harriet Hilliard who sang with Ozzie Nelson's orchestra. Why didn't Ozzie do more numbers himself, they asked? Had he lost his voice? Duet numbers became fewer and fewer. Harriet kept right on protesting. But she sang. She had no alternative. Ozzie stood two feet behind her, waving the baton.

Now a girl as talented and beautiful as Harriet Hilliard doesn't stay in an orchestra very long before one of the film talent scouts spot her. And that is what happened; one of them did. She was offered a Hollywood contract. But she turned it down. She had other plans, she said smiling sweetly. And Ozzie didn't say a word!

THOSE plans were soon apparent. Two weeks after Harriet turned down her first motion picture offer, she and her blond-haired, blue-eyed, romantic looking boss were married!

But Harriet married Ozzie only on terms. She felt that he was giving the spotlight to her because he loved her so unselfishly and that in doing so, he was hurting his own chances. She didn't want to be Harriet Hilliard with Ozzie Nelson.

"I'll marry you, Ozzie," she agreed, "if, after our marriage, you will let me retire from professional life. I'm tired of show business," she added, "and I'd like to settle down and make a home for you."

It didn't turn out to be as simple as all that. Harriet is a born trouper; her mother and father were in show business and such a heritage is not easily put aside. She worked right up to the night before she and Ozzie were married. The last song she sang almost stuck in her throat. But she wouldn't admit it. She had made a bargain and she was determined to stick to it. She's that kind of a girl.

But Ozzie is nobody's fool. He knew that she wanted to continue singing, to

(Continued on Page 42)



Radio Guide Presents
GIANT-GRAVURE
As a Regular Feature

Last week Radio Guide gave you George Burns and Gracie Allen in Giant-Gravure. The tremendous public response has caused us to keep Giant-Gravure as a regular feature. This week, for your approval, we give you Announcer Don Wilson, who is master of ceremonies on Jack Benny's program during the Star of Star's absence. Don will not be talking to himself if he adopts the Benny method of introducing the music by saying, "Play, Don," because still another Don now leads the orchestra. It's Voorhees this time!

Photo by John Mehl, Radio Pictures



Irene Dunne fumbled a line in her script . . .

THEY'RE ALL *Pixilated!*

They Run Their Hands Through Their Hair. They Chew Apples. They Shout into the Mike And Things Like That. Who? The Movie Stars When They're in Radio. They're—The Title Tells!

by PHYLLIS-MARIE ARTHUR

off, but added an exotic corsage of green orchids . . . for courage? She kept a red pencil in business-like readiness to check her script while she read her lines. Pat O'Brien acted as though it was all something to get through with somehow. And Ross Alexander got all the excitement from the audience. Nice young fella.

CAROLE LOMBARD was very Madame Snooty in a self-designed creation at her first Hotel appearance. But the second time, she remembered the casual informality of the Orchid Room and came hatless and in fringe. Her gardenias hung ladder-like from her belt. It was "Love Before Breakfast" that she and Preston Foster were prepping and Carole was in a mad n'merry mood. She kept running her hands through her hair, like knitting needles through a skein of yellow wool, and when she'd finished her broadcast, not a makeup man in Hollywood would have owned up to her coiffure.

Dick Powell, Frances Langford and Igor Gorin have about conquered their mike fright since they appear on the Hotel program every week. But I've

cheek, then walked to the opposite mike, took off their coats and proceeded to fan themselves furiously. And Igor, sensitive artist that he is, came to grief with the very difficult "Lord's Prayer," and burst into tears after singing it superbly on the second try. Igor has the most beautiful hands . . . they match his voice in expressiveness.

Jimmy Dunn was fascinated with the first two rows in the audience. I strongly suspect they were filled with

Victor McLaglen smiled at his studio audience, forgot the air . . .



Jimmy Dunn's hands shook as he held his radio script . . .



relatives. But even the family tree couldn't keep him from shaking so that his script looked like a sail in a hurricane. Pinky Tomlin turned rosy-red in the spotlight, but sang with ease and without elaborate mouthings.

I DIDN'T see the broadcast of "Sutter's Gold" with Edward Arnold, Binnie Barnes and Lee Tracy; but, at the Thursday evening rehearsal, Binnie choked on innumerable apples and fussed continually with her hair. Arnold was all dressed up in white tie and tails and kept trailing away from the mike to talk to Binnie. Director Bacher admonished him about this. Edward seemed to enjoy ribbing Tracy. In the radio version of "Sutter's Gold," Lee did the narrating. After a breath-taking journey across the United States in Tracy's fastest language (which is something a pace swifter than the new Streamliner, City of Los



Carole Lombard ran her fingers through her hair



Margaret Sullavan nearly sat in her ex-husband's lap . . .

seen the personable Dick run half-way across the stage to breathe a belated line into the mike. Frances was simply noteless one night when she was trying to put over a very torchy number. Ken Niles, Campbell's souper-salesman, and Dick kissed her on each



Preston Foster saw Carole Lombard's jitters . . .



Below: Gary Grant. He twiddled his pencil . . .

THERE'S something about a mike that gives even the suavest movie stars the jitters. Most of them have hyper-active imaginations anyway and when they think that you and you, and shucks, you too, are going to snicker if they say "nigger-falls" instead of "fingernails" . . . and there isn't a chance for a re-take . . . well, these million dollar personalities get lower than Gloomy Sunday.

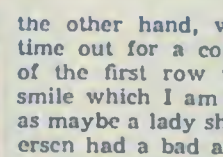
For over a year now, I've been a weekly guest in the Orchid Room, where Miss Louella Parsons presides over the Hollywood Hotel program. And during that time, I've argued with Gary Cooper, flirted with Jean Hersholt, and worried with Igor Gorin over his Vienna blood thinning out in California. I've . . . but if you really want to know how the stars behave at the mike, jump on and we'll take you for a ride.

Joan Blondell is a lovely looking lass and possessed of poise, I presume. But she was so jittery at the idea of a coast-to-coast performance that she kept pulling the pink roses on her hat over one eye, fussed with her gardenia corsage and finally decided against wearing it. Once at the mike, she kept her hands tightly clenched in her suit pockets. Her co-partner, the

Angeles), Arnold nonchalantly remarked, "Enjoy your trip, Lee?" Tracy had plenty of mike trouble. His years on Broadway have made him so accustomed to shouting to the gallery that his impulse is to crowd the mike and howl into it. Can't keep his hands off it.

MADELEINE CARROLL and George Brent whispered and snickered behind their scripts while awaiting their part in the broadcast. Carroll's truly beautiful blond head beat left-and-right rhythm into Raymond Paige's music. At the mike, George, who sports a mustache now (wonder what Garbo said when she saw it?) couldn't keep his script from shaking like a hula dancer's grass skirt, and shed its pages as he finished with them, letting them fall where they would on the stage. Miss Carroll was more controlled but took her air debut very big. James Melton, guest Master of Ceremonies,

Ann Harding saw Gary Cooper perspire . . .



Kay Francis leans on things—pianos are among them . . .



Joan Bennett tears up handkerchiefs . . .

during Dick Powell's absence, had the whispers. He whispered to the girl at the piano and to anybody else on the stage who would listen. Funny, too, for James makes the usual football hero look like a miniature of a man.

GARY GRANT was a pencil twiddler. Carried a pencil behind his ear, too. Allan Jones, another guest master of ceremonies, is a lip-pouter when he sings. Also hangs his head on the left side. Mopped his hot forehead after rendering "Maria." Incidentally, the silliest thing I ever saw happen is this: . . . Douglas Fowley, who had a very emotional and difficult scene in "Big Brown Eyes," got so jittery during rehearsal just before the show that he pulled the mike right off its standard and stood foolishly with it in his hands, looking around wildly for help. Joan Bennett wore dark glasses and nearly tore her hanky to shreds. She sipped some steady liquid from a delicately painted teacup while she rehearsed. Zasu Pitts flopped her hands in their customary boneless animation for the unfeeling mike. Fred MacMurray was his own sweet self, and didn't worry a bit.

I caught Little Lord Fauntleroy Bartholomew yawning behind his script and chewing his fingernails. C. Aubrey Smith couldn't keep his white bushy eyebrows still. They inched up and down with every line he uttered. Dolores (Dearest) Costello Barrymore was rather shy and sat quietly during most of the broadcast, rising a bit

awkwardly to perform her stint on the air. Gave the impression that she was a little tired of being stared at. There's nothing more amusing than seeing Slim Summerville in a serious mood. He just hasn't the face for solemnity, and he was so solemn about his part in the broadcast of "The Country Doctor." Jean Hersholt, on



Eddie Robinson rubbed his neck and massaged his ears . . .



Edward Everett Horton is just his amusing self

Gary Cooper sweated—oh, so very freely . . .



chair. One of the extras in the cast sat on it but Miriam didn't let on that she saw him. When she'd finished her lines, she simply removed the hat from beneath the astonished gentleman, slammed it on her head and bowed her way off the stage.

The program and star I will probably remember longest is: . . . "The Moon's Our Home" with Margaret Sullavan and her ex-husband, Henry Fonda. The little Sullavan, with her lips as red as a firebox and her eyes as blue as the head of a match—and just as inflammable—was wearing a broken arm and a poke bonnet kind of hat like Miss Hepburn wore in Alice

Adams. She looked like a little minx and acted worse. The delightful situation was that, in the film, Sullavan and Fonda marry. Hank sat down almost wearily on Margaret's chair while she cooed into the mike. When she had finished, she forgot he was there and almost sat down on him. In her crying sequence, she grabbed his best thank-you, blew her nose on it and stuffed it back into his pocket. When the script called for her to say, "Husband," she looked straight into that handsome young man's eyes and said, "Husband." Then grinned! Hank let go a little himself when it came to singing "Jingle Bells."

CLARK GABLE, Jean Harlow and Rosalind Russell broadcast on one of the hottest days California has ever known. Clark couldn't keep Russell out of his beer at rehearsals. He took full advantage of his invisible audience and wore a sweat shirt, whipcord pants and sandals. Rubbed his hand over his chin and looked silly when Miss Parsons told America about his being such a great lover. Jean is another person who doesn't take chances on the wrong page of script coming up. As she finished each page, she knelt down and placed it on the floor. She tugged at the jacket of her white linen suit, took off her big floppy hat and pulled her hose straight. Jitters? (Continued on Page 42)

It was Bob Taylor who made Janet Gaynor feel silly . . .



Carnival

CUT-UPS



Madman at the wheel! Ken Murray's "Oh Yeah" man, Oswald, gets choked by Ken and clung to by Eve Arden. Fun?



"Two, please . . . what, you again!" groans Ken as Oswald peeks out through the grill at Ken and Comedienne Arden



Three Musketeers looking for the wife for which Ken has advertised. And his position looks precarious



"I get some," coos Eve, but when Ken says, "Me, too?" what is his answer? Our guess is that Oswald was right in the midst of one of his inimitable "Oh, Yeahs!"

COMING EVENTS

The Daily Listings Will Show Your Nearest Station for These Programs

EDT and EST Are Shown. For CST Subtract One Hour from EST

SUNDAY, JULY 5

CHURCH OF THE AIR

The Reverend Karl M. Block, rector of St. Michael's and St. George's Episcopal Church of St. Louis, Missouri, will deliver an address during the morning period of the Church of the Air at 10 a.m. EDT (9 EST) over CBS. At 1 p.m. EDT (12 noon EST) the Reverend Ernest Caldecott of the First Unitarian Church of Los Angeles, California, will conduct the later period.

MAGIC KEY

The Magic Key of RCA will present a symphony concert for a full hour by a special orchestra recruited from members of the celebrated Philadelphia Orchestra, and conducted by Charles O'Connell, at 2 p.m. EDT (1 EST) over NBC.

HUSBANDS AND WIVES

"Husbands and Wives," new Summer series which brings members of the radio audience to the microphone for informal discussions of domestic problems, makes its debut over NBC at 7:30 p.m. EDT (6:30 EST). The program conducted by Sedley Brown and Allie Lowe Miles, replaces the present Baker's Broadcast with Robert Ripley, Ozzie Nelson and Harriet Hilliard, who will return to this spot in the Fall.

GOLDMAN BAND

The Goldman Band concerts heretofore heard for a half hour only, beginning tonight will be heard for a full hour starting at 8:30 p.m. EDT (7:30 EST) over NBC. Jack Hylton's Continental Revue, formerly heard during this time, vacates the airwaves for the Summer.

BAND CONCERTS

A portion of the Grant Park Band Concert in Chicago featuring the Women's Symphony Orchestra, will be heard over NBC at 10:30 p.m. EDT (9:30 EST).

CORNELIA OTIS SKINNER

Cornelia Otis Skinner, distinguished actress and monologist, returns to NBC at 9:30 p.m. EDT (8:30 EST) to star in a new dramatic series, taking over the place occupied by Walter Winchell, famous columnist, who vacations this Summer. A repeat broadcast is given at 11:15 p.m. EDT (10:15 EST).

MONDAY, JULY 6

LAMPLIGHTER

Jacob Tarshish, known as the Lamplighter, has returned to the airwaves for his second season of substituting for The Voice of Experience during the latter's vacation, which terminates August 15. Tarsh-

ish is heard over NBC each Monday, Wednesday and Friday at 11:45 a.m. EDT (10:45 EST) and Tuesday and Thursday at 7:15 p.m. EDT (6:15 EST).

HORACE HEIDT

Horace Heidt and his Brigadiers move to a new time on CBS beginning tonight and regularly Mondays thereafter at 8 p.m. EDT (7 EST).

TUESDAY, JULY 7

MIDSUMMER CLASSIC

Baseball's annual midsummer classic between picked teams of the National and American leagues to be played at Bos-

ton this year will be described over NBC, CBS and MBS at 1:15 p.m. EDT (12:15 EST).

OLD HEIDELBERG

Ernie Steinm and his Old Heidelberg orchestra is heard in a new series of weekly programs over NBC at 5 p.m. EDT (4 EST) replacing "Meetin' House."

WATERBOY

"Waterboy," the well-loved Negro convyct song, will be dramatized for NBC listeners in a special broadcast at 8 p.m. EDT (7 EST).

HARPO MARX

Harpo Marx, stage and screen

star "Who Won't Talk," will make one of his infrequent radio appearances with Ben Bernie and All the Lads over NBC at 9 p.m. EDT (8 EST).

WEDNESDAY, JULY 8

SONG JUBILEE

"Come on Let's Sing—Your Song Jubilee" with Jack Arthur as m.c. makes its debut over a coast-to-coast CBS network at 9:30 p.m. EDT (8:30 EST).

THURSDAY, JULY 9

ANSWER ME THIS

A new group of NBC programs demonstrating the use of popular tunes in the study

of geography, sociology, political science, and other academic subjects titled "Answer Me This," will be heard at 5:30 p.m. EDT (4:30 EST).

FRIDAY, JULY 10

BLUE AND SILVER

Philadelphia contributes rich and colorful harmonies from its Blue and Silver orchestra at 1 p.m. EDT (12 noon EST) over CBS.

VIOLINIST

Toscha Samaroff, concert violinist, is presented in a new series of weekly recitals at 2:30 p.m. EDT (1:30 EST) over NBC. A concert orchestra conducted by Josef Honti accompanies the violinist.

SATURDAY, JULY 11

H. V. KALTENBORN

H. V. Kaltenborn, CBS commentator, will conduct the first of a series of trans-oceanic interviews with key figures in European capitals at 6 p.m. EDT (5 EST).

HYDE PARK STAKES

From Arlington Park in Chicago, the Hyde Park Stake Race for two-year-olds over a five and one-half furlong course, will be described by Clem McCarthy, NBC commentator, at 6:05 p.m. EDT (5:05 EST).

ART OF LIVING

"Art of Living," weekly NBC series of talks featuring Doctor Norman Vincent Peale, has returned for the Summer and is heard at 6:45 p.m. EDT (5:45 EST). "Religion in the News," formerly heard at this time, returns in the Fall.

THORNTON FISHER

Thornton Fisher, sports commentator, returns tonight in a new series at 7:45 p.m. EDT (6:45 EST) over NBC. A discussion of outstanding events will be given by Fisher.

NIGHT COURT

Night Court of the Air, new dramatization series of thrilling cases occurring in the metropolitan night courts, is heard at 8:30 p.m. EDT (7:30 EST) over CBS.

AS WE GO TO PRESS

Friday, July 3: NBC 3:30 p.m. EDT (2:30 EST), President Franklin D. Roosevelt will be heard in a broadcast from Virginia. The Chief Executive is guest of honor at the dedication of Shenandoah National Park, Big Meadows, Virginia, and will speak at the ceremonies. Secretary of Interior Harold I. Ickes and Governor George C. Peery, of Virginia, also will be heard.

MUSIC IN THE AIR

By Carleton Smith

SOON after the end of next month, the All-American Orchestra will be on the air with players from your home town and mine, too. All during the Summer, small bands have been giving concerts on the village green, in the city parks, and at the cross-roads store. From Goldman's Band in New York and the military units in Washington to the smallest group in the country, instrumentalists have poured their harmonies into microphones. Now by the medium of radio, many of these same musicians will be joined together, all playing on the beat of a single conductor.

Long before the coming of radio, it was a popular sport among home musicians to tune their instruments and play along with the music of phonograph music. With the advent of radio these musicians, both professional and amateur, were looking for a new way to add their talents to those of dance and symphony orchestras and chamber music ensembles. An organized plan has at last been formulated by Ernest La Prade, assistant to Walter Damrosch. He conceived NBC's new plan for co-ordinating all home music-making into one huge orchestra, in which individual musicians from coast to coast will enjoy the thrill of taking part in the world's largest instrumental ensemble.

Radio offers unique possibilities for such an orchestra, but it also presents mechanical and human problems difficult to solve. Barring television, how could the conductor be followed? Mr. La Prade finally evolved what seemed a practical way for co-ordinating the playing of isolated musicians with an unseen maestro. Last Fall he demonstrated his plan to NBC's program board by conducting in one of NBC's studios with instrumentalists gathered around several loudspeakers

in various other places. It worked! Again he demonstrated it before the Biennial Meeting of the Music Educators' National Conference.

Publishers' co-operation was enlisted so that all could have the music, and soon complete details for becoming members of the mammoth radio orchestra will be announced. Its regular weekly programs will appeal to casual listeners as well as supply thrills to those who play anything from a piano or melodeon to a bass tuba or piccolo. All who enroll as members of the All-American Orchestra will know in advance the programs to be presented, receive the music for their respective instruments at a nominal cost, and get detailed information concerning the technique developed for synchronizing individual playing with an unseen beat.

THIS orchestra will be organized and sponsored as one of NBC's cultural promotional activities, paralleling such series as the Metropolitan Opera, the Boston, Cleveland, Minneapolis and String Symphonies, the Music Guild, Music Appreciation Hours, and similar presentations. This will not only stimulate a wider and more intelligent appreciation of the best in musical art but will encourage those who have learned to enjoy listening to music, to discover the added pleasure of expressing themselves. Let's all join in!

The Stadium Concerts this Summer are being broadcast exclusively over WOR and the Mutual network on Thursday and Saturday evenings. Long known for its excellent programs of serious music, WOR was only being consistent when it added the Stadium programs to its Summer offerings. I can't think of a more distinctive series on the air.

The Great Lakes Symphony, heard on Friday evenings, recruits its membership largely from the Cleveland Orchestra, but it has borrowed instrumentalists also from the Detroit and the New York Philharmonic symphonies. The conductors are announced as Rudolph Ringwall, who is in charge, plus these guests:

Hans Kindler, (July 7-12), who began his career, like so many conductors, as a cellist; he now directs the National Symphony in Washington.

Erno Rapee (July 14-19), born, like Ormandy and Reiner, in Hungary; he came to the fore in New York as the leader of Roxy's orchestra, and has remained to direct the music at Radio City Music Hall.

Frank Black (July 28-Aug. 2), an American of Pennsylvania Dutch extraction, whose versatility in music is unsurpassed. He is equally at home directing jazz and classics, and he is everywhere known for his arrangements of both. In addition to writing record reviews, he is pianist for The Revellers, conductor of a string symphony and several commercial hours, and supervises all of NBC's music.

KARL KRUEGER (Aug. 4-9), now conducting the Kansas City Symphony, has had a distinguished career abroad, and is known for his interest in the rarer classics. He plays each week during the season before one of the nation's largest visible audiences.

Jose Iturbi (Aug. 25-30), the Spanish pianist turned conductor, who has lately boosted himself into fame with orchestras around the world. Senor Iturbi has accepted the post at Rochester next year, and we will hear his broadcasts from there. Confidentially, he is being groomed for the New York Philharmonic-Symphony.

Monday

July 6



Margaret Speaks
See 8:30 p.m.

WHBI Dance Orch.
WNYC School of the Air
WOR Voice of Gold; Melody Moments
WOV Salon Favorite; Aresto String Trio
5:00
WEAF-Top Hatters' Orch.; (sw-9.53)
WABC-Larry Vincent, songs (sw-11.83)
WJZ Let's Talk It Over; Anne Hard, author, journalist & news commentator; Alma Kittrell, contralto & m.c.; guest
WAAT WPA Project
WBNA—Enchanted Cottage
WEVD—Minciotti and Company drama
WIP-Literary Parade
WLWL John Alvin Chickering, tenor
WNEW Michael's Little Theater
WNYC Salon Ensemble
WOR News
WGV Journal of the Air

WAAT-Jackie Farrell, Sports
WBNA Spanish Hour
WHN-To be announced
WINS On Parade
WIP Stoney McLinn, sports; News
WMCA Sports Resume
WNYC Jr. Inspectors Club
WOR Junior G-Men, Boys Adventure Story
6:45
NBC-Three Seams (sw-9.53)
WAAT-Billy and Betty, sketch
WABC-Renfrew of the Mounted, sketch (sw-11.83)
★ WJZ-Lowell Thomas, commentator (sw-15.21)
WAAT German Prgm
WHN Vocal Symphonists
WIP Make Believe Ballroom
WLWL Virginia Dodge, contralto
WMCA Bobby Worth, bar.
WNYC Saon Ensemble
WOR News; Vincent Connolly

★ WABC-Horace Heidt's Brigadiers (sw-11.83 6.06)
WJZ-To be announced (sw-11.87)
WHBI-News & Views from Nation's Capitol
WHN-Broadway Melody Hour
WHOM-Italian Proeram
WINS Queens Baseball Alliance
WIP Five Star Final
WLW Barney Rapp's Orch.
WMCA-△(Christian Science
WNYC Salon Ensemble
WOR Charlie Barnett's Orch.
WTIC Fibber McGee & Molly
8:15
WHBI Barnyard Boys
WINS On Parade
WIP Crusaders of Penna.
WNVC Magic Continent
8:30
★ WEAFF-Margaret Speaks, sop.; William Daly's Orch. (sw-9.53) (also see 11:30 p.m.)
WABC-Pick & Pat, dramatic & musical; Landi Trio & White; Benny Krueger's Orch. (sw-11.83 6.06) (also see 11:30 p.m.)
WJZ Melodiana; Ahe Lyman's Orch.; Oliver Smith, tr.; Bernice Claire, sop. (sw-11.87)
WBNA—German Radio Hour and News
WHBI Amateur Prgm.
WHN Jolly Coburn's Orch.
WIP Dance Music
WLW Margaret Speaks, sop.
WNYC Masterwork Hour
WOR Music for Today
WTIC-Margaret Speaks, sop.

WEAF-Contented Prgm., The Lullaby Lady; Male Quartet; Orch., dir. Morgan L. Eastman; Vincent Pelletier, announcer; Guest (sw-9.53)
WBNA-La Rivista Della Sera
WHOM-Irish Music
WIP-Andy Otto; Grace Lawler, songs
WLW Unsolved Mysteries
WMCA Amateur Hour
WNEW-Dance Parade; Milkman's Matinee
WOR-The Witch's Tale
WTIC-Contented Prgm.
10:15
WIP Alan Williams; News
WNEW Dunlap Marathon
10:30
WEAF-Chicago Band Concert; Armin Hand Band (sw-9.53)
★ WABC-March of Time (sw-6.12 6.06)
WJZ Russ Morgan's Orch
WBNA-La Renaissance
WHOM-Dance Time
WIP Zeke Manners' Gang
WLW Russ Morgan's Orch.
WNEW-Dance Parade
WOR-Hal Kemp's Orch.
WTIC-Travelers Hour

11:15
★ NBC-Lum & Abner: KPO KFI KGW KOMO (also at 7:30 p.m.)
WJZ Ink Spots, quartet
WHN Irving Field, concert pianist
★ WLW-Paul Sullivan news room
WMCA-Joe Fitzpatrick, bar.
WOR Guy Lombardo's Orch.
WTIC-Maury Cross' Orch.
11:30
CBS-Pick and Pat: KLZ KSL KERN KMJ KIH KOIN KGB KFBK KFRC KDB KOL KVI KFPY KWG (also at 8:30 p.m.)
★ NBC-Margaret Speaks, sop.; KGIK KGIL KPO KFI KGW KHQ KOMO KFSD KTAR KOA KUG KDYL (also at 8:30 p.m.)
WEAF-News; Magnolia Blossoms Fisk Jubilee Choir (sw-9.53)
WABC-Bernie Cummins' Orch.
WJZ Al Donahue's Orch.
WBNA-Valley of the Moon
WHN-Bud Rainey, dance music, news, songs
WIP-Kyser Marshall's Orch.
WLW-Follies
WMCA-Kyser Marshall's Orch.
WOR-Follies
WTIC-Magnolia Blossoms

5:15
WABC Dorothy Gurton, Children's Prgm. (sw-11.83)
WAAT Land of Manana
WBNA Front Page Dramas
★ WFAS-MOVIE GOSSIP (1210 kc)
WHN △ Holy Cross Services
WIP Annina Tammin, songs
WOR Omar the Mystic, sketch
WOV Concert Gems

Night

5:30
WEAF-Angelo Vitales' Band
WABC Vocals by Verrill (sw-11.83 9.59)
WJZ-Singing Lady (sw-15.21)
WAAT Rhythmic Melodies
WBNA Sarah Savery, sop.
WEVD Gioglio Players
WHOM Polish American Prgm
WINS-Earl Harper News
WIP Fed. Housing Administration Prgm.
WMCA MovieLand Revue; Jerry Baker; Carl Fenton's Orch.
WNEW Firsta
WNYC Nat'l Parks in Song
WOR Parrho's Orch.
WTV Sketch & Orch.

7:00
★ WEAFF-Amos 'n' Andy sketch (sw-9.53) (also see 11 p.m.)
WABC-Loretta Lee; The Eton Boys; Orch. (sw-11.83)
WJZ Mary Small, songs
WHN Itty Bitty Kiddie Hour
WHOM-German Program
WINS-Dinner Music
WIP-Huey Wip
★ WLW-Johnson Family, sketch
WLWL-Settling Things Right
WMCA Today's Baseball
WNEW-Journal of the Air
WOR Stan Lonax, sports
WTIC Amos 'n' Andy
7:15
★ WEAFF-ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station
WJZ Tony Russell, songs
WHN Dale Wimbrow, happy gon-dolier
WIP The Dandies; Carl Fenton's Orch.
WLW Tony Russell, songs
WLWL Dancer Music
WMCA The Dandies; Carl Fenton's Orch.
WNEW Orch.
WNYC News, Vincent Ladell, vocalist
WOR Ferde Grole's Orch.
WTIC Uncle Ezra's Radio Station

8:45
WINS-Dance Time
WIP Detective Mysteries
WMCA Detective Stories
9:00
★ WEAFF-Harry Horlick's Gypsies, Romany Singers; Howard Price, tr. (sw-9.53)
★ WABC-Radio Theater (sw-6.06-11.83)
WJZ-Greater Minstrels, Gus Van, interlocutor; Billy White, tr.; Malcolm Claire & Fritz Clark, Joe Parsons, basso, Male Quartet; Bill Childs, Clifford Souhier, end men; Harry Kogen band dir.; Gale Pace, guest (sw-11.87)
WBNA-Greek Music
WHN Boris Vornonovsky, songs
WHOM-Visions of Italy
WINS Beauty & Health
WIP Leroy Smith's Orch.
WLW Greater Minstrels
WMCA Detective Dramas
WNYC Masterwork Hour
WOR-Charlie Barnett's Orch.
WTIC Harry Horlick's Gypsies

10:45
WABC Jack Shannon, tr.; Orch. (sw-6.12)
WIP-News
11:00
★ NBC-Amos 'n' Andy, sketch; WOW KOA WSM WMC WSB WOAI WWSMB WKY WBAP WHO KDYL KPO KFI KGW KHQ WDAF KPRC KOMO (also at 7 p.m.)
WEAF Maury Cross' Orch. (sw-9.53)
WABC Clyde Lucas' Orch.
WJZ-News; Nano Rodrigo's Orch.
WBNA-Spanish Herald
WHN-Wingy Mannone's Orch.
WHOM Opera Hour
WIP-Harold Knight's Orch.
WLW Amos 'n' Andy
WMCA-Garnett Marks, news
WOR-News Arthur Hale
WTIC-Baseball Scores; News

11:45
WHN-Old Man Adam; Dance Music; News; Songs
12:00
★ NBC-Fibber McGee & Molly; KOA KDYL KPO KGW KHQ KFI KOMO (also at 8 p.m.)
WEAF-Rudy Vallee's Orch. (sw-9.53)
WABC-Vincent Lopez' Orch.
WJZ Shandor, violinist; Henry Busse's Orch. (sw-6.14)
WBNA Dawn Patrol
WIP Earl Meyer's Orch.
WLW Old Fashioned Girl
WMCA Nocturnal Melodies
WOR Bob Grayson's Orch.

Frequencies

WAAT-940	WHN-1010	WMCA-570
WABC-680	WHOM-1450	WNEW-1250
WBNA-1300	WINS-1180	WNYC-810
WBNA-1350	WIP-610	WOR-710
WEAF-660	WJZ-760	WOV-1130
WEVD-1300	WLW-700	WTIC-1040
WHBI-1250	WLWL-1100	

12:15
WIP-Frank Jule's Orch.
WLW Bnh Grayson's Orch.
WMCA-Frank Jule's Orch.

12:30
★ NBC-STUDEBAKER CHAMPIONS Present Richard Humber's Orch.; Stuart Allen, bar.; KPO KOA KDYL KFI KGW KOMO KHQ (also at 9:30 p.m.)
WEAF-Iben Pollack's Orch. (sw-9.53)
WABC Johnny Johnson's Orch.
WJZ Dance Orch. (sw-6.14)
WLW Joe Reichman's Orch.
WMCA-Leroy Smith's Orch.
WOR-Joe Reichman's Orch.

12:45
WIP Clyde McCoy's Orch.
1:00
WIP Missing Persons Report
WLW Joe Samlers' Orch.
WIP Clyde Trask's Orch.

End of Monday Programs

5:45
WABC Wilderness Road, sketch (sw-11.83)
WJZ-Little Orphan Annie, sketch (sw-15.21)
WBNA-Twilight in Budapest
WEVD-Giulia Bergamo, sop.
WHN Annabelle Lee, songs
WINS-Blue Prelude
WIP Colonel Bill
WNLW Tandy Thomas, pianist
WNYC Bill Lewis, songs
WOB-Dick Tracy sketch

7:30
WEAF-Connie Gates, contralto, Orch.
WABC Fed Housing & The Charlottees (sw-11.83 9.59)
★ WJZ-HORLICK'S MALTED Milk Presents Lum & Abner, sketch (also see 11:15 p.m.)
WHN Don Albert's Orch.
WHOM Sport Highlights
WINS News
WIP Oliver Naylor's Orch.
WLW-Lum & Abner, sketch
WLWL Question Box
WMCA Dick Potter, songs
WNEW Terry McCune
WNYC-To be announced
WOR-The Lone Ranger drama
WTIC-Jack Randolph, bar.

9:15
WHN Final Edition, draioa
WINS Dude Ranch
WMCA News; Garnett Marks
WOR Dave Rubinoff's Orch.
9:30
★ WEAFF-STUDEBAKER CHAMPIONS Present Richard Humber's Orch.; Stuart Allen, vocalist (sw-9.53) (also see 12:30 p.m.)
WJZ Goldman Band Concert (sw-11.87)
WBNA-Ida Iacapraro, pianist
WHBI-Paramount Stars of Tomorrow
WHN Boxing Bouts
WIP America Sings
WLW Richard Humber's Orch.
WMCA Five Star Final
WOR Edly Brown, violinist
WTIC-Richard Humber's Orch.

9:45
WBNA Organ Recital
WINS-River of Dreams
WMCA Johnny Muldowney, bar.
10:00
WJZ-Carefree Carnival; Nola Day (sw-6.14)
★ WABC-Wayne King's Drch. (sw-6.12-6.06)

6:00
★ WEAFF-Flying Time
WABC Gen. Hall's Orch. (sw-11.83 9.59)
WJZ News, Army Band; Capt. Thomas F. Darcy, conducting
WAAT Dance Orch.
WBNA Psychology & Modern Life
WHN Marie Hellinger, sports
WINS Earl Harper, sports talk
WIP Today's Witness
WLW Concert Echoes
WMCA Today's Winners, Bob Carter, sports
WNLW Back Party
WNYC Midtown Churisters
WOR-Uncle Don

7:45
WEAF Education in the News; Dr. Wm. D. Bontwell, dir.
★ WABC-Boake Carter, commentator (sw-11.83 9.59)
WJZ Ralph Kirby, dream singer; Al & Lee Reiser, pianists
WHN-Twilight Interlude
WHOM-To be announced
WINS Brick Holton & Orch.
★ WLW-Lizac Time
WLWL Clark's Irish Entertainers
WMCA-Voices You Remember
WNEW-Waltz Time
WNYC-Grtrude Blecker, contr.
WTIC-Hold the Press

9:45
WBNA Organ Recital
WINS-River of Dreams
WMCA Johnny Muldowney, bar.
10:00
WJZ-Carefree Carnival; Nola Day (sw-6.14)
★ WABC-Wayne King's Drch. (sw-6.12-6.06)

6:15
WABC-Bobby Benson and Suony Jim (sw-11.83 9.59)
WEAF News; Esvard Davles, bar (sw-9.53)
WBNA Royal Scott Revue
WHN Books for Younger Crowd
WINS Piano Recital
WIP-Vincent Rizzo's Ensemble
WMCA Safeguarding Investments; News
WNYC-The American Store

8:00
★ WEAFF-Fibber McGee & Molly, comedy sketch; Marion & Jim Jordan; Ted Weems' Orch. (Premiere) (also see 12 uidd.)

6:30
WEAF News; Baseball Resume, Ford Bond
WABC-News; Baseball Scores; Paul Douglas (sw-11.83)
WJZ News; R. & R. Entertainers, male quartet

6:30
WEAF News; Baseball Resume, Ford Bond
WABC-News; Baseball Scores; Paul Douglas (sw-11.83)
WJZ News; R. & R. Entertainers, male quartet

Short-Wave Programs

The schedule of short-wave programs for Monday will be found with those of Tuesday on Page 33

LUM AND ABNER
now on NBC
WJZ WLW WBZ WBZA WSB
WSYR WENR WSM WMC
"Radio's Most Lovable Pair"

**NOW...
ON MONDAY NIGHT
9:30 EASTERN DAYLIGHT TIME**

**Richard Humber and His
STUDEBAKER CHAMPIONS**

Station WEAFF



Andre Kostelanetz See 9 p.m.

WBNN-Polish Bells WEVD-Italian Music WHOM-Italian Variety Program WNEW-Dunlap Marathon WNYC Met. Museum of Art WOY Concerti Orch.

WEAF-News; Baseball Resume, Ford Bond WABC News; Baseball Scores, Paul Douglas (sw-11.83) WJZ-News; R & R Entertainers, male quartet WAAT-Jackie Farrell's Sports WBHR-Lecture, Judge Ruthertord

WLWL-Polish Folk Music WNEW Meet Me At the Movies WTIC-Holi the Press

WBNN Hair Hygiene, Francis M Gerlinit WLN Bookshop of the Air WLN River of Dreams WOR-Pancho's Orch.

WABC-Dick Stabile's Orch. WJZ-News; Ink Spots WBNN-Spanish Herald WHN-Kyser Marshall's Orch. WHOM Opera Hour WIP-Amateur Night in Harlem WLW-Amos 'n' Andy, sketch WMCA-Amateur Night in Harlem WDR-News Arthur Hale WTIC Baseball Scores; News

NBC Manhattans' Orch. (sw-15.21) WEAF Grandpa Burton, sketch WABC Clyde Barrie, bar. (sw-15.27) WJZ-Magic Voice, sketch WNEW Swing Time WNYC Arts Group WOR-Voice of Gold; Melody Mo-WOV Musical Novelties

WEAF-Hilly & Betty, sketch WABC Rehearsal of the Mounted, sketch (sw-11.83) * WJZ-Lowell Thomas, commentator (sw-15.21) WAAT-German Pigm. WBBH-Golden Age Orch. WHN Vocal Symphonists WIP-Make Believe Ballroom WLW-Win Henningsen, bass-baritone

* WEAF-One Man's Family, serial drama; Anthony Smythe * WABC-Cavalcade of America, Historical Drama; Harold Levy's Orch. (sw-11.83 6.06) WJZ-Folies de Parée; Willie & Eugene Howard; Musical Comedy Stars; Fifi D'Orsay & Victor Arden's Orch. (sw-11.87) WEVD-"Intercurrents of the News" Bryce Oliver WHN-Bowery Mission Services WHOM-Italian Program WINS-Baseball Alliance WIP-Five Star Final WLW-One Man's Family WMCA Five Star Final WNEW Orch. WNYC Nat'l Travel Club WOR Jazz Nocturne WTIC-One Man's Family

* WEAF-WJZ-Your Hit Parade & Sweepstakes; Robt. Simmons, tr.; Edith Dick, vocalist; Carl Huff's Orch. (sw-9.53 6.14) * WABC-Gang Busters; True Crime Dramatizations by Phillips Lorr (sw-6.12 6.06) WBNN-La Rivista Della Sera WEVD-Dance Band Parade WHN-Eddie Condon & His Chicacons WHOM-Irish Music WIP-Andy Otto; Annina & June WLW-Your Hit Parade WMCA Paul Martell's Orch. WNEW Dance Parade; Milkman's Matinee WOR Symphonic Strings WTIC-Your Hit Parade

WEAF-Walter Logan's Musicale (sw-9.53) WAHC Margaret McCrea, songs (sw-11.83) WJZ-Jackie Heller, tr. WAAT-Muriel Dale, songs WBNN Bill Bartley, organist WEVD-Minicotti and Company drama WNEW-Michael's Little Theater WOR-Pancho's Orch. WOY-Journal of the Air

WEAF-Merrill Lee, cntr. WOR-News; Vincent Connolly

WEVD Univ. of the Air WINS On Parade WIP-Harry Taylor's Orch. WMCA Buddy Cantor, Movie Chatter WNEW Suzanne & Orch. WNYC Hill and Harris WOR-Red Norvo's Orch.

WHN-Dance Orch. WIP-Alun Williams, news WNEW-Dunlap Marathon

* NBC-Lum & Abner; KPO KFI KGW KOMO (also at 7:30 p.m.) WJZ John B. Kennedy, commentator * WLW-Paul Sullivan, news room WOR Lloyd Huntly's Orch. WTIC George Sterney's Orch.

WABC Dorothy Gordon, children's pigm. (sw-11.83) WJZ Men of the West WAAT-WPA Project WBNN Advs. of Cansady WHN Swing is King WIP-Labor Forum, talk WNYC-Spanish Culture WOR-Omar the Mystic, sketch WOY-Concert Gems

* WEAF-Amos 'n' Andy, sketch (sw-9.53) (also see 11 p.m.) WABC Lee Wiley, songs (sw-11.83) WJZ-Easy Aces, sketch (sw-15.21) WBBH Items from the Golden Age WHN Itty Bitty Kiddie Hour WHOM-German Program WINS World in Review WIP-Uncle Wip * WLW-Johnson Family, sketch WLWL-Interesting People in the News WMCA Today's Baseball WNEW-Journal of the Air WNYC-Elise Anglin, songs WOR Stan Lumax, sports WTIC-Amos 'n' Andy

WEVD Talk WINS Dance Time WIP-Detective Mysteries WMCA-Detective drama

* WABC-The March of Time (sw-6.12 6.06) WBNN-La Minascante WEVD-Evening Musicals WHN-Arthur Warren's Orch. WHOM-Dance Time WIP-Prince of Song WMCA Prince of Song WNEW Dance Parade WOR-Matt Kenny's Orch.

WEAF-News; Fletcher Henderson's Orch. (sw-9.53) WAHC Don Bestor's Orch. WJZ-Phil Ohman's Orch. WBNN-Valley of the Moon WHN-Bud Rainey, songs, news, dance music WLW-Ray Perkins WOR-Griff Williams' Orch. WTIC-Henderson's Orch.

WEAF Riley & Farley & The Round & Round Boys WABC-Buddy Clark, songs (sw-11.83 9.59) WJZ-The Singing Lady, songs & stories (sw-15.21) WAAT-Rhythmic Melodies WBNN Ivories & Frets WEVD Giglio Players WHN-Cocktail Lounge WHOM-Polish American Prgm. WINS-Earl Harper, News WIP-Lou Radelman's Orch. WMCA Sally's MovieLand Revue WNEW-Man on Street WNYC-English in Business WHN-Pancho's Orch. WOY-Sketch and Orch

* WEAF-ALKA-SELTZER PRE-sents Uncle Ezra's Radio Station (sw-9.53) WABC Fray & Baum, piano duo (sw-11.83) WJZ-Olympic Prospects for 1936, William Slater WBBH-Musical Prgm. WHN-Final Edition, play WINS-Dinner Music WIP-Dauidas, Sid Gary; Carl Fronto's Orch. WHN Dale Wimbrow; The Happy Gondolier WLW-Olympic Prospects WLWL-To be announced WMCA-Dandies; Carl Fenlon's Orchestra WNEW-Quartette WNYC-News, Garden of Melody WOR-Ferde Grofe's Orch. WTIC-Uncle Ezra's Radio Station

* WEAF-Wayne King's Orch * WABC-Burns & Allen; Eddy Duchin's Orch. (sw-11.83 6.06) (also see 12.30 a.m.) WJZ-Lavender & Old Lace; Lucy Moore, sop.; Frank Munn, tr.; Gustave Haenschen's Concert Orch.; Wm. Meeder organist (sw-11.87) WBNN-German Radio Hour WEVD-Rainbow's End, sketch WIP-Dance Music * WLW-Music Box WMCA-Songs Fashioners WNEW-Symph. Orch. WNYC-Manhattan Concert Band WOR-Music Box WTIC-Wayne King's Orch.

WABC-Jack Shannon, tr. (sw-6.12) WHN-News WIP-News WMCA-Garnett Marks, news WOR-Bob Grayson's Orch.

WEAF-Jesse Crawford, organist (sw-9.53) WBBH-Organ Harmonies WTIC-Jesse Crawford, organist

WEAF To be announced WABC-Whitliff Road, sketch (sw-11.83) WJZ-Little Orphan Annie, sketch (sw-15.21) WBNN Classic Harmonists WEVD-Giulia Bergamo, sop. WHN-Alice Nicholas, songs WINS-Blue Prelude WIP-Colonel Bill WNEW Orch.; Barry Wood WNYC-Natalie Malawan, songs WGLH-Dick Tracy, sketch

* WEAF-COL STOOPNAGLE & BUDD Amateurs; Peter Van Steeden's Orch. (sw-9.53) (also see 12 mid.) * WABC-Kay Thompson & Ray Heatherton; Rhythm Singers; Andre Kostelanetz' Orch.; David Ross, announcer (sw-6.12 6.06) Christopher Columbus; Tormented; My Skyeel; Cugat; Summer Breeze; Maple Leaf; Still Be Goodhearted; Lonely Lady; I Found a New Baby; I'm Grateful to You; To Me, I Can Pull a Rabbit Out of My Hat; Alexander's Hapless Band WJZ-Chicago Grand Opera Orch. (sw-11.87) WBNN-German News & Music WHN Don's Rumba Rhythm WHOM-Visions of Italy WIP-Moore Brothers WLW-Stoopnagle & Budd WMCA-Johnny Muldowney, bar. WOR-Charioters WTIC-Stoopnagle & Budd

WEVD Talk WINS Dance Time WIP-Detective Mysteries WMCA-Detective drama

* NBC-Amos 'n' Andy, sketch: WOW WDAF WSM WMC WSB WOAI WSMB WKY KPRC KOA WBAP KDYL KPO KHQ WHO KFI KGW KOMO KSTP WMAQ (also at 7 p.m.) WEAF-George Sterney's Orch.

* NBC-Col. Stoopnagle & Budd: KOA KDYL KPO KGW KOMO KQW KGT (also at 9 p.m.) WEAF-Henry Busse's Orch. (sw-9.53) WABC-Jan Garber's Orch. WJZ-Standor, violinist; Dance Orch. (sw-6.14) WBNN-Dawn Patrol WEVD-Midnight Jamboree WIP-Earl Meyer's Orch. WLW-Old Fashioned Girl & Sing-ing Neighbor WMCA-Nocturnal Melodies WGR-Charlie Barnet's Orch.

WEAF Flying Time, sketch WABC-Blue Flames (sw-11.83 9.59) WJZ-News; Animal News Club, children's prem. WAAT-Dance Orch. WBBH-Dinner Hour WBNN Organ Recital WHN-Monie Hellinger, sports WINS-Earl Harper, sports talk WIP-Today's Winners WIP-Concert Echoes WMCA Today's Winners WNEW-Block Party WNYC-Miss Taveano, songs WDR-Uncle Don

WEAF-Dois Wester, songs WABC-Benny Fields, songs (sw-11.83 9.59) * WJZ-HORLICK'S MALTED Milk Presents Lum & Abner, sketch (also see 11 15 p.m.) WBBH-The Reader WHN-Baby Hose Marie WINS-Globe Trotter WIP-Grandma's Night Out WLW-Lum & Abner, sketch WLWL-Rev. John J. Dalton, talk WMCA-Grandma's Night Out, sketch WNEW-Betty Duncan, Irish Pro-gram

WEVD Talk WINS Dance Time WIP-Detective Mysteries WMCA-Detective drama

* NBC-Col. Stoopnagle & Budd: KOA KDYL KPO KGW KOMO KQW KGT (also at 9 p.m.) WEAF-Henry Busse's Orch. (sw-9.53) WABC-Jan Garber's Orch. WJZ-Standor, violinist; Dance Orch. (sw-6.14) WBNN-Dawn Patrol WEVD-Midnight Jamboree WIP-Earl Meyer's Orch. WLW-Old Fashioned Girl & Sing-ing Neighbor WMCA-Nocturnal Melodies WGR-Charlie Barnet's Orch.

WEAF-George Sterney's Orch.

SHORT-WAVE PROGRAMS FOR WEDNESDAY

(See Page 29 for List of Stations and Frequencies) EDT Shown; for EST Subtract One Hour 7 a.m.—Famous orchestras: VK3ME 7 a.m.—Organ concert: GSG GSH 7 a.m.—Mail bag: VK3ME 7 a.m.—Moscow broadcast: RNE 7:30 a.m.—Dance bands: VK3ME 9:25 a.m.—It Might Have Been Worse: GSG GSH 10 a.m.—Musical Comedy: GSG GSG GSH 11:30 a.m.—Vatican City hour: HVJ 11:45 a.m.—Heather Sextet: GSG GSG GSH 12 noon.—Commeron hour: COCD 1:15 p.m.—Stage star interviews: GSB GSD GSI 1:30 p.m.—BBC Military bands: GSB GSD GSI 2 p.m.—Cuban dance music: COCD 3 p.m.—Latin American music: COCD 3:30 p.m.—Stanley's bachelor party: GSB GSD 5 p.m.—Talk: RNE 5:55 p.m.—Listener greetings: DJB DJD 6 p.m.—Peasants dances: DJB DJD 6 p.m.—Mayor's program: COCD 6:15 p.m.—Chamberlain centenary: GSB GSG GSG 7 p.m.—Casino orchestra: CIXO 7 p.m.—Merry miscellany: DJB DJD 7 p.m.—Crystal Palace band: GSC GSF GSP 7:20 p.m.—Harmony Aristocrats: GSC GSF GSP 7:30 p.m.—Crystal Palace band: GSC GSF GSP 7:30 p.m.—Symphonic concert: ZRO 8 p.m.—Talk, Present Events: ZRO 8 p.m.—Holland program: PCJ (9.59) 8 p.m.—South American program: COCD 8:10 p.m.—Singapore Raffles: GSC GSF GSP 8:15 p.m.—Sound pictures: DJB DJD 8:15 p.m.—Giovanni Barberini, songs: ZRO 8:30 p.m.—Rococo glamor: DJB DJD DJM 8:45 p.m.—Jesus Paiva, crooner: YVZRC 9 p.m.—National Railways program: HJJ 9:30 p.m.—Country in Summer: DJB DJD DJM 10 p.m.—European folk songs: GSC GSD 10 p.m.—National Tourist program: THG 10 15 p.m.—Light music: DJB DJD DJM 11:20 p.m.—Chamberlain centenary: GSC GSD 11:30 p.m.—Opportunity program: COCD 11:45 p.m.—Listener greetings: DJB DJD 12:30 a.m.—Story, Cupid Plus Two: GSC GSD 1 a.m.—Overseas hour: JVH 1:37 a.m.—Fiji hour: VPD 1:50 a.m.—Chamberlain centenary: GSB GSD

WEAF-News; Clark Dennis, tr.: Orch. WABC-Bobby Benson & Sunny Jim (sw-11.83 9.59) WJZ-Midge Williams, songs WBNN-Rumba Band WHN-Organ Interlude WINS-Lytic Strings WIP-Vincent Rizzo's Orch. WMCA-Salguardine Invest-ments WNYC-Camp Fire Girls Prgm.

WEAF-Our American Schools * WABC-Boake Carter, com-mentator (sw-11.83 9.59) WJZ-Mario Corzi, bar. WBBH-Eve, Organ Reverie WINS-Brick Hilton & Orch. * WLW-Lilac Time

WABC-Come Let's Sing; Your Song, Jubilee; Jack Arthur, m.c. (Premiere) (sw-11.83 6.06) WBNN-Under Italian Skies WHN-Arthur Warren's Orch. WIP-Music Box; Ruth DeWoody; Eugene Moore; Leonard Mac-lain WMCA-Three Little Funsters WOR-Super Songsters

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Night

Frequencies

WAAT-940 WHN-1010 WMCA-570
 WABC-800 WHOM-1450 WNEW-1250
 WBBR-1300 WINS-1180 WNYC-810
 WBNX-1350 WIP-610 WOR-710
 WEAJ-660 WJZ-760 WOJ-1130
 WEVD-1300 WLW-700 WTIC-1040
 WHBI-1260 WLWL-1100

5:45 WEVD Giulia Bergamo, sop.
 WIIN To be announced
 WNYC-Leilah Chapin, pianist
 WOR-Fishing Angels

6:00 WEAJ-Otto Thurn's Orchestra
 WABC Interviews by H. V. Kalfenborn; (sw-11.83-9.59)
 WJZ News; Arlington Pk. Races
 WAAT Dance Orch.
 WEVD Jewish Events of the Week
 WIIN Monie Hellinger, sports
 WINS Earl Harper, News
 WIP Today's Winners
 WLWL Concert Ecluses
 WMCA Today's Winners
 WNEW Block Party
 WNYC-Dmitry Dolzkin Musicale
 WOR-Uncle Don

6:15 NBC-Arlington Park Races (sw-15.21)
 WEAJ-News, Otto Thurn's Orchestra (sw-9.53)
 WABC News of Youth (sw-11.83-9.59)
 WIIN Mirror of Broadway
 WINS Cafe Continental
 WIP Jungle Jim, sketch
 WMCA N. Y. Police Safety Campaign Talk; News

6:30 WEAJ News; Baseball Resume, Ford Bond
 WABC News; Baseball Scores, Paul Douglas (sw-11.83)
 WJZ News; Noble Cain & A Cappella Choir
 WAAT-Jackie Farrell, Sports
 WBUR-Lecture; Judge Ruth-erford
 WBXX-Spanish Hour
 WEVD-Annie and Benny, sketch
 WIIN-Behind the Lens
 WINS-Jack Lait
 WIP-Stoney McLinn, sports; News
 WMCA Sports Resume, Dick Fishell
 WNYC Little Theater
 WOR-Don Alfredo's Orch.

6:45 NBC Noble Cain & A Cappella Choir (sw-15.21)
 WEAJ-The Art of Living, Dr. Norman Vincent Peale, "You Can Have Every Need Satisfied" (sw-9.53)
 WABC-A! Hoth's Orch. (sw-9.59-11.83)
 WAAT-German Prgm.
 WEVD-Jennie Moscovitz, sketch
 WAAT-German Prgm
 WINS-Twentieth Century Serenade
 WIP-Make Believe Ballroom
 WLWL-One Block East
 WMCA-Juliet Romeo, songs
 WNYC-Hassel Musicale
 WOR-News

9:30 WINS-Duile Ranch Nights
 WMCA-Dick Porter, songs
 WOR-Dancer Orch.
 WOR Noble Sissle's Orch.

12:15 WLW-Barney Rapp's Orch.
 WMCA-Earl Denny's Orch.

12:30 WEAF-Gene Beecher's (orch. (sw-9.53))
 WABC-Benny Goodman's Orch.
 WJZ-Henry King's Orch. (sw-6.14)
 WBXX-"Dawn Patrol"
 WIP-Oliver Naylor's Orch.; News
 WLW-Joe Sander's Orch.
 WMCA-Oliver Naylor's Orch.
 WOR-Joe Reichman's Orch.

1:00 WIP-Missing Persons Report
 WLW-Joe Haymes' Orch.
 WOR-Charlie Agnew's Orch.

1:30 WLW-Guy Lombardo's Orch.
 WOR-Guy Lombardo's Orch.

2:00 WLW-Horace Heidt's Orch.
 WNEW-Milkman's Matinee
 WOR-Horace Heidt's Orch.

2:30 WLW-Moon River
 End of Saturday Prgrms.

SHORT-WAVE PROGRAMS FOR SATURDAY

(See Page 29 for List of Stations and Frequencies)
 EDT Shown; for EST Subtract One Hour

6 a.m.—Dance bands: VK3ME
 7:15 a.m.—Australian artists: VK3ME
 7:45 a.m.—Children's hour: GSG GSH
 10:30 a.m.—Road house: GSF GSG GSH
 11:30 a.m.—Vatican City hour: HVJ
 12 noon—King's Cup air race: GSF GSG GSH
 12:30 p.m.—BBC dance orchestra: GSG GSG
 1:15 p.m.—Children's hour: GSB GSD GSI
 2 p.m.—Cuban dance music: COCD
 3 p.m.—Road house: GSB GSD GSI
 3 p.m.—Latin-American music: COCD
 3:20 p.m.—Wous and Swingers: GSB GSD GSI
 5 p.m.—Novelty quintet: GSB GSF GSG
 5:55 p.m.—Listener greetings: JDB DJD
 6 p.m.—Hitler youth program: DJB DJD
 6 p.m.—Mayor's program: COCD

6:15 p.m.—Clarinet and piano: DJB DJD
 6:30 p.m.—League of Nations: HBL HBP
 7 p.m.—Opera: DJB DJD
 7 p.m.—Singers: COCD
 7 p.m.—Road house: GSC GSF GSP
 8:05 p.m.—BBC dance orchestra: GSC GSF GSP
 8:15 p.m.—Sound pictures: DJB DJD
 8:30 p.m.—Waltz selections: DJB DJD DJM
 8:30 p.m.—National orchestra: YV2RC
 8:45 p.m.—Venezuelan songs: YV2RC
 9 p.m.—BBC trio: YV2RC
 9:15 p.m.—Raul Izquierdo, crooner: YV2RC
 10 p.m.—National Tourist program: TIFG
 10:15 p.m.—Variety: DJB DJD
 10:26 p.m.—Spanish landscape: GSC GSD
 10:55 p.m.—King's Cup air race: GSC GSD
 11:30 p.m.—Opportunity program: COCD
 11:45 p.m.—Listener greetings: DJB DJD
 1 a.m.—Overseas hour: JVII

CONTESTS ON THE AIR

SUNDAY
 1:30 p.m. EDT (12:30 EST), NBC network. While the City Sleeps. Cash for true stories about milkineu.
 7:45 p.m. EDT (6:45 EST), NBC network. Sunset Dreams. Rebroadcast for West at 11 p.m. EDT (10 EST). Jingle contest, wrist watch prizes.

TUESDAY
 9 p.m. EDT (8 EST), NBC network. Vux Pop. Wrist watches weekly for questions or problems.

WEDNESDAY
 10 p.m. EDT (9 EST), NBC network. Your Hit Parade. Carton of cigarettes given for naming three leading hit songs of the week.

SATURDAY
 10 p.m. EDT (9 EST), CBS network. Your Hit Parade. Carton of cigarettes given for naming three leading hit songs of the week.

THROUGH THE WEEK
 10 a.m. EDT (9 EST), CBS network. Gold Medal Hour. Daily except Saturday and Sunday. "Nomination Sweepstakes," conducted by General Mills to discover name for new hour. Prizes: Automobiles, refrigerators and radios. Merchandise requirement. Closes July 10.

3 p.m. EDT (2 EST), NBC network. Daily except Saturday and Sunday. Pepper Young's Family. Cash, radios, for finishing sentence.

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Night

7:00 WEAJ-Resume of Olympic Contests (sw-9.53)
 WABC-Patti Chapin, songs (sw-11.83-9.59)
 WJZ-Resume of Olympic Contests (sw-15.21)
 WBXX-Irish Melodies
 WEVD-Mel. String Ensemble
 WIIN-Ivan Frank's Alpiners
 WIP-M-German Program
 WINS-Radio Court of Appeals
 WIP-Uncle Wip
 WLW-R. F. D. Hour
 WLWL-Burke's Eye View of Sports
 WMCA Today's Baseball
 WNEW-News
 WOR-Stan Lomax, sports
 WTIC-Resume of Olympic Contests

7:15 WEAJ-Roy Campbell's Royalists (sw-9.53)
 WABC-Mabelle Jennings (sw-11.83)
 WJZ-Home Town, sketch (sw-15.21)
 WBXX-Cap'n Bill's Rod & Gun
 WEVD-Mo'ishe Osher & Florence Weiss, songs
 WLWL-Dance Music
 WMCA-Dot & Jack Reid, songs
 WNEW-Orchestra

7:30 WNYC-News; Salon Ensemble
 WOR-Sam Taylor Hollywood highlights
 WTIC-Roy Campbell's Royalists

7:30 WEAJ-Heinie's Grenadiers
 WABC-Song Stylists (sw-11.83-9.59)
 WJZ-Dan Ferris' Orch. (sw-15.21)
 WBXX-Ozark Mountain Dave
 WEVD-Around the World, Variety Show
 WIIN-News
 WIHOM-"Jocko" Maxwell, sport hi-lites
 WINS-Globetrotter
 WIP-Phi-la. Catholic Prgm.
 WLW-Sherlock Holmes, sketch
 WLWL-Talk
 WMCA-Movie Stardust
 WNEW-Terry McCune's Orch.
 WOR-Sherlock Holmes, sketch
 WTIC-Heinie's Grenadiers

7:45 WABC-Dinner Concert; Victor Ray, dir. (sw-11.83-9.59)
 WEAJ-Sports Parade; Thornton Fisher
 WBXX-Pitman Shorthand, May Ault
 WEVD-String Ensemble
 WIIN-Emil Renan, bar.
 WIP-To be announced
 WHOM-To be announced
 WINS-Spike's Corner Store
 WIP-Rhythm Revue
 WLWL-Orch.
 WMCA-Three Budds harmony
 WNEW-W. W. Barnetiz
 WTIC-Sports Parade

8:00 WEAJ-Carl Ravazza's Orch.
 WABC-Saturday Swing Session; Bunny Bertigan (sw-11.83-6.06)
 WJZ-El Checo, Spanish Revue; Orch. & Soloists (sw-11.87)
 WBXX-To be announced
 WEVD-Studio Music
 WIIN-Hurtado's Marimba Orch.
 WIHOM-Italian Program
 WINS-Queens Baseball Alliance
 WIP-Man About Town
 WLW-El Chico
 WMCA-News; Garnett Marks
 WNEW-Organ Interlude
 WNYC-Marjorie Norman, songs
 WOR-Irving Conn's Orch.
 WTIC-Carl Ravazza's Orchestra

8:15 WBXX-Tri-Boro Theater Guild
 WEVD-Vera Rosanka sketch
 WINS-Front Page Drama
 WIP-Harry Taylor's Orch.
 WMCA-Hubimoff & His Violin
 WNEW-Body Freils
 WNYC-Baseball Gossip

8:30 WEAJ-Meredith Willson's Orch. (sw-9.53)
 WABC-Night Court, drama (sw-11.83-6.06)
 WJZ-Goldman Band Concert (sw-11.87)
 WBXX-German Brass Band
 WEVD-The Musical Voice of Greece
 WIIN-Fishing News
 WINS-Stepping Along
 WIP-Dance Music
 WLW-Goldman Band Concert
 WMCA-Three Little Funsters
 WNEW-Queen's Pages
 WNYC-City Amateur Symphonic
 WOR-Symph. Concert
 WTIC-Meredith Willson's Orch.

8:45 WIIN-Saturday Dance
 WINS-Dance Time
 WIP-Frank Juele's Orch.
 WMCA-City Amateur Symphony
 WNEW-Dance Parade

9:00 WEAJ-Jamboree (sw-9.53)
 WABC-Bruna Castagna, contralto (sw-11.83-6.06)
 WBXX-German News & Music
 WIIN-Joe Martin, songs
 WIHOM-Visions of Italy
 WINS-Police Safety Prgm.
 WIP-United War Veterans
 WLW-Jamboree
 WTIC-Jamboree

9:15 WBXX-Health & Music
 WIIN-Final Edition, drama

9:30 WABC-Chateau Smith Ballet, n.c.; Victor Young's Orch.; Dorothy Page, contr., guest (sw-9.53)
 WABC-Salon Moderne (sw-11.83)
 WJZ-ALKA-SELTZER PRESENTS The National Barn Dance; Henry Burr; Verne, Lee & Mary; Hoosier Hot Shots; Novelodians, male trio; Sally Foster; Lulu Belle & Arkie, songs; Uncle Ezra; Maple City Four; Joe Kelly, n.c. (sw-11.87)
 WBXX-Vacabond Trp.
 WBXX-Stuff Smith's Orch.
 WINS-Musical Prem.
 WIP-Dance Orch.
 WLW-Smith Ballet, n.c.
 WTIC-Smith Ballet, n.c.

9:45 WBXX-New Worlds, drama
 WIIN-Sports Resume
 WINS-River of Dreams

10:00 WABC-Your Hit Parade & Sweepstakes; Freddie Rich's Orch.; Margaret McCrae & Buddy Clark, vocalists; Nurse-men Quartet (sw-6.12)
 NBC Nat'l Barn Dance (sw-6.14)
 WBXX-La Rivista della Sera
 WIP-Opera
 WIHOM-Irish Music
 WIP-Oliver Naylor's Orch.
 WMCA-Paul Martell's Orch.

10:15 WNEW-Dunlap Marathon
 WOR-The Charioteers, vocal male quartet

10:30 WEAJ-Stringtime (sw-9.53)
 WJZ-To be announced (sw-6.14)
 WBXX-La Rinascente
 WIIN-Moonlight Symphony
 WIHOM-Dance Time
 WIP-Frank Juele's Orch.
 WLW-To be announced
 WMCA-Musical Silhouettes
 WNEW-Dance Parade
 WOR-Lloyd Huntley's Orch.
 WTIC-Stringtime

10:45 WIIN-News
 WIP-News
 WOR-Dick Messner's Orch.

11:00 NBC-ALKA-SELTZER PRESENTS The Nat'l Barn Dance; WLW
 WEAJ-Clem McCarthy, sports
 WABC-Bob Crosby's Orch.
 WJZ-News; Dick Mansfield's Orchestra
 WBXX-Swiss Herald
 WIIN-Wingy Mannone's Orch.
 WIHOM-Opera Hour
 WIP-Harold Knight's Orch.
 WMCA-Garnett Marks, news
 WOR-News
 WTIC-News

11:15 WEAJ-Mitchell Schuster's Orch.
 WIIN-Irving Field, pianist
 WIP-News
 WMCA-Joan Grey, songs
 WOR-Mal Hallett's Orch.
 WTIC-Mitchell Schuster's Orch.

11:30 WEAJ-News; Russ Morgan's Orch. (sw-9.53)
 WABC-Hal Kemp's Orch.
 WJZ-Al Donahue's Orch.
 WBXX-Jewish Treasures
 WIIN-Bud Rainey, dance music, news, songs
 WIP-Kyser Marshall's Orch.
 WLWL-△Maryknoll Father
 WMCA-Kyser Marshall's Orch.
 WOR-Vincent Traver's Orch.
 WTIC-Illus Murgan's Orch.

11:45 WOR-Jimmy Monaco's Orch.

12:00 WEAJ-Eddy Duchin's Orch. (sw-9.53)
 WABC-Jan Garber's Orch.
 WJZ-Andy Sannella's Orch.
 WEVD-Midnight Jamboree
 WIP-Earl Denny's Orch.
 WNEW-News room

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TOO FAMOUS FOR LOVE?

(Continued from Page 21)

accept that grand chance to go to Hollywood and work in pictures. And the offer was still hers to take. More than that, other studios were now bidding for her. If Harriet doesn't take the break, Ozzie reasoned, she will regret it always.

"You can't afford to turn something like this down, Harriet," he insisted. "Let's go up to the offices here in New York and see what kind of arrangement can be made."

Harriet's home life never materialized. Two days of Mr. Nelson's persuasiveness, aided by the glowing adjectives of two anxious movie scouts, and Harriet Hilliard was on her way to Hollywood. Two hours before she took the plane for California, she and Ozzie were married. She wasn't quite sure of herself, not half as confident of becoming a success as Ozzie was, and just a little bit frightened. Furthermore, spending her honeymoon three thousand miles from her husband was anything but pleasant.

She was scheduled to make an unimportant picture, "Two in the Dark," but after the movie executives had seen her test, they decided that Harriet was the one and only girl for the part of Ginger Rogers' sister in "Follow the Fleet." That was too important a picture for a beginner, Harriet protested.

"I'll have to ask Ozzie," she decided finally. She called him in New York. They spent three and a half hours talking over the part and Ozzie's advice was simply, "Take it." So Harriet took it.

As Ozzie explained it later, "I knew Harriet could do it. She has mental alertness, can learn lines easily and can take any kind of direction. The only thing that bothered me was that in the rush of picture-making, they wouldn't take time to give her confidence in herself—and that is what Harriet needs most."

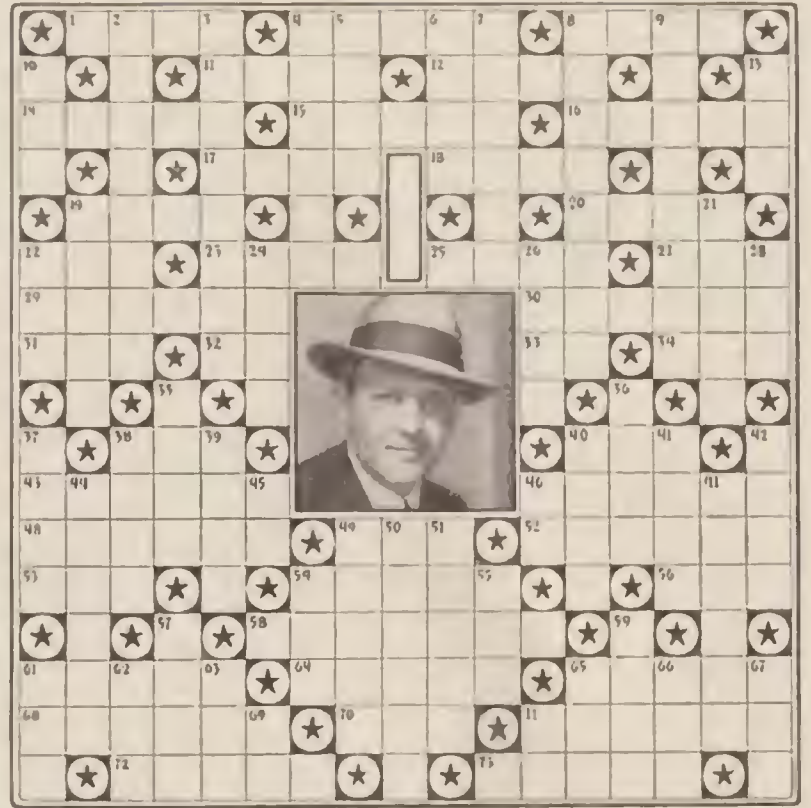
Harriet solved the problem beautifully. Her confidence was in New York. During the time she was in Hollywood, she phoned Ozzie a dozen times a week! Once in a particularly difficult spot, when everything seemed to be going wrong, she said to Ozzie via the wires, "I can't seem to get hold of myself, I seem to rush into my lines too rapidly..." And Ozzie answered laughingly, "Remember that paragraph in Lorna Doone, Harriet, that goes something like this—'He placed his bride in the hands of her father and strode forth to meet his enemies.'—He strode forth. He didn't rush or run, he strode. Take your time, and get into stride."

Little lines of advice like that will give you an idea of what Ozzie Nelson's confidence means to Harriet. And did she stride forth! Her work in one picture earned her the right to stardom. And she left Hollywood with a three-year contract, saying that she was to make three pictures a year—at whatever time she chose to make them.

It wasn't until after "Follow the Fleet" had played three weeks in New York that Harriet saw the picture. And only after Ozzie had seen it first! She wasn't convinced her part in it was as important as people had said it was until Nelson said so too! Ozzie's report was, "Kid, you are even better than I thought you would be!"

Now that Harriet was back in New York the question of whether it would be advisable to stay with the band was still to be decided. Would the fact that she had been such a sensational success in pictures overshadow Ozzie too greatly? Would it harm his popularity on the air? Harriet's first and paramount love was, and is, radio. She wanted to get back into the Nelson organization, but could she? Already—scarcely a week after the picture had
 (Continued on Facing Page)

RADIO GUIDE'S X-WORD PUZZLE



HORIZONTAL

- 1—A spectacle
- 4—Helen —, the New Penny
- 8—Low male voice
- 11—Metal
- 12—Luna aside
- 14—Singer —, baritone
- 15—An adult female
- 16—Country of Jessica Dragonette's birth
- 17—Tribe
- 18—Pertaining to a layman
- 19—Tizzie — of Al Pearce's Gang
- 20—Hil —, handlayer
- 22—Large body of water
- 23—The Man on the Cover
- 25—To give up
- 27—Organ of hearing
- 29—To release on honor
- 30—Tropical fruit
- 31—Sum up
- 32—Chinese measure
- 33—Station WCAX is located in this state (abbr.)
- 34—Wrenn, Lewis and Husing
- 38—Strike
- 40—Humane
- 43— —, Earlhart Putman, writer
- 46—Traveling bag
- 48—Jimmy —, handlayer
- 49—Conjecture
- 52— —, Motrix, songstress
- 53—Finish
- 54—To step
- 56—Printers' measures

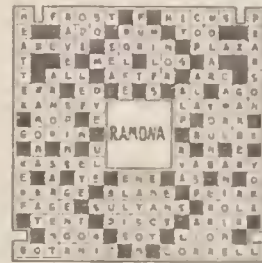
- 58—Tom Howard's partner
- 61—Vincent —, handlayer
- 64—Relieves, as pain
- 65— —, Mrs. Lorraine Quarrel
- 68—Pared
- 70—Tul
- 71—Show gratefulness
- 72—Female voices
- 73—Poison

- 9—That which settles at the bottom
- 10—Gus —, minstrel man
- 13—Leah —, songstress
- 19—Gump
- 21—Studio guides
- 22—Musical spring
- 24— —, contralto
- 25—Bird symbols of peace
- 28—Larue Nicholas, nickname
- 35— —, T. Grantland
- 35—Something to tug
- 37—Vic's wife
- 38—A flock
- 39—Kestrel
- 40—What stars like to get from fans
- 41—River in Egypt
- 42—Observes
- 44—Lucy —, songstress
- 45—Yea, Yes
- 46—Versatile writer (abbr.)
- 47—Half of double
- 49—Speech
- 50—Ozzie of Rutgers
- 51—Noted by time
- 54—Article
- 55—Dower
- 57—Girl's name
- 59— —, Martini
- 61—Undercover man
- 62—Viviana —, soprano
- 63—still
- 65—Mrs. Andy Gump
- 66—Abner's partner
- 67—Pen
- 69—To accomplish
- 71—Objective of I

VERTICAL

- 2—Two Famous for Love?
- 3—Star in the photo
- 4—Le lie —, the Amateur Gentleman
- 5—Immediately
- 6—Man's name, Swedish
- 7—Upper branch of legislature
- 8—Announcer, Lum and Abner

Solution to Puzzle Given Last Week



THEY'RE ALL PIXILATED

(Continued from Page 25)

Russell was the smooth one. Lovely diction.

Getting from the earthy earth to the ethereal, there was the "Peter Ibbetson" show with Ann Harding and Gary Cooper. "Coop" didn't do any arm-waving. He let all his emotion come out in his voice. Well, almost. He did have to mop his forehead once—and it wasn't wet with pure emotion! Mr. Cooper and I had a little conversation concerning a packet of matches which he had, and that I wanted for my husband's collection. Mr. Cooper allowed he never had enough matches and was loathe to give them up.

Ann Harding has been a frequent visitor to the Hotel. She's very business-like.

Oh I could go on and on and tell you how Kay Francis leaned against a grand piano between lines... and how Erroll Flynn brought his wife, Lili Damita... and how Edward Everett Horton is just as amusing in

person as he is on the screen. But I can't reminisce forever. Anyhow I'm to see Donald Woods next week with Kay Francis (again) and I can't wait to see just what little mannerisms will betray them... for at the mike, all the bright stars jitter!

HITS OF WEEK

- 1—Is It True What They Say About Dixie?
- 2—Robins and Roses
- 3—She Shall Have Music
- 4—All My Life
- 5—It's a Sin to Tell a Lie
- 6—Would You?
- 7—The Glory of Love
- 8—You
- 9—Those Foolish Things Remind Me of You
- 10—Take My Heart
- 11—A Melody from the Sky
- 12—On the Beach of Ball Ball
- 13—There's a Small Hotel
- 14—Touch of Your Lips
- 15—Lost

MY FRIEND GRAHAM

(Continued from Page 10)

last year. We had a great time together. The cruise really developed into a mutual admiration society.

"My God, Ed," he said, "I don't know how I'll get along without you on the air! I'll be lost."

And I said with equal sincerity, meaning it as he meant it: "I'll never go back to radio unless I have you with me. Without you, Graham, I won't be able to enjoy the thing."

I retired from radio not alone because of Graham—though he enters into it—but for another reason. After being in the theater for thirty-four years, my showmanship—or rather, I should say, my judgment of showmanship—told me I had been on the air long enough. Even the most successful musical comedy closes after a year or so, as you know. And movie stars, if they're smart, see to it that they don't turn out too many pictures in a year.

There comes a time when, no matter how much novelty you try to offer, the public simply gets tired of you for awhile. They need a vacation.

"I'd better give people a rest," I said to myself, "for a year or two, anyhow."

You're wondering when Graham is coming back into this. He comes back in—in just a moment. I kept my word for eight months. Then my old friend, Walter Chrysler, came along and asked me if I'd like to do a program.

"But I don't think I can sell automobiles," I said.

His answer was a classic. "Ed," he told me, "I don't expect you to sell one automobile. It's my opinion that the people of this country need cheering up. That's all I ask you to do on this program I have in mind."

That appealed to me. "All right," I agreed. "I'll do it. But," I said, "I'd like to do it with Graham McNamee. I'd feel uncomfortable without him."

Mr. Chrysler wanted Graham as badly as I did, but Graham wasn't available. And the new program was scheduled to go on the air in February of this year. We agreed to see what we could do about Graham later.

We tried out one hundred people to find someone to take his place. Finally John S. Young was chosen, with my approval. And then, towards the end of my thirteen weeks with John, word was brought to me that Mr. Chrysler had secured not only Graham, but also the original half-hour which Graham

and I had shared for so long—Tuesday nights over the WEAf chain! You can imagine how I felt.

Graham has done so many things for me that I can't even remember all of them. But here is one sample of his continual thoughtfulness and kindness. I happen to have the kind of nature which needs constant encouragement. I'm super-sensitive about my work, and I have to be riding the crest of the wave before I can give a good performance. Apparently he knows this, although we've never spoken about it. As a result, he never comes into the dressing-room without laughing, punching me in the ribs, slapping me on the back and roaring: "Boy, oh boy, Ed, we're gonna slay 'em tonight!" If I crack a joke at rehearsal that really tickles him, he simply howls over it, telling me how swell it's going to be on the air. I don't know how else to put it, except to say that he always tries to be a booster for me. He peps me up. He does it on purpose.

WITH a partner like that, I can't let him down when I get the glooms. If I don't feel well, he makes me ashamed that I don't. Actually I'm embarrassed if I say I don't feel great by the time the show goes on. There simply aren't any words to tell what a thing like that means to me, or to any comedian who has to be keyed up before he can give his best.

And Graham is just as kind to others as he is to me. One of the first things I ever noticed about him was that always he seemed to have some young fellow with him. It was a different fellow every week. Sometimes he'd be in the dressing-room with Graham; sometimes he'd come up and speak to him after a broadcast. I mentioned it to another acquaintance.

"Why, don't you know who they are?" he asked me. "They're fellows who want to learn to be radio announcers. Graham is teaching them."

I think all of us old-timers in the entertainment field have a duty towards the youngsters who are coming up, but there are some of us who forget it. Graham isn't one who forgets.

Of course our friendship, like all friendships, is founded basically on certain things we have in common. For one thing, we have the same sense of humor. I think the time I made Gra-

ham laugh the most was when I told him I had bought a horse for my son and named it for him. I'll probably get shot for the worst pun in history on the word "bread" if I tell you this, but here it is: I told him the horse was Kentucky bred, and it wasn't either white bred or dark bred, so it had to be Graham.

And another thing we have in common is that we're both crazy about beautiful women. Don't misunderstand me. We're both married men! I mean that we both, by chance, happen to feel about a beautiful woman exactly as a painter does: Her sheer physical perfection stops us in our tracks.

So far as I'm concerned, the explanation may be that in my stage productions I've always been surrounded by such lovely girls. As for Graham, he just loves women. There's no harm in it, but anyone who saw us on the street would probably think we were crazy. We'd be walking along together and see a lovely girl, and we stop right where we are and say out loud:

"Isn't she beautiful!"

Once we saw one coming toward us—she wasn't any girl, either!—and by the time we had stopped, and she had come a few steps further on, we said it together, right in her face. I wish you could have seen the withering look she gave us! It's a wonder she didn't call a policeman and have us sent to jail; but, if she reads this, I hope she will accept our belated apologies and take it for the sincere compliment we meant it to be. She was simply so wonderful that we had to say it.

FRIENDSHIP is a strange thing... The more you try to explain it, the more you find yourself fumbling for words. Perhaps all I have said here has been useless, and I should have said only this:

Honest, loyal, fair—ever kind, ever thoughtful—a good companion when you're having fun, a sympathetic pal when you need a pat on the shoulder—I pay this tribute to Graham McNamee, a fine American and a fine gentleman who, in all his life, has never done a mean or an ugly thing.

Ed Wynn and Graham McNamee may be heard every Tuesday over an NBC network at 9:30 p.m. EDT (8:30 EST; 7:30 CST; 6:30 MST; 5:30 PST).

TOO FAMOUS FOR LOVE?

(Continued from Facing Page)

been released—fans were clamoring for autographs and mobbing her at parties.

It was up to Ozzie. If Harriet went back into his organization, she couldn't be billed as just another singer. She would have to be the attraction, the drawing card. The spotlight would be on Harriet Hilliard of Hollywood, and Ozzie Nelson would be just a shadow in the background, waving a baton.

They talked it over sensibly. "I want to stick with you, Ozzie, but if I do, it must be Ozzie Nelson and his orchestra—with Harriet Hilliard."

Ozzie was enthusiastic. "You won't belittle the band, Harriet," he laughed. "You'll boost it. It will be the first time a band has had a singer that is a picture star. We'll pack them in. Think of how we'll go over at college dances and night spots. If you quit now, you'll be letting me down!"

That's what Ozzie said. That is what he is still saying. But it seems to me that he is making a magnanimous gesture. Ozzie has revised his entire show—and built it around Harriet! Each night he mounts the bandstand and leads his boys through an hour and a half of build-up for Harriet. He plugs the songs that Harriet sang in "Follow the Fleet."

When the hour and a half has elapsed, a huge spotlight is played on the exact center of the dance floor, the lights are dimmed, and Ozzie swings into the number "Get Thee Behind Me Satan." Who that has seen "Follow the Fleet" can forget that number! Harriet comes into the light, and brings the house down with applause. The next half hour is all Harriet Hilliard.

Up to this point, the course of the Harriet Hilliard-Ozzie Nelson romance has flowed happily and smoothly. Ozzie and the band—plus Harriet—have more engagements than they can possibly fill. The Nelson organization is making more money than it has ever made, and Harriet's weekly salary, including broadcasts, amounts to more than she made in Hollywood!

What about Ozzie? Yes, he is at the peak financially. The band is drawing in more money than ever before, and the boys are elated about having Harriet back with them again. But, when Ozzie decided to put Harriet's ambitions and career above his own, he made a very unselfish move!

With each picture that Harriet makes, her popularity is bound to grow. Picture-making will demand more and more of her time. Sooner

than Ozzie suspects, Harriet will be forced to choose either Hollywood, or Mr. Nelson's one night stands!

When she does choose, the day will be a sorry one for Ozzie. He depends on Harriet to draw in the crowds. Yet, he will not move as much as a little finger to alter Harriet's career. She is going places—even if he has to push her.

At the conclusion of my conversation with him, Nelson said, "I have had more fun and happiness in watching Harriet rise from obscurity, and prove to people that she has ability, than if I had become a movie star myself! The higher up she goes, the better I'll like it."

Is there any envy in his feelings? I think not. Like a small boy, he is more than a little proud of the fact that the girl he discovered in a vaudeville show has become such an overnight sensation.

And just a little bewildered and self-conscious about being married to a movie star!

Tune in on Harriet Hilliard with Ozzie Nelson's orchestra every Sunday over an NBC network at 7:30 p.m. EDT (6:30 EST; 6:30 CDT; 5:30 CST; 4:30 MST; 3:30 PST).

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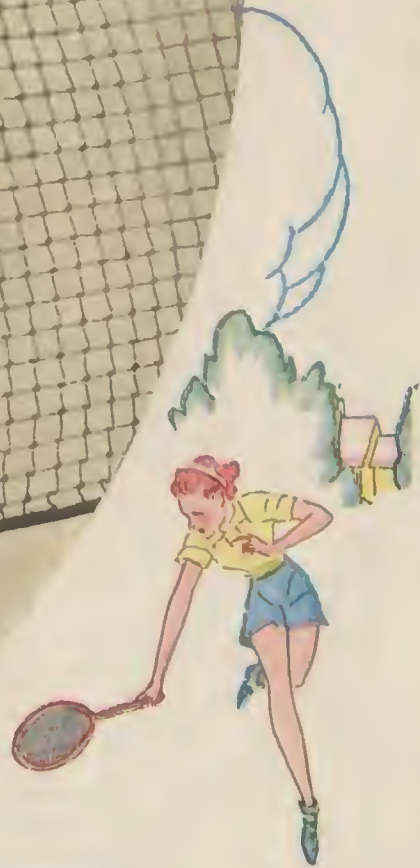


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