

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

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

5¢

Vol. III - No. 33

Chicago (9)

Week Ending June 9, 1934

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Radio, The First Line of Defense

By FREDERICK LANDIS

RADIO did a great job during the recent Chicago fire, a fire which for a while threatened to equal, if not exceed, the conflagration which destroyed that city, back in the seventies.

For hours the flames raged over more than a square mile, borne northward by a wind, able to carry in its arms enough burning fagots to wipe the city off the map.

It had the fury of a demon; it wrapped block after block in the embrace of swift destruction; it leaped across street after street, claiming new conquests for devastation, the brave firemen seeming but pygmies before its awful wrath.

Masterpiece Painted by Science

And all this time, a gallant band of radio volunteers remained on the roof of the telephone exchange building, in the very heart of the flaming region. There those volunteers stayed to do their duty, to direct the fight against the ever growing furnace, and to TELL THE LISTENING WORLD HOW THE BATTLE WAS GOING.

They painted a never-to-be-forgotten picture, those volunteers at the microphone, pausing now and then to place damp cloths upon their faces when the scorching wind blew over them or some great fire-tinted billows of smoke came to suffocate them.

But never once did the work of broadcasting stop!

Near at hand, the flames shot two hundred feet into the air above buildings, soon melted into ruins, but amid the horror of it, *radio stood its ground and did its work.*

It was a description which filled the far flung audience with dread and all over this land flashed the fear that Chicago might perish, and then suddenly the broadcasters turned from descriptive narrative to relay the fire marshal's command, A COMMAND SPOKEN WITH ALL THE AUTHORITY OF A GENERAL ON THE FIELD OF BATTLE.

Now it was a call for assistance, shot through the blinding chaos, next it was a call to the fighters to direct their efforts against a newly discovered peril, and then it was some other direction to the gallant men out there somewhere giving all they had to save their city.

In brief intervals between such calls to duty, the broadcasters returned to the lighter task of keeping the outside world informed as to the stage of the struggle, only to have such recitals abruptly ended in order that a warning might be sent to thousands, standing in a dangerous area, or that *the Red Cross might be told where to take its injured.*

With the discipline of seasoned veterans, those at the microphone worked on and on.

A New Field Marshal

This post of the American Legion was ordered to assemble at one place, and that regiment of soldiers was commanded to stand by for future orders. Boy Scouts were told where to go and what to do—and the little fellows did it. Then the word was flashed that so many nurses had volunteered for service, and rescue parties were told where to take their charges.

Through the instrumentality of radio, it was possible amid the confusion and the danger to maintain a well ordered procedure.

Hospitals announced that they were ready for service; firemen off duty were summoned from all parts of the city; homes were thrown open for the accommodation of families,

driven from their own houses—and all this was done without a moment's delay.

On the Flank of Catastrophe

Without radio, there would have been helplessness and endless confusion. No intelligent program of relief would have marched step by step alongside the catastrophe.

And through fire and smoke, radio flashed forth its messages as perfectly as it sends forth the silver notes of opera on peaceful, star-lit nights.

The grim advance of the red destroyer, inch by inch, was described and *those in the pathway* of what seemed certain destruction *were told what to do.* Next the people of Chicago were commanded to stop their use of water, in order that the pressure might not be lowered below the point of efficiency.

Then, in the little time before he would again be summoned to duty, the broadcaster would announce: "The walls of the stock yards bank are now falling—buildings in the pathway of the flames are being dynamited."

NEXT A LITTLE CHILD *was brought to the microphone* to give his name and to tell his story of escape, after which he WAS RESTORED TO HIS FOLKS.

In his turn, came the head of the public health service to broadcast a call for plumbers to inspect pipes and drains in the ravaged area and to warn those living in the neighborhood to boil their water to guard against an epidemic.

These and many more messages were broadcast in the effort to gather up the many threads of the emergency and knit them into public duty and public welfare.

For Every Great Crisis

The great service performed on that occasion brought home to millions of listeners, far and near, a realization of the fact that in every crisis which may face our civilization, radio will stand in OUR FIRST LINE OF DEFENSE.

Indeed, as one listened to its thrilling voice on that day and night when Chicago's fate hung in the balance, it seemed as if some dread invader had marched with ruthless legions upon the city unaware, and that this great instrumentality of communication was striving to save it.

There was enough of horror in the holocaust to bring home to those who listened a realization of the fact that if this land were at war, radio would be its sentinel—NOT A SENTINEL MARCHING UP AND DOWN, BUT FLYING ACROSS THE WIDE SKY—another and a greater Paul Revere.

Until this great disaster revealed radio in this thrilling role, we had thought of it as an entertainer, a minstrel, a comedian, a singer, but when we saw it take its tinsel off, put on its armor and march forth to fight, we hailed it as a hero.

Comrades in Heroism

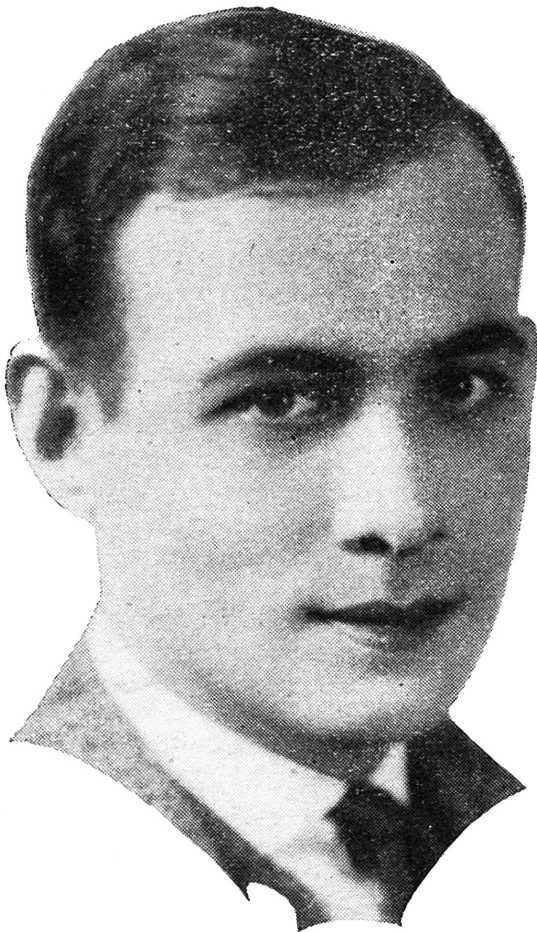
On that tragic day in the life of Chicago, radio won all the medals given to soldiers for gallantry in action, and those fearless volunteers who stayed up there on the top of the telephone exchange building in the midst of it all and sent forth messages which guided the battle to ultimate victory, are worthy comrades of those operators on sinking ships who have continued to send out SOS signals until the waters have overwhelmed them.

For what it did in the Chicago fire, the country salutes Radio as a warrior—A WARRIOR WITHOUT FEAR AND WITHOUT REPROACH.

Phil Baker's Two Loves

Another of the Gripping Series: "THE GREAT LOVES OF RADIO STARS"

By Lew C. Barrison



Phil Baker, as he looked at the time he met the first of his two loves

FOR every star shining on the air, there's a story! Too often it has been written merely as a success story. Your favorite maestro once fiddled for his supper in a cheap cafe. This blues singer made her debut in the Girl's Glee Club of the North Junction high school. That dramatic artist lent her first baby lipings to Mamma and Papa's act in small-time vaudeville. And now look at them!

Yes, do. And you will find their real stories not such as can be told in terms of salary figures and fan mail. You will find instead a human story, a story of struggle, of joy and sorrow, and love . . .

Take Phil Baker, the genial comedian who plays his accordion, patiently reasons with the incomparable Bottle and not so patiently endures the jibes of the phantom stooge, Beetle, every Friday night on the Armour hour. Radio offers few stories more dramatic than that of Phil Baker. He rose from fifty cents a performance to \$5,000 a week as headliner in vaudeville and musical comedy. He married a Follies beauty, was divorced from her. He remarried. These are its facts. But are facts the whole story? What do they reveal of the dreams and hopes of a young man, found answered in the shining eyes of Vivian Vernon?

They were rather special dreams; detached, somehow, from the Phil Baker who in 1921, a handsome, demure-eyed young man in his middle twenties, already had become one of Broadway's most popular entertainers, headliner in Flo Ziegfeld's famous Midnight Frolics on the New Amsterdam roof. There nightly he gave his smartly-clad, sophisticated audiences the magic music of his white-keyed accordion, fed them his laughter-provoking wisecracks, shared with them his vibrant and likeable personality. But there are things a popular entertainer does not share with his audience.

Tomorrow he was leaving the Midnight Frolic to accompany Flo Ziegfeld to Palm Beach. He was looking forward to the change with anticipation and no regret. Appreciative applause is much the same one place as another.

And then somebody was saying: "May I present Miss Vernon?"

As quickly and in as conventional a way as that it happened. Phil saw a young girl—Vivian Vernon was scarcely seventeen at the time—a flawlessly beautiful face under a radiant crown of hair, two soft eyes alight with eagerness, filled with expectation, with question. In their very seeking, Phil found his answer. "An adorable girl" his own admiring eyes told him. But his heart told him more.

"You are Vivian Vernon!" It was an exclamation rather than a question. He knew well enough who she was. Broadway already was whispering the charm of its newest "Baby Beauty." Eager eyes already had picked her out in the front row of the chorus of "Sally," then launching in the New Amsterdam theater the spectacular success which was to follow it throughout the country, and attach to its name, even today, a sentimental glamour. Eager tongues had already described her as

"different," a mere youngster who, though standing at the very threshold of success and romance, was yet untouched by its promise, a girl unconscious of her own power, grateful for the watchful chaperonage of her mother . . . But even in this first moment of meeting, Phil knew more than that. He knew that his very special dreams were about to be fulfilled.

He made his trip to Palm Beach as planned. But applause, the adoring glances of women, the consciousness of professional success, were no longer nearly enough. Up in New York a far more important quest awaited him. Only a few days later he returned. His courtship, as ardent as it was precipitous, set the theatrical world talking. It proved a choice tidbit for busy tongues. It tempted reapplication of some of Phil's own gags. But Phil cared nothing for these things. He had fulfilled the dreams of his ambition. Now he followed with equal vehemence the dreams dictated by his heart.

Three weeks that courtship lasted, three glorious, hectic weeks, when contracts and new gags and song hits were forgotten, when everything was forgotten but Vivian. Flowers, cozy dinners, midnight parties, intimate strolls, unrecognized, through the streets of New York—then Vivian was his. For him alone was that look of eager anticipation in her eyes. They were married, and sailed for Europe on their honeymoon.

It seemed like a fairy-tale to Phil, a dream of dreams come true, a distant goal attained. The skyrocket ascent to fame and fortune of the so-called East Side "gang," Eddie Cantor, George Jessel, Ben Bernie, Phil Baker, had not yet become tradition. It was still the theater's miracle. And to no one was it more miraculous than to Phil Baker himself. No mere outsider could remember as he did its very stuff and substance.

He could remember, for instance, the thrill of his first public appearance. It was in the old Bowdoin Square theater in Boston. Phil had run away from home, just why he could not tell, except that the nature of his boyish dreams, the special ones combined with the ordinary, seemed to demand some such dramatic gesture. He had shipped on one of the old Joy Line steamers from New York and landed, hungry and broke, in Boston. Boston, and the world untried before his wistful, fifteen-year-old eyes!

But even the magic of unknown places could not stay his hunger. He prowled the streets looking for work. Surely there were dishes he could wash, floors he could sweep! Almost unconsciously his lagging feet took him to the theater. It was amateur night. They told him he could go on. With his great determination drowning the beating of his heart, he faced his first audience, played the piano, sang songs in Italian dialect.

The audience liked him. He was paid fifty cents and sent to Fall River to repeat his performance. He felt that he had already stumbled onto the happy chance that was to shape his career.

But he was to learn that careers are not so easily launched. They paid him one dollar at Fall River. Seventy-five cents of it went for food, fifteen more for a bed. In the morning, the rosy glow of his first success still was upon him, he wandered the streets. One thin dime remained in his pocket. The fall that attends undue pride approached, clad in a policeman's uniform.

"Where you going, son?" asked the policeman. Phil had no act for this audience. "I'm . . . Why, I'm just out for a walk!"

The policeman knew all about such matters. He clamped a hard hand on Phil's shoulder and marched him off to the wood yard reserved in those days for runaway boys. For four days Phil resentfully chopped wood, four days of chopping to work out his transportation back to New York.

Strangely enough, New York looked good to him when he got there. And his own sense of failure was diminished by the joy on his mother's face when he walked in his own door.

But Phil, like all others who follow its elusive light, stuck to his star. If the direct approach to the theater was not open to him, he would try the indirect. He became secretary to Carl Laemmle. He feasted his eyes on Mary and Lottie Pickford and King Baggot and other lights of the old IMP film company. More, his was the task of making out every week Mary Pickford's \$75 salary check.

His evenings he spent at the neighborhood movie house, sitting as close as possible to the front and enviously watching the dark-haired girl who played the piano. One hot night she was taken ill. The picture flickered on without music. Phil, sitting inconspicuously in his front seat, struggled with an idea. His

natural shyness fought with the conviction that here was the opportunity of a lifetime, knocking loudly. Quietly he rose from his seat and took his place on the stool. He knew three tunes. He played them over and over, in varying time and loudness! "Hearts and Flowers" for the love scenes—improvised hullabaloo for Indians on the warpath. It was not very good music. The manager approached, frowning. Phil's fingers grew cold and stiff on the keys.

"Grumph!" said the manager. "So you think you



Vivian Vernon, from a photograph taken when she was one of Ziegfeld's "glorified" and Phil Baker's fiancée

can play my piano?"

Once more disaster threatened.

But the manager continued: "Well, my boy, just keep on playing!"

Phil kept on playing. He played himself into a permanent job. At last, it seemed, he was on the right road.

His ambition now had taken on direction. Vaudeville. What can a mere pianist do in vaudeville? Phil found what he could do. Eventually he was teaming with Eddie Janis, playing accompaniments for Eddie's fiddle. Still he looked ahead. There were any number of pianists with ability and ambition equal to his. Phil abandoned the piano and took up the accordion. He saw the already famous team of Bernie and Klass in action. His ambition became focused. On the basis of a former acquaintance, he obtained an audition with the great Ben Bernie.

That was not an audition to inspire a shy youth with confidence. It took place in a small hotel room early one morning before Ben was up. Phil took his stand at the foot of the bed, strapped on his accordion, and began. "Not bad," said the great Ben. "Fair, in fact. Come back two years from now and show me what you can do."

Faint praise, but not damning to Phil. Phil knew what he wanted by now. He was willing to wait and work for it. In two years almost to the week, he again played for Ben Bernie. He was using by now one of the first of the new

(Continued on Page 38)

Parade of the Stars

RADIO-ACTIVE Americans are invited to sit in the reviewing stand this Summer as the largest parade of talent in the history of sustaining programs marches down the airwaves each Sunday evening, beginning June 3. The Columbia Broadcasting System is marshal.

The formation of the parade has an interesting history, revealed in full here for the first time:

In radio parlance, summer and slumps are synonymous. Sponsors, believing that the major portion of the great unseen audience is on the lake-shore and the seashore and in the mountains, away from loudspeakers, withdraw their costly talent from the airwaves and send them to the lake-shore, the seashore and the mountains. Radio, therefore, becomes largely a matter of sustaining programs and such commercial features as have been tried and found not wanting.

Now comes the Columbia Broadcasting System with the proposition that the radio audience takes its loudspeakers to the lake-shore, the seashore and the mountains, and that it listens just as avidly in the summer-

time as it does during the cold, winter months when the call of the outdoors is a mere whisper.

Columbia announces that it will keep faith with the summer audience after the more timid sponsors have packed up their lares and penates—and talent—and have gone back into their factories and sales headquarters.

To the insinuation that the audience is less interested in the summer-time, Columbia responds with the most lavish regular sustaining program in the history of radio. Columbia has sent out the hurry call to its built-up talent and has cleared all air for probably the most important hour on its time, viz., Sunday night, 8 p. m. to 9 p. m. EDT.

Beginning June 3, therefore, the radio audience will hear:

"Ladies and gentlemen—the Voice of Columbia . . ."

The gentlemen with the furrowed brows at CBS went into a huddle and said, figuratively to our Mr. X, the average listener:

"If you could hear on one program, all of your favorite artists singing the songs for which each is famous; if on the same program you could hear your favorite conductors presenting your favorite numbers in arrangements for which each is famous; and if you added George Jessel as master of ceremonies, along with a vivid dramatic sketch including outstanding stars of stage and screen, wouldn't that make an ideal summer show for the airwaves?"

Our Mr. X said "yes," and the furrowed brows smoothed.

Columbia, therefore, began pouring the cream of its talent into the new show, the "Voice of Columbia," and here is what will be offered each Sunday night on that important hour:

George Jessel and telephone. (Every Sunday is Mother's Day to Jessel).

Gertrude Niesen, exotic singer of hot tunes.

Sylvia Froos, the personality of song.

Mary Eastman, lyric soprano.

Nick Lucas, the crooning troubador.

The Beale Street Boys, new quartet from the South.

Fats Waller, pianistic singer and song-writer (at the organ).

Evan Evans, baritone.

A symphony orchestra of 45 pieces under the batons of such maestros as Freddie Rich, Mark Warnow, Howard Barlow, Johnny Green, John Augustine.

Stars of the stage, outstanding dramatic sketches (details to be revealed a little later, as the show progresses).

As master of ceremonies, Jessel has the task of presenting a musical tapestry woven from the many strands of Columbia's outstanding talent. When George isn't calling his mother on the phone, he has promised to introduce a new comedy song as his contribution to the gala premiere.

Here are the ingredients of the first Voice of Columbia show:

Johnny Green provides the hors-d'oeuvres with an orchestral medley featuring "Song of the Vagabonds," "Indian Love Call," "Smoke Gets in Your Eyes," and "Strike Up the Band." Gertrude Niesen will deliver "Carioca" in the manner which drew Walter Winchell's "Okay." Sylvia Froos, the Diminutive, will sing "Dancing in the Moonlight." Fats Waller will emerge with his tropical playing of "St. Louis Blues" on the organ. Evan Evans will offer "The Beat of My Heart," and Mary Eastman will feature "Zigeuner" from Noel Coward's "Bittersweet."

The musical side of the program is destined to be a tonal kaleidoscope of personalities. In the course of an hour the audience will hear the gay and sophisticated arrangements of Johnny Green, the surging rhythms and flashing colors of Freddie Rich's settings, the rich and glamorous orchestrations of Mark Warnow, the brilliant musicianship and symphonic style of Howard Barlow, and the polished style of Johnny Augustine.

All this will be presented without benefit of commercial sponsorship—strictly sustaining. No commercial plug will interrupt the smoothness of the entertainment. No announcer will plead with you in dulcet tones to buy.

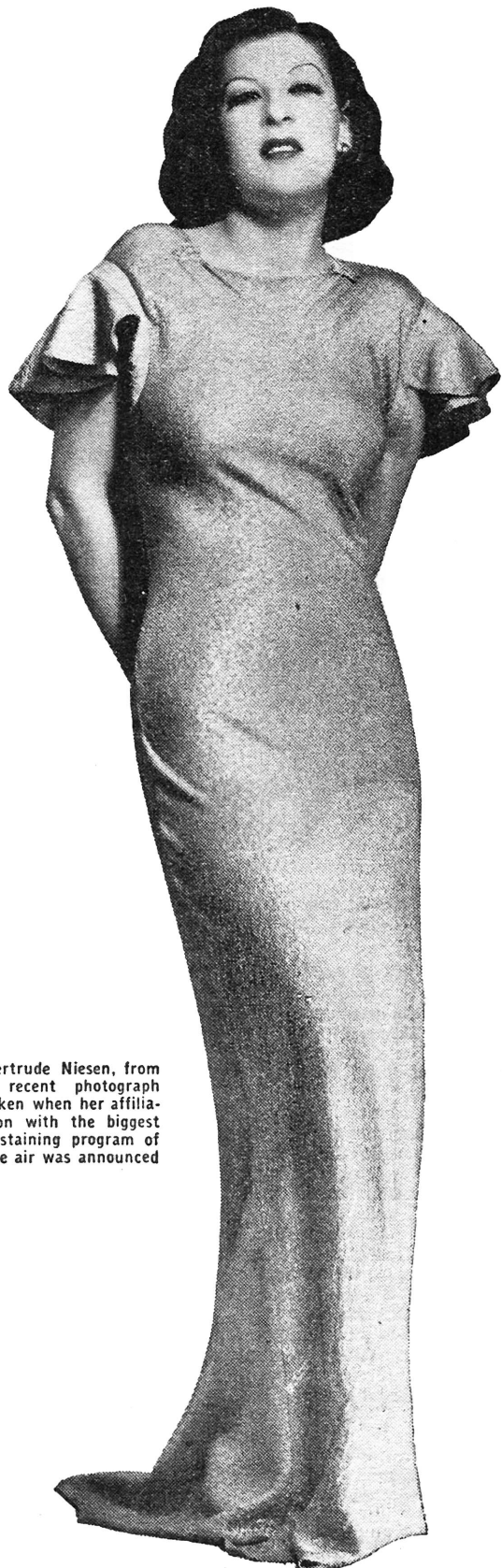
All the Voice of Columbia will ask of you is an interest and a willing ear each Sunday. And CBS is certain that the quality of its new show is, in itself "the command to listen."

And will the sponsors of the cooler months cock their ears to the echo of your applause? They will—and how! There is a lurking doubt in their collective mind about the claims that portable and automobile radio receiving sets have made year-around listeners out of our vacationists. But they are chary about investing the money which it would cost to substantiate or dissipate their qualms.

This is Columbia's challenge to their judgment.



Nick Lucas, the "crooning troubador", who takes his place in the new star parade



Gertrude Niesen, from a recent photograph taken when her affiliation with the biggest sustaining program of the air was announced

Short Wave Carnival

THESE rare days in June are bringing to short-wave enthusiasts an especially rich carnival of enjoyment. Much of this is being rebroadcast also by long wave over the networks. Included are a stratosphere ascent—the Finnish National Orchestra—Byrd's antarctic broadcast—the English Derby—religious ceremonies at England's ancient Canterbury Cathedral—music by the English Royal Marine Band.

Short waves will play an especially important part in the stratosphere attempt, which is scheduled for this month. As the balloonists float over the Middle West, short-wave radio in the gondola will carry their voices from the rim of the earth's aerial envelope to the coast-to-coast networks. George McElrath, NBC operations engineer, is now in Rapid City, S. D., engaged in surveying the site for the ascension of the National Geographic Society—Army Air Corps expedition.

Racing across the countryside as the balloon drifts, NBC's New York and Chicago mobile transmitters will give to America's loudspeakers the "hound's-eye" view of this drama of the deep heavens. These swift-moving "studios" will be located at strategic points designated by McElrath. As the balloon moves in a general southeasterly direction, they will follow along the ground—imitating its wind-blown lateral movements in a determined effort to be on the spot when finally it lands.

In this unique job of trailing a balloon with automobiles, many different broadcasting frequencies will be used. The exact call-letters—either of the transmitter in the gondola, or of those in the studios-on-wheels—are not yet known. However, the mobile transmitters usually are assigned to some WIO—calls.

A striking illustration of the rapidly-growing importance of short-wave to the average listener, is furnished by the special broadcast offered on Monday, June 4, by the British Broadcasting Corporation. Only

part of this, a concert by the Finnish National Orchestra, will be picked up by the American networks. The remainder can be had solely by those listeners possessing short-wave equipment.

This broadcast will come from London—which city the orchestra is now visiting. The program, composed principally of works by Jan Sibelius, famous Finnish composer, will issue direct from Queens Hall, through the facilities of the British Broadcasting Corporation over their station GSB on 31.55 meters. GSB will be on the air from 11 a. m. to 5:30 p. m. CDT. The NBC WEA network will pick up the broadcast from 2:40 to 3 p. m. CDT. The National Orchestra of Finland will be conducted by George Schnevoight, noted Finnish musician who conducted the Los Angeles Philharmonic Orchestra from 1927 to 1929.

On Wednesday, June 6, the Columbia Broadcasting System again will bring to the listeners the Byrd Antarctic program. These weekly features will be sent out over the short-wave station KFZ, which usually is heard either on 24.30 or 31.75 meters. Their test broadcasts can be heard from 6 p. m. to about 10 p. m. CDT. The actual rebroadcast over the networks takes place at 9 p. m. CDT.

Both networks will pick up (Continued on Page 37)

Radio Guide, Volume III., Number 33, Week Ending June 9, 1934. Issued weekly by Radio Guide, Inc., 423 Plymouth Court, Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1879. Copyright, 1934 by Radio Guide, Inc. All rights reserved. Editorial and Advertising offices, 551 Fifth Avenue, New York; Executive, Circulation, and Business offices, 423 Plymouth Court, Chicago, Illinois. M. L. Annenberg, President and Publisher; Herbert Krancer, 1st V. P. and Gen. Mgr.; M. Koenigsberg, Editorial Dir.; Barrett Andrews, V. P. and Adv. Mgr. Unsolicited manuscripts received only at owner's risk and should be accompanied by stamped, self-addressed envelope for return. Five Cent per copy in United States. Subscription rates: six months, \$1.25; one year, \$2.00.

Along the Airialto

By Martin Lewis

WHEN the high-powered battery of legal talent prepares its defense of *Eddie Cantor* in the suit brought against him by the magazine "Life," resort will be made to classics three thousand years old. The magazine seeks \$25,000 damages from the the banjo-eyed comedian for alleged theft of material.

The gag story in "Life" from which Cantor is charged with having lifted the material for a complete broadcast, was not original with the magazine, so the defense claims. Therefore, that the magazine cannot justly claim theft, will be the substance of the Cantor defense, it is reasoned.

The comic's attorneys are now at work digging up the original sources of the various lines of wit which "Life" claims he took and used for his own. Although obviously they cannot quote authorities, because they do not wish to tip off their hand, an attache of the Cantor defense staff gave an example of what the researchers have revealed:

"There is a comic team on the radio named *Block*



Helene Claire from a photograph taken in her costume for her part in the *Roses and Drums* sketches, heard every Sunday afternoon over a CBS network.

and *Sully*, which has gained widespread popularity because of the use of a line 'Look at him!' During the research into the realm of classic literature, it develops that 'Look at him' originally was used as a bit of comic interlineation in the play 'The Knights,' written by Aristophanes more than 3,000 years ago.

"On page 13 of the accepted translation, appears the following dialogue:

"No, not that, but a bumper of good unmixed wine in honor of the good genius. Perchance we may stumble on a happy thought."

"Nicias, in the play, replies to Demosthenes, who uttered the words above:

"Look at him! Unmixed wine! Your mind is on drink intent. Can a man strike out a brilliant thought when drunk?"

Greeks to the Rescue

Cantor's counsel will contend that more than half the humorous lines in the article which "Life" refers to in its suit, can be traced back to the classics, and will submit plays and essays by Greek philosophers and humorists dead and gone these thousands of years to prove that if anybody did any stealing, it was "Life," not Cantor.

Incidentally, *David Freedman*, who writes Cantor's script as well as that of *Block* and *Sully*, who popularized the wise crack of Aristophanes, declares that *Block* and *Sully* used the "Look at him" line before they ever had read a line written by the famous Greek, and that he himself did not know that Aristophanes had written as a comic bit "Look at him" until long after school

boys and girls the country over were repeating it after *Block* and *Sully*.

Other lawyers venture the opinion that the suit will be something rare in jurisprudence—a precedent regarding the aphorism that there are only seven original gags, and that on the outcome of this legal action will rest forevermore the right of any publisher to claim title to funny lines.

More Cantor chatter is that he plans to create his own "Rubinoff" for his new series, to start next January. More than likely it will be his Greek comic character, Mr. Parkyakarkas. (Continued on Page 32)

Candid camera photograph of Johnny Green, shown directing his orchestra, which is heard over a WABC-Columbia network Tuesday and Friday evenings



Reviewing Radio

By Martin J. Porter

SOME months ago, after a confab with *John Royal*, program chief of the National Broadcasting Company, I ventured the prediction that radio drama would rise out of its doldrums and become a vital factor in broadcasting—for one reason.

Mr. Royal had told me that there was only one way to accomplish a satisfactory materialization of the drama, which for ten years had been allowed to drift more or less in a haphazard manner. That way, said Royal, was to do away with the majority of studio-reared casts, and to call on the stage and the screen for real dyed-in-the-wool actors who wouldn't need scripts, and who knew what the drama was all about. I hastened to tell the radio audience, through the *RADIO GUIDE*, that Royal was prepared to adopt these methods.

Now, suddenly, radio drama has become a living thing, while yet tabloidish with regards to the time allotted to it. I doubt if this one defect will ever be remedied until sponsors are willing to throw in for full-hour dramas—and even then they will need to be abridged, in comparison to drama on the stage and screen.

However, it is now time to say that the drama has grown up, and if you doubt this, begin counting the stage and screen names holding forth in plays, playlets, and mostly in scenes from plays that are already deeprooted in the public memory. No less than forty-two famous actors and actresses have come to the networks since April 1, including *Elsie Ferguson*, *Helen Menken*, *Leslie Howard*, *Walter Huston* and others of equal prestige and theatrical rank. It may not be realized at once, but this flood of able talent to the microphone marks one of the most vital and commendable stages of progress in radio history.

The *Chase and Sanborn Hour* is regarding its plans for the autumn with the utmost care. The agency has lost Cantor to another network, which is slated to take him on for a sponsor, *Pebeco*, in February; and according to contract Cantor still has eight weeks to go in the autumn, with the *Rubinoff* session. Wheth-

er he will be required to do this, now becomes problematical. If he wishes to, there is nothing to stop him; but if he does not wish to, there is reason to believe that the coffee people will not insist. Their plan at the moment, apparently, is to put *Joe Penner* on the coffee show and keep him there, possibly with a mild twist in his routine. The agency figures Penner without a peer as a box-office draw.

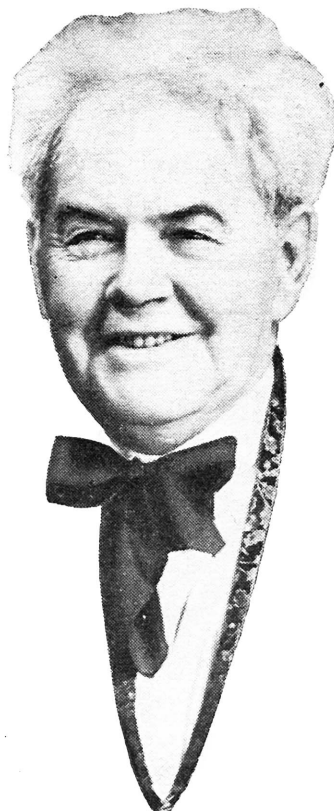
Anent this hour, I think that perhaps a quick critique of the routine of *Jimmy Durante*, as published by *Aaron Stein*, a New York radio scribe, who doesn't care particularly for Durante's style, rates repetition as a highlight of the week. Says Mr. Stein, in his fast summing up:

"I have listened thrice to Mr. Durante, and am rapidly becoming convinced that even his nose is not as big as advertised."

IT WASN'T long ago that I was overcome by sentiment sufficiently to wish for a return of a number of old-timers to the microphone. In a list which you may have read, I included *Brad Browne* and *Al Llewellyn*, two of radio's earliest comics and playboys. Browne, if your memory is good, you will recall as the lad who created the *Nit Wit Hour*, and who played the Major to Al Llewellyn's Senator in the first of the *Robert Burns* series.

The program listings will show you that the lads have, indeed, come back, and are now on the *Tastyeast* bill, where *East and Dumke* pulled one of the most successful flops in their career.

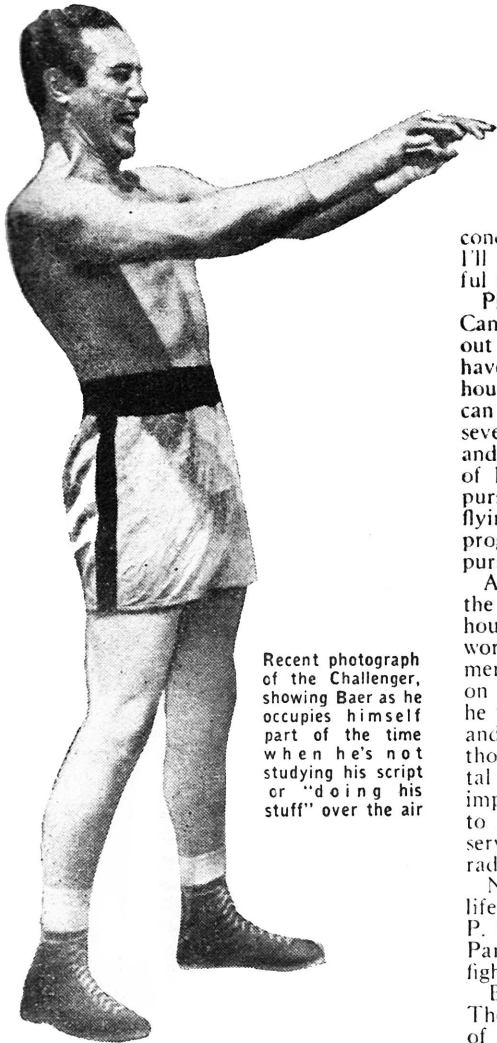
What actual motivation lies behind the organization of twenty band-leaders, last week, into a protective group, I do not know, but I hear that it will result in better radio music, and also in great relief to the musical unemployment situation. The score of batoneers organized to discuss their future, and to place it in the hands of *Abe Lyman*, who was elected president. I understand that their first ambition is to bring about the enlargement of most dance bands of the (Continued on Page 37)



"Uncle Bob" Sherwood, former Ringling Brothers ringmaster and barker and clown, as he appears for his *Dixie Circus* broadcasts every Monday over a WABC-Columbia network

Training Max Baer with Radio

By Ancil Hoffman
(Max Baer's Manager)



Recent photograph of the Challenger, showing Baer as he occupies himself part of the time when he's not studying his script or "doing his stuff" over the air

SINCE Max Baer started his three-a-week, coast-to-coast broadcasts, I have been receiving plenty of irate letters and telegrams from ardent California fight fans—supporters of the West Coast heavyweight.

"What's the idea of letting Baer take a regular commercial program while he's in training?" they ask. "What kind of a manager are you, anyway? Don't you know that he's going to fight a world's heavyweight champion for the title? Radio will take his mind off his big job."

To tell the truth, that's just the way I did feel when Baer first came to me and told me he had been invited to appear before the microphone.

"Go ahead, Max," I said. "A radio interview won't do you any harm. Tell me what night you are to be on so I can tune in."

"Interview, hell!" said Max. "It's a regular commercial show, three-a-week over a coast-to-coast NBC network. And they offer important money for it, too."

"What has the money got to do with it?" I asked him. "You're a fighter, not a radio star, and a fighter has no business in radio while he's in training, especially for a championship fight. And, by the way, what's the matter with the money involved in the Carnera match? Isn't that important?"

No fighter had ever made a regular radio program a part of his training schedule before. As I saw it then, Baer would have plenty to do in his training camp getting ready to meet da Preem. When I argued against a regular radio program for my handsome California fighter, I was thinking of what it might do to him. Radio is a big job in itself. I thought the responsibility of a regular program would take his mind off fighting.

Now I have changed my mind about radio training. Actually, it has taken Baer's mind away from the ring—but I'm glad of it. Radio has removed the one great hazard that every boxer faces before a crucial fight—the mental slump. Training a challenger on radio for a heavyweight title match is a new experiment in the history of the ring and, so far as Baer is

concerned, it has been highly successful. I'll tell you why it has been so successful in the case of Max Baer.

Physical training experts—and Mike Cantwell, Baer's trainer, is one—insist that out of every 24 hours a fighter should have nine hours of good sleep and seven hours of leisure. The rest of the time he can do roadwork; he can box with his several sparring partners, punch the bag and generally condition himself. But seven of his waking hours must be devoted to pursuits as far removed from thoughts of flying leather as possible. Baer's radio programs are giving him such a major pursuit.

As I said before, at first I didn't like the idea of Baer devoting a couple of hours a day, three days a week, to the work that goes with a regular radio commercial program. But after he had been on the air a week I began to notice that he was keeping up his spirits all the time, and never lapsing into those dangerous thoughtful moods that tear a fighter's mental condition apart in the days before an important match. It didn't take me long to admit I was wrong about radio. I reserved my opinion and I say now that radio is a pretty good trainer, after all.

Naturally, I know the routine of Baer's life in the training camp on the estate of P. Hal Sims, the bridge expert, at Asbury Park, N. J. So let me tell you about the fighter's day since radio entered the camp.

Baer starts his day by rising at 7 a. m. There is no grabbing an extra half-hour of sleep after 7 o'clock, either. When the alarm gives the signal, Baer pounces out of bed just as the lads in the army camps used to do when the bugle snorted:

"I can't get 'em up! I can't get 'em up!"

Baer pops into some flannel trousers and a couple of sweat shirts and goes prancing out onto the gravel driveway of the estate.

With several followers and the eagle-eyed Mike Cantwell at his heels, the fighter is soon out of the estate and on the road.

While the clock is ticking off an hour, Baer is grinding off an even dozen miles of Jersey highway, dog-trotting, running and skipping.

At the half-hour mark, the camp cavalcade turns back, and by 8:15 o'clock Baer is sprawled on the gym training table, getting his first rub-down of the day at the hands of Cantwell after that, until 8:45, well.

He takes things easy when the chow-horn blows the signal that breakfast is ready.

Breakfast is a rowdy meal at the Baer camp.

Max is full of gags and wise cracks, and most of them are aimed at his beloved trainer. His meal takes a half-hour. After he has eaten, he rests in a canvas-backed porch chair for 45 minutes.

Then when 10 o'clock rings on the mornings of his broadcasts, three times a week, the members of the cast of his radio program may be admitted to the veranda or they may stay down at the hotel. At any rate, Baer gets a copy of the night's script and is busy on it for an hour and a half.

Don't get the idea that Baer doesn't know all the tricks of good acting on the radio.

If you were to examine his script after he gets through with it, you'd find under-scoring marks in important places in the dialogue, just as you'd see them on the continuity in the hands of G. Underhill Macy, a veteran radio actor who plays the part of Baer's pal.

Baer reads the script over several times to himself. Then he starts working on it.

When he finishes it at noon, he has a good part of it memorized, and a very good idea of where the accents are supposed to fall when he delivers it at night on the air.

At noon, the fighter eats a light lunch, then rests until 1:45 o'clock. At 2 o'clock sharp the big workout of the day begins. He steps into the barn and "fights" the canvas socking bags for half an hour. After that he is ready for the ring.

Baer boxes several opponents in the course of a day. A light, fast lad will pace him.

Then a big, hard-hitting fellow comes into the ring. He frequently feels the weight of a Baer wallop; in fact, some of the big boys have been expressing the thought that they can think of much softer jobs.

After disposing of the big lad, Baer goes a few rounds with an even bigger, though slower, partner. Frequently, this man is his "little brother" who weighs 250 pounds and who is almost the size of Carnera.

By the time Max is through with the sparring partners, it is 4:30 p. m., the end of Baer's fighting day.

This is the danger hour at fighters' training camps.

Dempsey used to sulk.

Gene Tunney would read fitfully or drive his car here and there aimlessly.

Baer, however, takes a nice rest, and at five he is ready for his supper.

At 6 o'clock he is whisked in a car to the hotel in Asbury Park where the temporary studios are located. With his marked script in his hand, the heavyweight challenger joins the rest of the cast. Joking and grinning, he talks with the other radio players until Capt. Gene Grombach, producer of the show, taps for order.

Baer takes to direction unusually well, as the movie megaphones found out during the filming of "The Prizefighter and the Lady." He has amazed Grombach and Barry Ryan, Luther Wood and Myron Kirk of the agency, with his histrionic ability.

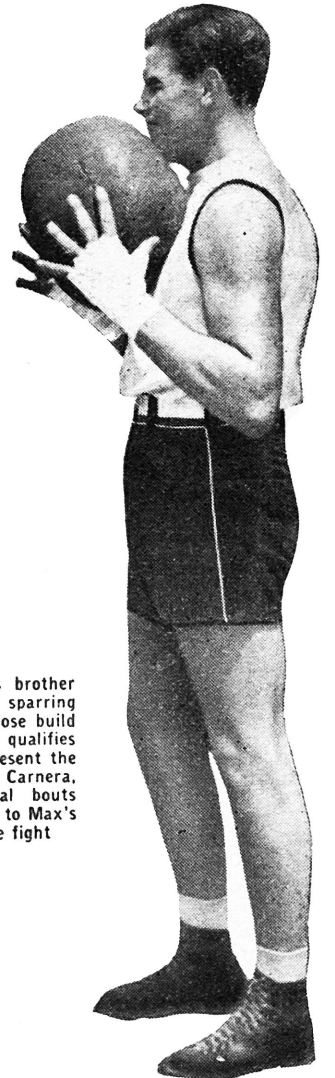
With other members of the cast, Baer rehearses very seriously. Gone are all thoughts of the training camp and the ring. He is a serious actor, playing the part of Al Harper, the hero in the radio comedy play, "Taxi."

In fact, Baer makes fewer mistakes than some of the old-timers.

The signal to stand by comes at 7:43. The show is almost ready. Baer is almost ready. Baer waits in front of the mike as Graham McNamee raises his hand. Graham is ready to speak when the red light flashes on. Baer squares his shoulders and moistens his lips.

McNamee says, "Good evening, ladies and gentlemen . . ."

The broadcast is on the air over an



Max Baer's brother and chief sparring partner, whose build fittingly qualifies him to represent the Champion, Carnera, in the trial bouts preparatory to Max's challenge fight



Max Baer as his motion-picture audiences know him, and as he appears when he broadcasts

NBC coast to coast network.

Just a few more minutes and Baer will say:

"Boy, I could box six rounds right now."

Baer's radio work is not finished for the day, even after the program ends. He remains in the studio for another hour, going over the next script. He's always a day ahead of his Monday, Wednesday and Friday broadcasts.

Radio is a lot of fun to Baer. But he's in earnest about his coming fight with Carnera for the world's championship in the Madison Square Garden Outdoor Bowl, on Long Island, June 14. After he leaves the studio he drives back to the training camp and is in bed at 10 o'clock, ready for the full nine hours of sleep.

His mind has been off the ring since six o'clock. He has had mental relaxation and has not been sulky reviewing the events of the training day.

Baer is mentally alert, and radio is responsible.

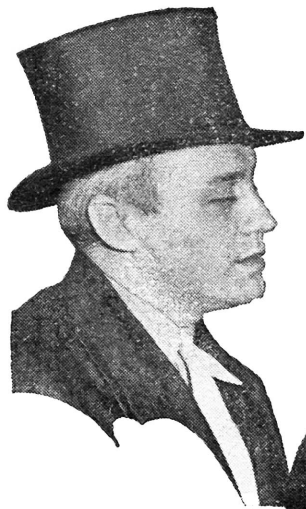
His programs and the work attached to them take his mind off himself. The manager of any fighter will tell you that is one of the most important phases of a fighter's training.

And that is one of the things I would like to make clear to Baer's California supporters and others who have been criticizing his appearances on the radio because they feel it may hurt his chances of victory over Carnera and his possibility of winning the world's championship. To them, I want to say:

"Baer will be in the best of condition on June 14 when he steps into the ring with Carnera, and I give radio a great deal of credit for keeping him contented while he's in training.

"It is hard to predict how any departure from routine will be adopted by others. But it is reasonable to believe that the innovation will be tried by those who are aware of these low spots during the training period."

Under the Bugaboo



Jack Benny (left) NBC-WEAF Fridays—"Holeless hosiery"

Graham McNamee (right) NBC-WEAF Tuesdays—"a slip of the tongue"



ARTISTS, actors, aviators and ball players usually are conceded the palm when it comes to superstitions. The theater has a legion of them that must be respected. Radio, being an offspring of the stage, has inherited most of these traditional bugaboos, and in addition carries the burden of the personal superstitions of its own individual stars.

Superstitions very nearly have broken up a hundred shows, and they have become so bothersome that one dramatic director, Charley Martin, has decided to establish a school for radio actors to cure the situation. Candidates must have no experience or association with the stage, screen, motion pictures or concert. He wants none who has had a chance to observe the traditions, inhibitions or superstitions that ride the shoulders of the craft, as does the Old Man of The Sea.

The immortal Milton describes superstition as "the greatest burden in the world," and the wisdom of his words is attested by every studio functionary or dramatic director who has to handle temperamental artists. Black cats, whistling page boys and the like, are the bane of their existence.

The story is told of how superstition played a great part in inducing John McCormack, the great Irish tenor, to consider radio in the early days. He was diplomatically approached on the subject. Radio did not enjoy the attention of great artists in those days, and McCormack was not enthusiastic.

Now everyone knows that a wagon load of empty barrels is considered an omen of good luck, and if drawn by a team of white mules it's equivalent to a whole teamload of rabbits' left hind feet. Miraculously, the morning before the contracts were taken to McCormack, a wagon load of empty barrels drawn by two white mules was passing his home just as he came out. Strange-

Stars of Radio, Screen and Stage Dominated by Strange Personal Superstitions

ly enough, he ran into that outfit at least a half dozen times within the next few days. McCormack went on the air.

Over at NBC a special guard always is thrown around Jack Pearl—"The Baron"—before he goes on the air, and while he is traveling up and down the elevators preparatory to a broadcast. This is to prevent anybody from touching him. Regardless of consequences and no matter how inopportune the moment may be, he will not continue with anything he is doing until he has returned the touch. This little superstition has brought NBC production men no end of grey hairs. "The Baron" will stop in the middle of a program and



Connie Boswell CBS-WABC Tuesdays and Thursdays—"a braided lock of hair"

chase somebody across the studio if they inadvertently or affectionately happen to touch him.

Jack Benny carries around an extra pair of socks with him. He will not go into a broadcast or a show with a hole in his sock. This checks back to his early days in vaudeville when he lost out on a sweet contract because he had a large hole in the heel of his hosiery.

Bing Crosby never enters a deal, signs a contract or talks about important business, unless he is wearing his hat. After his contract is signed, he has no objection to removing the top-piece; but he is fearful that if he took it off, ill fortune would follow in the enterprise.

Ed Wynn (right) famed "Fire Chief"—"my crucifix"



Jack Pearl (left) NBC-WEAF Wednesdays—"don't touch me"

It is said that he proposed to his wife with his hat on, and it wasn't in a street car, either.

A crucifix is worn by Ed Wynn at all times. It is a fetish that he wouldn't part with for any amount of money. It was given to him by an old lady the day before he made his first successful stage appearance.

Roxy has a lucky coin that he always surreptitiously fingers when discussing a big deal. He either palms it or jingles it in his pocket.

One of those who carry a coin good luck piece is John Charles Thomas, famous star of the Metropolitan Opera, who would never be found without the silver quarter-dollar that he tossed in making his decision between becoming a singer or an engineer. He uses the coin when in a quandary as to the advisability of any important decision.

Color schemes also have a decided effect upon some stars. Annette Hanshaw always wears something with blue in it. Green, orange and tan are taboo so far as the little singing lady is concerned, and members of her supporting cast have to be watched very closely that they wear none of the offending colors.

Freddie Rich never will conduct Fosti's "Goodbye" or "The Rosary". They are too closely identified with unfortunate incidents in his life.—Once, when "Goodbye" was scheduled for one of his sustaining broadcasts, he turned his baton over to his first violinist and left the studio until the selection had been played.

The "Meistersinger" has a similar effect on Howard Barlow, who nearly lost his life in the old Aeolian Hall immediately after conducting this Wagnerian masterpiece.

A close examination of Ferde Grofe's face leads one to believe that he had spent most of his time dueling, perhaps at Heidelberg. Ferde is one conductor who doesn't object to a barber (Continued on Page 32)

Off the Brass Standard

By Andre Kostelanetz

THE public's taste for music has turned from loud, brassy jazz to soothing, melodious songs, presented in interesting and unusual arrangements. Further, I predict that it will progress to a greater understanding and a keener desire for more beautiful and interesting things.

If anyone ever undertakes the writing of a history of music in radio, the Biblical quotation, "The old order changeth and yieldeth to the new," might well be used as its title. For the transition of radio from the days of its childhood, when it was influenced strongly by vaudeville and the theater, to its present age, where it is a separate and distinct medium of entertainment, has been accompanied by many changes in the style of playing and of singing popular American music.

There are several reasons advanced for the evolution of radio music—as written, as played and as sung. Perhaps this may seem far-fetched at first, but I am a firm believer that the economic, political and social conditions of the nation and its inhabitants has a great influence on music. The trend of things today seems to call for the playing of music of the soothing, melodious type. The demand for this kind of music is testimony to the fact that Americans are successfully weathering the years of depression and hardship, and are settling down to a normal, peaceful and happier existence.

Another reason for the change in the medium of musical expression is the rise and fall of orchestra leaders and their individual styles, with everybody con-

sciously or subconsciously imitating—or, to put it mildly, absorbing—his methods.

A leader, to be successful over a long period, must keep his ear close to the pulse of American life of the day; he must even anticipate the pulse beats of the nation.

Another reason for the change in radio music is that the average radio listener has become discriminating and knows exactly what he wants in the way of music. This discernment has been brought about by radio. With so many big programs from which to choose, the listener is going to select the one that sounds most natural in the surroundings of his home. The program with the widest appeal to the listener today, therefore, is one which creates a feeling of repose and does not jar.

Through years of constant listening to radio music, the listener has become educated to the different types of music, and now can sense when unusual arrangements are being presented. He no longer is satisfied with stock arrangements.

It always has been my belief that America's so-called popular songs, loved by the masses, musically are as important and as richly satisfying as are the best of the European classics. This music needs only bril-

liant instrumentation, finely trained voices and intelligent arrangement to demonstrate that it is comparable with many of the foreign classics.

In order for us to present this music in the manner it deserves on our programs, we must prepare approximately 1300 pages of manuscript for each half-hour show. Since there are three shows a week, Mondays, Wednesdays and Saturdays, that means the preparation of nearly 4000 pages of specially-arranged manuscript every seven days for our CBS-WABC broadcasts.

I believe that the radio listener, either consciously or unconsciously, realizes that he is hearing new and different arrangements on these shows, and that he will expect them always in the future.

If the tastes of the public continue to develop in proportion to the way they have in the last five years, with regard to the understanding and appreciation of music, the purveyors of music will certainly be kept on the go to meet the public demand for music more beautiful and interesting.

In giving reasons for the gradual change in taste to the present point where the public is turning a deaf ear to loud jazz and demanding the soothing, quiet type of music, the names of several orchestra leaders should be mentioned.

First on the list, in my opinion, should be the name of Paul Whiteman, who probably showed the way to his contemporary conductors. His work is a constant source of admiration, (Continued on Page 33)

Secrets of the Face Reveal YOUR CHARACTER

By "The Doctor"

Character, as revealed in the face, is authoritatively discussed every week in Radio Guide by that eminent exponent of character analysis known as "The Doctor"

THE face of Miss Vera Van is one of the best examples illustrating the statement that no two persons are alike vocationally, and that, being individuals, they cannot be analyzed properly with a general picture chart. One must read all the faculties before summarizing.

This lady is "open" of face and apt to talk a bit too much; yet another facial index, in the cheeks, announces that she can be highly secretive. Both are correct, and each one of these faculties holds the other in check.

She is buoyant, playful and enthusiastic; yet continually cautious and alert to both mental and physical danger. Miss Van has a large sense of utility, which means that she would be a good advisor in anything basically useful.

Sometimes she is a little inclined to take the reins and "boss the show", but she is quite capable of doing it efficiently. She is a natural musician, yet not greatly interested in the classics. We know this because the antrums of her cheek are large.

The resonance chambers at the back of her throat are very large. This would lead me to say that her voice is pleasantly throaty and not nasal.

In the wings of Miss Van's nose I find spontaneous judgment, while the language index in the temple region tells of large musical and vocabulary capacities. These qualities, coupled with those others already given, would make her a very natural executive secretary. However, she would have great difficulty in keeping quiet while her "chief" was talking to her or to someone else. Furthermore, she could easily become an excellent hostess, and she has marked ability for bookkeeping. However, she is not analytical enough for accounting. She could make a good office interviewer, and could placate the nervous visitor.

Yes, Vera Van has these vocational aptitudes, but I hope for her sake that she doesn't attempt to substitute their attendant professions for her present one. Why? Because she hasn't the necessary patience for heavy routine work. This need cause her no worry, however, for she will retain her ability as an entertainer late in life. Miss Van's wide eyes are something of an indication of content congeniality. She will seldom speak sharply to anyone. She is considerate in effort—that is, considerate of those with whom she works. She has high sociability; this we see in the corners of her mouth.

Vera Van is very fond of any radical change, and departure from the old ideas, and is apt to welcome fads and fancies of the moment. If she had more of a disposition to study and take advice, she could realize greater achievements than those for which her natural disposition allows her to struggle.

The long chin indicates a high endurance; but I would like to suggest that its owner exercise uncommon



Vera Van, CBS star, whose character as revealed in this photograph, is analyzed by "The Doctor"

care of her throat and vocal organs with the future in mind. Unfortunately, the wide photographic smile eliminates half of Miss Van's facial characteristics for the

analyst. This is true of most pictures, and the character reader's delight—a clear, unretouched photograph in which the subject shows a serious expression—is rare indeed.

Vera Van does not take kicks and knocks too seriously. She is an optimist and a real trouper who will play the game. Her imagination is not fully developed yet. Indications are that she will develop more idealism, romanticism and imaginative interest in beautiful objects than she now possesses. In fact, she may even become quarrelsome and overparticular about her settings and surroundings, especially in the matter of comfort. She likes luxury, particularly in scents, cosmetics and table delicacies.—And that is the character reader's story of Vera Van's unflinching facial indications.

Hits of Week

A COMPARATIVELY new song hit, Night on the Desert, sprang into popularity leadership over the airwaves during the past week, having been played more times than any other hit number. A previous week's favorite, however, the smashing Beat of My Heart, continued to hold sway in the estimation of bandleaders, topping all others, including Night on the Desert, as their selection among the week's outstanding numbers.

RADIO GUIDE's weekly tabulation reveals the following figures:

SONG HITS PLAYED ON THE AIR		BANDLEADERS' PICK OF OUTSTANDING HITS	
Song	Times	Song	Points
Night on the Desert	27	Beat of My Heart	25
My Shawl	26	Love Thy Neighbor	23
Beat of My Heart	25	Night on the Desert	22
Had My Moments	22	My Shawl	22
Love Thy Neighbor	22	Cocktails for Two	20
Cocktails for Two	21	Had My Moments	20
Play to Me, Gypsy	21	Riptide	17
Reminds Me of You	20	Play to Me, Gypsy	15
True	19	True	14
Riptide	18	Reminds Me of You	10

Leon Belasco: I'll String Along With You; Easy Come Easy Go; Love Me; Little Dutch Mill; My Shawl.

Don Bestor: Cocktails for Two; A Thousand Good-nights; Ill Wind; Old Water Mill.

Reggie Childs: Like a Story in a Magazine; Love Thy Neighbor; Cocktails for Two; Riptide.

Charlie Davis: Riptide; She Reminds Me of You; Love Go Wrong; Night on the Desert; My Shawl.

Jack Denny: Easy Come, Easy Go; Boulevard of Broken Dreams; Smoke Gets in Your Eyes; Play to Me, Gypsy.

Eddie Duchin: My Shawl; A Thousand Good Nights; May I?; We're Not Dressing.

George Hall: Night on the Desert; Cocktails for Two; Moon Country; May I?; Hold My Hand.

Isham Jones: Night on the Desert; May I?; Play to Me, Gypsy; I'll String Along With You; True.

Will Osborne: Love Thy Neighbor; Little Man, Busy Day; I Ain't Lazy; True; My Shawl.

Rudy Vallee: You're Devastating; Cocktails for Two; Play to Me, Gypsy; My Shawl.

Fred Waring: Moon Country; My Shawl; Beat of My Heart; Good Night, Lovely Lady; Had My Moments.

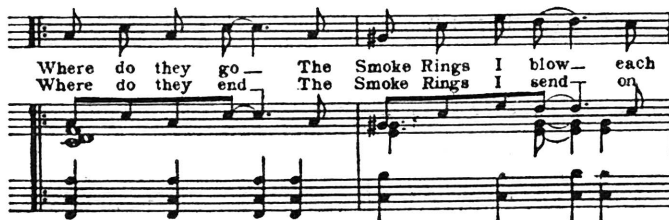
Mark Warnow: Beat of My Heart; Play to Me, Gypsy; Night on the Desert; Had My Moments; Riptide.

Theme Songs that "Click"

GLEN GRAY'S Casa Loma orchestra, heard Tuesday and Thursday nights over the Columbia Network, set a high standard of quality for themselves when they adopted "Smoke Rings" for their theme. Crowds that danced to the music of Casa Loma last summer in Glen Island Casino in Westchester (N. Y.) beside the moonlit waters of Long Island Sound, requested the number again and again. It was the perfect tune for a perfect setting. Just as Glen Island is a blend of music, moonlight and velvety waters, "Smoke Rings" is a blend of tonal suggestion for a rhythmic glide.

Those of you who are familiar with the melody of the Casa Lomas' theme song will, no doubt, be interested in the lyrics. Here are the words to the portion of the song heard most frequently.

Where do they go,
The smoke rings I blow each night?
What do they do,
Those circles of blue and white?
Oh! Why do they seem
To picture a dream above?
Then why do they fade,
My phantom parade of lover?



"Smoke Rings" was written by Gene Gifford, banjo player, arranger and stockholder in the Casa Loma organization.

When the band went to Glen Island and inherited a CBS wire from Ozzie Nelson, Casa Loma needed a theme and "Smoke Rings" was elected.

At the time that the advertising agency handling the present account was searching for an orchestra for the Camel Caravan, the Casa Loma band was called to an audition. Naturally, "Smoke Rings" started the audition show.

The orchestra, smooth and satisfying, was accepted as

a "natural" for a cigaret program.

And the theme song was exactly what was wanted. Glen Gray's band was given the contract. Perhaps it was the song that sold the sponsor.

It is a popular number. It was popular enough before Glen Gray and his Casa Loma orchestra went on the air. But that was only the beginning. It has increased in popularity since its regular radio appearances.

And there is little doubt that crowds at Glen Island this Summer will continue to request its presentation again and again.

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Help Radio Guide to Serve You

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

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

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

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

The OPEN DOOR to BEAUTY

By V. E. Meadows

V. E. Meadows, Director of the Beauty Guild of the Air, in this series of articles offers the essence of his years of experience in beautifying stars of radio, the screen and the stage.

LAST week we discussed general conditions of the face to determine what to do in individual cases. Now we're going to discuss proper methods of cleansing for the various types of skin.

First of all, your face must be cleansed every night before you retire. It should also be cleansed between make-ups; that is, if you change from one make-up to another.

For oily skin with large pores and blackheads, cleanse the face with a liquid cleansing cream. As soon as this is applied, remove with a soft clean cloth or tissue. Wash your face then with a good soap and lukewarm water.

The fabled fountain of youth is in your wash basin.

Don't be afraid of good, clean warm water. However, be sure that you remove thoroughly all soap residue from the skin. Above all, avoid the use of harsh, caustic soaps. Warm water has a stimulating effect, and it will do much to keep the skin clear and transparent. Further it will exhilarate the dissipation of underskin discolorations and blotches to the capillary congestion.

Mix a solution of one quart of distilled water and one pound of Epsom Salts. Pour the solution in a metal container and place on the stove. While heating, apply this solution with a piece of cotton, patting over the face for five or ten minutes.

Do not allow the salts to dry on the face. It does little good when it dries. Rinse the face thoroughly and apply the liquid cleanser liberally. Allow this to remain on the face over night.

For a dry or normal skin with or without large pores and blackheads, cleanse your face with a liquid cleanser. Remove the cleanser with a soft clean cloth or tissue after applying it.

Epsom salts can be bought very cheaply in bulk as Magnesium Sulphate.

The solution can be used rather generously without ill effects. Its penetration power will remove oil from the skin that is not touched by the soap and water applications. It, too, has a decidedly stimulating effect on the capillary system, and by quickening the blood flow it assists in cleaning up the complexion.

Do not expect, however, that one or two applications will clear up the skin that has been abused by years of unprotected powdering and rouging. In the course of time it will draw to the surface dirt and a collection of powder that has impregnated the skin for



Irene Rich (right) applies make-up to Sara Anne McCabe, using the Meadows method. Miss Rich is heard over an NBC-WJZ network every Wednesday evening

years without your being conscious of its presence. The average skin can be cleaned up in two or three months. However, I have known cases that take as long as a

year. Don't expect too much in too short a time. The abuses of years cannot be overcome by one application of any corrective measure.

The stimulation of the skin does not always result in an immediate healthy gloss. Quite the contrary, it will usually force to the surface a mass of small pimples and blackheads in a seemingly endless succession. This waste matter has been laying under the surface of the skin, and if a good healthy complexion is the eventual aim, as it must be with all women, this impregnation must be removed.

Wash the face with a good soap and lukewarm water.

If you will clean your face about one-half hour before you retire, you will find that the cream has been absorbed by the pores of the skin, so that it will not come off on the bedclothes. In the morning, soap and lukewarm water are necessary to wash your face.

If you desire to apply ice or cold water to the face, the morning is the time to do so, after you have washed. However, if ice is used, take precautions to cover the ice with a cloth so that the skin does not chill and the surface blood vessels do not break, leaving purplish lines in the face. These cannot be remedied.

In drying the face, do not attempt to stimulate the blood flow by the use of a rough towel or hard rubbing. You are very apt to abrade the skin and break the sensitive blood vessels which are very near the surface. The skin should not be subject to harsh treatment of any type. Sudden temperature changes are extremely bad, and the application of ice to the unprotected skin is not advised.

Next week we will discuss oily skin and how to apply a protective make-up.

Wave Marks

Curtain. Sympathy to Dumke, of East and Dumke. This team cancelled a vaudeville tour because of the death of Dumke's father—and won't return to the air until Fall.

Curtain. Sympathy to John Kuhn, NBC staff musician. His mother, Ida Hall, age 69, died May 14.

Meter. From Budapest, Hungary, to NBC came one Erno Rapee—who on June 4 of this current year, A. D., was 43 years of age.

Meter. And—such is the range of radio—from Presov, Czecho-Slovakia to NBC came Alois Havrilla—announcer and stooge formerly on Jack Benny's program. His natal date is June 7, 1891. Many femme fans think he's French.

Meter. He was born on June 9, 1908—and when Mamma Biviano said: "We'll name him Joe"—had she any idea that he'd grow up to be an NBC accordionist?

Meter. Many happy returns of the d'y—to that British comedy songster, Larry Hasbrook, who vocalizes with Don Bigelow's NBC "Cocktail Hour" orchestra. What d'y?—June 6.

Meter. Through this portal passed one of the most beautiful girls in the world—to paraphrase Earl Carroll. The portal—matrimony; the girl, Simone Lee, of Carroll's Third Little Show; the groom of many months ago, Dan C. Burt, now saxophonist of Jack Denny's Hotel Pierre (NBC) orchestra—and the occasion of this mention, a wedding anniversary, dated June 2.

Meter. On June 9, Paul White—head of CBS special features department—calls it another year.

Meter. An anniversary for the De Marco sisters! It was just two years ago that they made their debut on a national network. A prominent commercial sponsor heard them singing on WNAC in Boston and took them to New York. Just two more little Cinderellas who have found that the shoe fits!

Meter. Just seven years ago, June 3, Annette Hanshaw sold her music shoppe in Mt. Kisco, N. Y., to

embark on a singing career. She has been much more successful in selling her own notes than she was in selling other people's.

Coming Up. From "away down under" in Sydney Australia—where she opened with her first professional engagement two years ago June 8—Edith Murray has come up. Her debut was with the musical comedy "Good News" Now she's an NBC star vocalist.

Coming Up. Ante-dating radio by some years—but still coming up—is one Jesse Block, who made his debut with Gus Edwards just eighteen years ago this June 4.

Short Circuit. Ted Husing says it's no sport broadcast when a man has to tell his pals that the little woman is staging a call-it-off court battle.

Short Circuit. Always the stooge is Cliff Hall ("Sharlie" of Jack Pearl's broadcast). Now he has to answer wife, June Porges Hall, former show girl, who is asking the judge for more of Cliff's money. She wants her alimony increased from \$75 a week to \$125 because—says she—he earns more money than he did when the 75 order was slapped on. Mrs. Hall charges he was cruel to her and a seven-year-old daughter. Then she referred to him as a "stooge."—Cruelty? Huh!

Sound Effect. 'Orses! 'Orses! 'Orses! Ethel Shutta, the NBC singing star, was honored when the feature race at Riverside Park, in Kansas City, Missouri, was named for her.

Sustaining. For eleven years, this June 2, listener interest has been well sustained by Breen and de Rose (May Singhi Breen and Peter de Rose), NBC team, who played their first program over WEAJ on that date in 1923.

Replacement. Gilbert McClelland has joined NBC's Chicago press department, replacing James Cook.

Interlude. Everett Mitchell, NBC announcer, returned from a vacation in California on May 14. Part of the time he spent in looking over NBC stations on the coast.

The Dish I Like Best

By Olga, Countess Albani

TURKEY is such a thoroughly American dish—a Thanksgiving Day and Christmasy sort of a dish—that you may be surprised to learn that I picked up this turkey-recipe in France. Turkey, prepared the French way, is the dish I like best.

Perhaps Americans who enjoy this fowl roasted in the conventional American fashion, will be interested in learning of a new manner in which it may be prepared. It is for that reason that I venture to offer the recipe:

First, the French method of cooking turkey calls for a "bed". This bed is made by placing in a large pan, strips of fat bacon, sheet herbs, onions, carrots, thyme, bay leaf, salt and pepper, nutmeg and spices. When you have carefully lined your large pan with these interesting things, place the turkey into the pan. Then blanket it thoroughly with the same conglomeration—seeing that every part of the bird is thoroughly covered.

Next, cover the pan tightly. This is of prime importance, and much of the flavor of the finished dish will depend upon the care and thoroughness with which it is done. To make this clear, perhaps it would be just as well to reflect on the difference between this method of cooking, and the American method—and to realize the reason for this difference.

In the American method the skin of the bird is not covered, though it may be basted. A certain flavor is imparted to the flesh by the aromatic dressing customarily inserted. But in the French method the principal purpose of smothering the surface is to impart a flavor externally. Now then, we see at once that if the pan is not tightly covered, the aromatic vapors are permitted to escape, and are not forced to permeate the meat.

Cook for three or four hours. Then remove the entire mass from the pan. Strain the liquid from the seasoning through a fine sieve—and serve, pouring this gravy over the turkey. When cold, the gravy becomes a thick jelly and is delicious, too.

Radio Road to Health

By Dr. S. W. Wynne

Dr. Shirley W. Wynne's weekly health article in Radio Guide is based on the authority of years of experience as Health Commissioner of New York, and as advisor to millions of radio listeners.



Betty Barthell, CBS "Songstress of the South," observing the primary rule that water in quantity is necessary to good health

TO MOST of us today, drinking water is such a cheap commodity and so easily obtainable that we are totally unmindful of its blessings.

If we live in well regulated communities, all we need to do when thirsty is to turn on the tap and drink our fill. Sometimes we even forget to turn the tap off again, thereby showing our heedlessness to one of the greatest benefits to mankind.

Man is not likely to think of himself as an aquatic animal. Yet every cell in his body contains water. If this water were drawn off, man would be a shrivelled shell, for about 70 per cent of his entire body weight is composed of water. Thus, the instructions of health authorities that for our health's sake we should drink six to eight glasses of water a day, have a solid foundation of fact. This is especially true in hot weather when there is greater evaporation of water from the skin. The chemical processes involved in digestion and assimilation demand that there be a sufficient supply of water. For this reason, if you are never thirsty, force yourself to adopt a daily water-drinking program and follow it faithfully.

I repeat this advice and add the warning that the water must be pure. Impure water or water from an unknown source carries the danger of disease. Fortunately, the water of every large community today is watched and carefully regulated. But, in places remote from systematic supervision, the greatest care should be taken regarding drinking water and its source.

In the world of chemistry, water is described as H₂O. This means that chemically pure water contains two parts of hydrogen and one part of oxygen. Water composed solely of such pure and simple elements, how-

ever, does not exist outside the laboratory. The water which we drink has picked up other matter in the course of its journey on the earth. Even rainwater absorbs particles of dust from the atmosphere. The point we must surely determine is that these foreign substances do not include disease germs.

Typhoid, dysentery and cholera are the most deadly of the perils brought by impure water. There is a direct ratio between the absence of these diseases and the introduction of a pure water supply. Bad water also induces other digestive ills. It lowers the tone of the whole system. Babies are particularly prone to digestive disturbances. Whenever a city has installed a pure water supply, not only has the general death rate fallen off, but the infant mortality rate has been lowered markedly.

Those of you who live in large cities which are equipped with modern water purification plants, need not worry about the purity of your water supply. But many of you will take trips into the country during the warm weather. And to you I offer this advice:

Do not drink from undetermined sources. Do not take a drink from any spring you happen to pass. When in doubt, boil your drinking water. Boiling kills bacteria. If the boiled water tastes too flat, shake it up in a bottle. It will then taste better. But don't neglect to boil it. In this way you will avoid the danger of disease caused by drinking polluted water.

* * *

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

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

Here are some of the questions frequently asked Doctor Wynne, together with his answers:

Q. What is the principal danger of reducing far below the average weight?

A. The danger of tuberculosis. This disease stands first as a cause of death in adolescence and the early adult years. The development of this disease follows a general run-down condition

Underweight is a warning signal. An extremely thin body has less reserve strength and therefore less resistance to disease than has a well nourished body.

Q. At what age should a child first be vaccinated?
A. Every child should be vaccinated before he is one year old, and again in early school days.

Q. What are the symptoms of appendicitis?
A. The appendix is responsible for many of the ills referred to the abdomen. When chronically inflamed it gives rise to symptoms referable to the stomach. There is, in addition to pain in the right lower part of the abdomen, distress in the stomach. The appendix, whether acutely or chronically inflamed, never should be ignored. The use of purgatives is dangerous.

Q. Can drinking be blamed for any particular type of disease?

A. I assume that your question refers to the use of alcoholic beverages. The mucous lining of the stomach is a delicate membrane which suffers much from the abuse of imbibing alcoholic beverages, especially those known as "hard liquor," or from green or alcoholic beverages of an inferior quality. Those who drink hard liquor to excess are totally ruining their digestions and are likely to become excessively subject to the degenerative diseases of middle life and old age; they are in danger also of becoming chronic dyspeptics with an incurable disease and an increasing grouch. As a wise doctor once remarked to his class, "No man ever died happy with a disease located below the diaphragm."

BULLS and BONERS

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

Master of Ceremonies:—"I'd rather hear Louise sing than eat, anytime."—Mrs. J. Saeger Myers, York, Pa.
May 19; WJZ; 10:55 a. m.
* * *

Helen Trent:—"I know every woman or girl who hears my voice will want to keep it in the bathroom or on her dressing table."—Lorene Shinall, Danville, Ill.
May 3; WGN; 1:18 p. m.
* * *

Announcer:—"We now join the neckwork of the National Broadcasting Company."—Charles H. Elkins, Liberty, N. C.
May 11; WPTF; 6:35 p. m.
* * *

Evans Plummer:—"Ramona, who is your favorite movie actor? Ramona:—"Well I like Jack Fulton in his shorts."—Rae M. Romano, Chicago, Ill.
May 12; WJJD; 11:50 a. m.
* * *

Jack Holden:—"In this morning's market onions were a little stronger."—Dorothy Luce, Chicago, Ill.
May 15; WLS; 12:45 p. m.
* * *

Lowell Thomas:—"No wonder Henry Ford is happy. He is turning out 5,000 dollars a day."—J. C. Schiebe, Jacksonville, Fla.
May 16; WJAX; 5:49 p. m.
* * *

Announcer:—"You can get Stanback wherever drugs are sold in ten and twenty-five cent packages."—D. R. Whitted, Elizabethtown, N. C.
May 15; WBT; 5:58 p. m.
* * *

Radio Reporter:—"David Ross has brown eyes growing grey at the temples."—Kay Stephens, St. Louis, Mo.
May 16; KMOX; 3:30 p. m.
* * *

Tony Wons:—"She had wrinkles as far back as I can remember."—Miss Donna Wright, Olean, N. Y.
April 2; WABC; 11:40 a. m.
* * *

Dr. Bundesen:—"These radio men are to be complicated on the way they are doing their job."—Anna E. Johnson, Youngstown, Ohio.
May 19; WABC; 9:40 p. m.

Hours to Come

Service is the function to which this department is devoted. Listeners, radio executives and sponsors may read here important items of coming events—may keep informed about programs to come.

HELEN MENKEN, who made a hit with the CBS Big Show, has been engaged for a steady spot there by Producer David Freedman. Warner Brothers have signed Johnny Green for a short which will feature his own compositions, if CBS is willing. Wilson Myers, hot colored bass player will join the Spirits of Rhythm. . . . A series of eight transcriptions by Frank Novak and the original cast of "The Wizard of Oz" will be broadcast by a Southern and Southwest network soon. . . . Ben Alley, who is now commercial for both CBS and NBC, is auditioning for a manufacturer of wearing apparel. Jerry Cooper, who opened on NBC with a 51-station hookup, proved so popular with Southern listeners that he has been offered a Kentucky colonelship by Governor Ruby Laffoon when he plays Louisville. . . . Irene Taylor is in a jam. She has had offers from two Mid-West band-leaders, both of whom are her close friends, and she is wondering which she must offend. Paul Sabin goes into a Monmouth Beach, N. J., night spot June 15, with a CBS wire. . . . and speaking of CBS, there are several musical shows which will be put on at resort spots during the summer by CBS talent which will be heard and judged by that network for permanent network places next fall. . . . MCA has booked Bob Grant into a New York hotel when he winds up at the Mounds Club in St. Louis in September. . . . Maxine Marlowe's Cheramy sponsor will pay the line charges for the thirteen cities outside New York, where her broadcasts have been piped, when she makes vaude appearances there. Gertie (Rise of the Goldbergs) Berg is working day

and night converting one and a half years of her script into a scenario which has two movie concerns feuding. Homay Bailey and her husband, Lee Sims, are dickering with a network sponsor after their engagement at the Michigan in Detroit which was extended two weeks. . . . Jeannie Lang gets a laxative program before the end of the summer. . . . Reggie Childs has signed for the seasons of 1935-36 at the Roosevelt. . . . All records will be broken when the Country Gentlemen return to the Vallee show as guest artists on June 7. It will mark their tenth guest appearance. Paul Whiteman will listen to aspiring singers on July 1, seeking a 12-voice mixed choir. . . . Vincent Lopez will sign a lad named Fred Lowry whose whistle is a take-off on John Charles Thomas. . . . Lennie Hayton has asked for a leave of absence from Terraplane and Ipana so he can go to the coast on July 12, and direct the musical sequences for Bing Crosby's picture. If he can't get away, it will be the first time Crosby has made a picture that hasn't included Hayton. . . . Roger Wolfe Kahn has a flock of stars in which a cigaret sponsor is interested. He has Evelyn Poe, sister of "Boob-a-doop" Bonnie Poe, and Joan Blaine, who was with Rubinoff for a short time. . . . Who is the busiest man in New York? Ben Pollack. Look at this: He is featured (or will be featured) in two New York spots—the New Yorker and the Casino de Paris—concurrently (to quote an inspired press agent). But at the same time he will broadcast over WEAF, WJZ, WABC, WOR, WNEW, WMCA! . . . Harry Horlick's brother is in Europe buying original scores for Harry's Gypsy programs.

The Child's Hour

By Nila Mack

Shy and imaginative children are here discussed in intimate detail by the noted authority on child behaviorism.

THE careless, shy child is a double problem for parent or teacher. We have him in great numbers in radio dramatics. He represents a difficult but common combination.

His mind does not absorb impressions easily, and carelessness in children is usually a sign of a brain busy with other thoughts. The shy child builds up defense mechanisms, a resisting veneer sometimes called just "orneryness" or "cussedness" that is impervious to reason. If he is to be drawn from his shell, a lot of studying and sympathetic understanding are necessary.

The imaginative child, whose flights of imagination carry him on the wings of fancy to the far corners of the world, is not particularly sensitive to his immediate surroundings. The neatness of his clothes and his personal appearance mean nothing to him. His room can be in utter disorder, but the disorder will not register with him. Mentally he is scaling the heights of Mt. Everest or plunging through some dismal spot in darkest Africa, with lions and wild elephants threatening every step of his progress.

How could a child, engrossed with hand-to-hand encounters with wild beasts, have time to worry about the conditions of his room or the black smudge on his face? Don't make any mistake about the realism of these flights of fancy, these day-dreams. They are real to the kiddies.

No amount of talking to, about such mundane and commonplace things as a disorderly room, will make the slightest impression on the child's mind. The child will appear to be absorbing every word you utter, and to be in perfect accord with you; but your words haven't registered.

The next day, or even sooner, he will repeat the things with which you have found fault, and to save his life he can't tell you why he did it. I'll tell you why, without becoming technical. That portion of the mind which controls his actions has not been touched. Emotionally he has been miles away. So in talking to him you really have had a nice talk to yourself.

If by casual conversation one can find out from the child where he travels in his day-dreams, the problem becomes simplified. Use the hero of his adventures as the pattern you would like him to emulate. Endow the hero with the attributes of cleanliness and orderliness. This method will reach the subconscious mind because it talks his language. It will have the desired effect.

Scoldings are useless. Punishment is worse. The tongue lashing goes in one ear and out the other, and the spanking only encourages opportunity for self-pity.

In the radio studio slovenliness cannot be tolerated. It is reflected in the performance on the air and gives a bad impression to the unseen audience. It is evidenced in pronunciation of words even before it shows in other things. We have everything from "Brooklynese" and "Cockney", down to universal vulgarities, that must be corrected. Sometimes it is necessary to make a game of the corrective measures. At other times resort is made to an incentive in the form of an award. An ice cream soda works wonders. But remember, if you offer prizes for a job well done, a penalty need not be the complement for an error. The loss of the award usually is penalty enough.

Again where cases are stubborn, a heroic

pattern may be created to accomplish the purpose. One of our most trying radio actors was a boy with a wealth of natural talent, with a shyness and reticence that seemed insurmountable. His feelings could be hurt by the slightest correction. He had drawn into himself like a turtle in its shell, and despite these handicaps he had a fine natural aptitude for the theater, though discernible only in rare flashes. It was necessary to use a combination of games and awards to draw him out of his shell. His language, too, was sloppy.

I discovered quite accidentally that his preference for stories ran to murder mysteries, with the hero usually the loud-mouthed, back-slapping, show-off type who has been glorified in the literature of Broadway. We cast the boy in several parallel juvenile roles in the children's hours. Eventually he lost all his shyness and was an entirely different person. He slipped into the character like an old trouper. It was so far removed from any of his natural tendencies and personal conduct that it was like a "Dr. Jekyll and Mr. Hyde" transformation. Little by little his cloak of shyness was worn thin, and he developed into one of the most natural children on our staff.

The play-acting gave him an opportunity to burst from his shell and develop his natural aptitude for playing character parts, out of which his own natural self was born.

His carelessness of speech soon was remedied by contact with other children who were very careful of their pronunciation. We awarded his early attempts at self-correction with a chocolate bar or soda when the rehearsals were over. The children themselves applied the necessary pressure. There's an unspoken rule in our stock company about such words as "cruel"—(we sound the "e")—"jewel"—(nary a "juul" is worn here.) and woe be unto the careless fellow who happens to say "ma-untun" when he means a nice round "o" "mountain". I don't have to speak about it. At least five others in the cast will interrupt with "Oh-ho—hold it." And the correction is made.

Your Grouch Box

ARE YOU completely satisfied with radio in every detail? If so, you are alone in your contentment—because studio executives, sponsors and artists all are analyzing, criticizing and striving to improve the quality of radio entertainment. Why not help them?

If you have a pet peeve—a radio grouch—here's your chance to get it off your chest and into "Your Grouch Box", where it may help to rid the air of some annoyance.

Don't worry about the form of your letter or the nature of your complaint. Don't worry, either, about whether your grouch is constructively or destructively expressed. A knock to an individual or to a program, may turn out to be a boost and a blessing to the industry—if it rids the air of annoying features.

Here's another music lover who hates to hear the works of Old Masters set to jazz by new maestros.

Dear Editor: Radio grouch? Indeed!—Having



Correct occupation for the shy child, according to Miss Mack, is to make a game of his day-dreaming. This youngster shows that he profits immeasurably by the play regime

these "bands" desecrate the fine music of the old masters! I heard Whiteman jazz Tannhauser, Liebestraum and The Swan, three of my favorites, and I have murder in my heart.

I heard a California band, lauded to the sky by Capt. Dobbsie, literally chop Melody in F into little bits. It is enough to make the angels weep! I will not listen to either band any more. No music lover, no real musician, could commit such a crime.

Bandleaders should stick to their own kind; goodness knows there is enough sensational music floating around.

There, I feel better!

Milwaukee, Wis.

IRMA FELDMAN

This thoughtful arraignment of two

irritating practices is set out by the pastor of a Lutheran church:

Dear Editor: Accept my thanks for this opportunity to voice some grouches publicly.

I turn to another program when the announcer says: "Listen for an important announcement at the close of this program".

Why not now?

Moreover, it peevs me when the announcer advertises some commodity, spells it all out very carefully, then adds "Let me repeat" and goes all over it again.

Greensboro, N. C.

REV. E. A. SHENK

Address your grouches to the Editor, Your Grouch Box, RADIO GUIDE, 1145 Harrison St., San Francisco, Calif.

Flashes of Best Fun

Joe Penner: You said it! He commutes with the spirits.

Monk: Not commutes! Communicates with the spirits.

Joe: No sir! He commutes with the spirits!

Monk: What do you mean?

Joe: He drives a beer truck!

—Bakers' Broadcast

Ed Wynn: The car really gave an outstanding performance, Graham.

McNamee: How was that, Chief?

Ed: Well, he stepped down on the accelerator, and now the car's out standing in front of the police station.

—Fire Chief Program

Uncle Obadiah: They had a debate last Wednesday night at the Odd Fellers' Hall. For and ag'in war. Ed Stoolpuddle said he was uncertain, 'cause "Every time he looked at his pa's medals and swords he was fer it—but when he saw his wooden leg he was ag'in it."

—The Hoosier Philosopher

Chester: Say, Mr. Edwards—do you know what is the last word in airplanes?

Len: No. What is it?

Chester: "Jump!"

—Grennaniers Variety Show

Gene: But your wife is thrifty?

Bill: Yes, she's thrifty all right. She went into de grocery today and she ast de price of eggs. The grocer said, "Fohty cents a dozen . . . cracked ones fifteen cents a dozen".

Gene: What did she say?

Bill: She said, "Crack me a dozen!"

—Sinclair Minstrels

Daisy: Here's a good book for you, Bozo, "Little Women".

Bozo: Say, I'll need dat. I always did like to read about midgets.

—Hoofinghams

Professor: Isadore, why is it that your essay on milk is only half a page while the others wrote eight or nine pages?

Izzy: Teacher, I wrote about condensed milk.

—Kaltenmeyer's Kindergarten

Dan: You must remember, you took him for better or for worse.

Aunt: Yeah, I took him for better or for worse, but he's a whole lot worse than I took him for.

—Lazy Dan

Marge: What system of bridge do you play?

Jane Ace: The cumbersome system.

—Easy Aces

Jesse Block: Why do you keep walking around me like that?

Eve Sully: I saw a doctor last week and he said I should keep walking around the block.

Block and Sully

Gene: Say, Mac, does your brother call himself a butcher?

Mac: Sho he do.

Gene: Well, I bought some sausage from him last week and they were filled with meat at one end and bread crumbs at the other.

Mac: Well, you know, in dese times it's pretty hard to make both ends meet!

—Sinclair Minstrels

The Voice of the Listener

One For Sponsors

Dear VOL: Jersey City, N. J.
I notice from time to time, in the radio scribes' writeups in many of the New York dailies, criticism concerning too much "commercialism" in certain programs.



I deem this criticism rather unjust on their part, because, after all, were it not for the sponsors of these programs where would we listeners be today? Certainly not at the radio receiver.

When a sponsor expends many thousands of dollars, in placing programs on the air, he most certainly is at least entitled to inject some little sketch into the program. Also a few minutes of talking on the announcer's part, relative to the merits of the certain soap, coffee or whatever it be, should not be subject to unjust criticism.

Most listeners will admit that the few minutes taken up with what some of the scribes call "commercial ballyhoo" is to be looked upon as something the sponsors are actually entitled to. Were this not a fact, then "How," I ask the scribes, "would folks know what the sponsors sold?" Also, "How could a sponsor continue to keep furnishing listeners with first rate entertainment, if commercialism were not injected in order to stimulate sales?"

We will all admit that the "presentations" are not on equal par with what the sponsors offer the listeners.

John S. Deibert

Lovely Singing Lady

Dear VOL: Lake Placid, Fla.
If people really want a program of educational value both musical and literary, they should listen to The Singing Lady and get real beauty and quiet charm. I have heard tell not only quaint and charming Mother Goose stories, but on national holidays, true historical stories of Lincoln, Washington and other great men of our nation. She has given stories on the childhood lives of great composers. The most beautiful program I ever listened to was her story of the childhood of Dr. Frederick Stock. Why not praise the good programs like we hear by The Singing Lady and leave off criticisms of the poorer ones. There are many fine programs on the air that require a great deal of study and talent to produce.

Margaret Hunsaker

Just Re Prince

Dear VOL: Blackwell, Okla.
I quite agree with Leona Palmer in her estimation of "The Poet Prince". Too much cannot be said in his praise. Here in the midwest we were able to hear him about three times a week. Now the time is given over to Gene and Glenn. That is going from the sublime to the ridiculous. Those in authority say they cater to the majority. What discriminating taste the majority must have. I am wholeheartedly in favor of The Prince gaining his deserved rightful place in the realm of song.

Eda Parrish

Radio's Golden Rule

Dear VOL: St. Johns, Quebec, Can.
I am tired of reading what these people that criticize almost every program on the radio, have to say. I like to see an outstanding artist get



credit for his or her work but why pick on the ones that are not so good? After all, they are trying their best.

There are a good many programs that I don't like but after all it's not very hard to turn the dial to another station. But these people who don't like this artist and are very bored by that orchestra have

Kenneth L. Campbell probably never played an instrument, done any singing or told a funny story in all their lives. They burn me up.

I think the programs of today cover everyone's taste. SO WHY NOT LIVE AND LET LIVE?

Kenneth L. Campbell

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

Cents-ible Comment

Dear VOL: Rochester, Minn.
They say "Jimmy Had A Nickel." Evidently so, when you hear Red Nichols and his Pennies blowing to the foreground. You cease to be a pessimist and begin to think Jimmy must be a pretty good guy when he gives listeners such a nickel's worth. He has the "waltz kings" doing fox trots when he starts blowing "them bugles." But the competition is doing hand springs. Be careful with those other phonies. We accept only "Red Nichols."

Margarita Griggs

Makes Anthony Adverse

Dear VOL: Greenville, S. C.
I read your department with interest each week and enjoy it immensely. In your popularity ballot, of the first four stars, three are comedians.



Is not that extraordinary or is the radio public simply comedy-minded? For example, Joe Penner, the most popular of the radio stars, has polled nearly 100 times the vote cast for Lawrence Tibbett, and about 150 times that for Edgar Guest. The question is: Is the comedy of Penner on a par with the real art of Tibbett or Guest?

My prediction is that the real artists will continue to attract the average radio fan when he is disgusted with the silly chuckling of Penner and other comedians. Your popularity ballot shows the average radio fan to be sub-par on things intellectual. I would like to hear the opinions of other readers. If the male and female vote and the votes of the various professions and vocations could be segregated, just what effect would it have on the standings?

Jack Anthony

It's Only Acri-Money

Dear VOL: Coshocton, Ohio
I am a real listener to both Ben Bernie and Walter Winchell. Both of these entertainers, to my mind, seem more like human beings than other artists.

To my estimation I think Winchell should save one of his orchids for himself occasionally, because he certainly deserves it. Many people like to blame him for nosing into others' business, but I think that sort of program is very interesting and is justified.

As for Ben Bernie, he himself makes his program and not altogether his orchestra. If more of this type of joking, which Winchell and Bernie exchange on their programs, was carried out between radio entertainers it would interest more people in other programs. I understand the friction between Bernie and Winchell is merely to be funny and that they are the best of friends.

Edgar R. Clark

Organic Matter

Dear VOL: Effingham, Ill.
Why do radio stations pick on organ melody quarter hours for their advertising "shorts"? Does organ music soothe the irritated listener? National advertisers sandwich their "blurbs" between lengthy periods of usually high class entertainment. But, it seems, when a station has advertising of a more or less local nature, it groups it all for a fifteen-minute broadcast and tantalizes the listener with a few measures of organ music between.

If RADIO GUIDE is to be truly a guide, it must avoid misleading program listings. You credited KMOX with organ melodies at 5:45 o'clock Saturday afternoon May 5. The "melodies" consisted of two-minute periods of advertising broken by ten-second periods of organ music. If you must list such programs, label them as "for the most part advertising." R. L. Mahon

A Mother's Opinion

Dear VOL: Newark, N. J.
I am grateful to think there is one magazine in radio where a reader can voice an opinion. I am sincere about my views for I have given this subject careful thought.

I have read the six instalments of "What Rudy Did Not Tell" by his former secretary and I truly believe that this little wife of Rudy's will pay and pay all through life for her mis-step. I sometimes wonder if Rudy's wife had been this writer's sister or beloved friend, if this account of past shadow would have been printed. I think not.

Are the lives of these writers without sin that they can sit in judgment upon some other parents' daughter who was 3,000 miles away from those that loved her well enough to protect her? And is it honorable for these writers to sift the good from a girl's life and print only the dirt?

Our Heavenly Father says none are perfect, not one, and again we read where He says "when the world forsakes you I will take you up."

I have seen a great many mother's eyes fill with tears of sympathy for Mrs. Vallee because of the cruel punishment the public press has been giving her. For these mothers, all true mothers, can see in the worn face of Mrs. Vallee, a picture of their carefree daughters, out fighting life in this world of today.

And they are wondering if they, someday, will have to face what Fay's mother and father are facing—disgrace.

Just A Mother

Short Lived Music

Dear VOL: White River Junction, Vt.
I entirely agree with Max Kimberly that the songs of today are all he claims them to be. I like the tunes but the words are meaningless and silly.

It is a notable fact that there has been no song composed within the last two or three years that has retained its popularity longer than one month. Time was when you felt proud of having learned the words and tune of a song but nowadays I believe the majority of listeners just listen to the music.

I never tire of hillbilly, Spanish or Hawaiian music. I think Morton Downey has a swell voice.

Miss Frances Falzarano



Frances Falzarano

That's Why They Trail

Dear VOL: Washington, D. C.
Your contest on radio personalities and programs is rather illuminating. Rubbish, it seems, forges to the front while class trails. Under the conditions I couldn't really fill out the vote in RADIO GUIDE. My selections would be considered far fetched by the "wise guys" among your readers.

"Among the Stars" Joe Penner, with his infantile humor, has a commanding lead with Eddie Cantor of the punning, forced humor, close, and Will Rogers, of the original homespun humor, and Jack Pearl trail.

Gertrude Niesen, torch singer of the husky, throaty type, leads a real singer like Jessica Dragonette. Bing Crosby, crooning baritone, and Rudy Vallee, who sings through his nose, lead Lawrence Tibbett. Among the tenors, your readers select Lanny Ross and Frank Parker and neglect real tenors like Richard Crooks and Nino Martini, a musical find.

Wayne King, among the orchestras, Guy Lombardo and Ben Bernie lead the procession while the New York Philharmonic, Walter Damrosch's orchestra and the Boston Symphony trail far in the rear of such noise makers as Isham Jones, Cumberland Ridge Runners and Cab Calloway.

Samuel Saloman

The Case Of Cantor

Dear VOL: Long Beach, N. Y.
I am a regular reader of RADIO GUIDE and think it the finest publication of its kind but you must admit it is rather disgruntling to a fan to find her favorite star receiving nothing but adverse criticism.

I don't blame RADIO GUIDE for the uncomplimentary things printed about him as they, I know, are perfectly fair and would like to publish both sides of the story but the readers, at least those who have taken the trouble to write in, don't seem to think Eddie Cantor has anything commendable about him.

I consider Eddie Cantor one of the kindest, most generous, and finest men both on the air and most assuredly off. He slaves over every program in his effort to please the largest number of listeners. Though he has tried to "Take the Broadway Out of Radio Gags" (quoted from a short article appearing some time ago in RADIO GUIDE) the out of town people seem to be complaining the most.

Lucille Berler



Lucille Berler

A Brief Tribute

Dear VOL: New York, N. Y.
The programs I like best are the hillbillies, Pappy, Zeke, Ezra and Elton, for the pretty songs they sing to us and the way that they know how to sing them. If those boys could just get the breaks some of their critics get.

Bing Crosby is also a very good singer. I listened to him one recent Monday night and then Tuesday morning Ezra sang a song and the boys all joined in. I asked myself: "Who could I pick for the best?" You could tie them but you can't beat them for their songs.

After all they are brothers; to us they are U. S. A. boys and I do hope they get a good break. When the program is over they say, "We'll be seein' you" and I say, "God be with you 'till we hear you again."

Mrs. G. Matzen

Public News-ance

Dear VOL: Corning, N. Y.
Here is another word of dissent against the Press-Radio bulletins—that is the greatest farce yet put over the public's head. Saying "it is given as a contribution to public service", is ridiculous. When news was a real "Public Service" was when we had real news, not that hours old and stale. The news given is so stupid that you do not get enough even to want to see a paper. Often when a story was given in an interesting manner, I was more anxious to see the papers than I am now. I wish more people would wake up to this fact and let the Radio Commission know it does not approve of having the news stopped entirely as it at present is. May I insert a word of praise to the wonderful service, and manner in which the "Columbia News Service" was conducted.

J. M. T.

An Old Radio Custom

Dear VOL: Minneapolis, Minn.
I've been harboring a favorite grouch for a long time and I'm confident that others are irritated by the same nuisance. I'm speaking about the shuffling in of various advertisements every ten minutes on some hour program.

This is a common procedure on a popular morning musical program broadcast over a local station. Is it necessary, I ask you, to spoil a perfectly lovely program, The Breakfast Club, by interrupting with dry sales talk?

Of course I realize that advertising is what most radio programs depend on but it's queer that some time cannot be found instead of ruining a program. I'm 14 years old and have been a radio fan since the days of crystal sets.

Evelyn Keehn



Evelyn Keehn

Manhattan's Madman

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

By Stuart Palmer



Francis—"Two Gun"—Crowley, from a photograph taken shortly before his battle with an army of police

THE sharp brrring of a doorbell sounded suddenly in the silent hall and summoned a wild and startled killer from his lair!

With a gat in either hand, the most hunted man in the history of New York's police plunged into the hallway and peered down the dimly lit stairs to see the trap that was being layed for him. It was too bad about that doorbell. A newspaper photographer who had had one too many came stumbling up the steps of the building at 303 West 90th Street, and pressed his thumb against the bell marked Apartment 10—Fifth Floor.

Half an hour before, when Detectives Dominick Caso and Bill Mara had come idling down the street trying to look like casual strollers, they had found a card stuck above that bell. The card read "Murray and Red—don't ring. Helen and I have gone to the store, back shortly . . ."

The man who rang the bell had been supposed to meet a reporter across the street.

When the shrill buzz of his ring echoed through that top floor rear apartment, Detectives Dominick Caso and Bill Mara were crouching on the stairs halfway down to the fourth floor, disguised as plumbers. They had received a tip that in this building they might get a lead as to the whereabouts of one Helen Walsh, wanted for questioning in regard to the city's newest murder case. The name "Helen" on the card in the foyer had given the two fly-cops a clue worth following . . .

Mara had stuck the card in his pocket, as possible future evidence. It was the worst mistake he could have made. If the card had been on the bell where it belonged, "Red" would never have rung—and Francis Crowley would not have rushed out on the fifth floor landing with a gun in each hand!

He would not have rushed forth, that hunted boy of not quite twenty years, with his weazened face and slight, almost girlish figure, to look into the faces of the two detectives who crouched halfway down the top floor of stairs. He had come to see who rang the bell downstairs, but he looked full at the detectives, and the afternoon sun pouring through the doorway from behind him made an unearthly halo of his wild head of hair.

There was just that glimpse—and then he slammed the door behind him. The tense and startled detectives had spent half the afternoon laying a trap for a woman supposed to be in the building somewhere, a woman reputed to be friendly with Crowley! They had been laying a fly-trap and now found that they had set it

in a rat hole—they had gone hunting for sparrows and stumbled upon a tiger in its lair!

And now Francis Crowley, the most-wanted man in the history of the New York police, had been forced to show himself.

Crowley, cop-killer and lady-killer, strange anomaly of human nature who was a teetotaler and frequented speakeasies, who preferred gun-smoke to cigaret smoke—"Two-Gun Frank" Crowley—was holed up in this rat-nest!

He was here, in one of fate's strange jokes, because twenty years before, an Austrian serving girl lost her job in a Long Island mansion through being too friendly with a city detective named John Flood; plain-clothes man assigned to guard the family jewels during a reception. The young woman, friendless and alone in a strange country, died in giving birth to an unwanted,

iously out of the door by two husky veterans—who were surprised to receive a volley of hot lead flung at them as he picked himself from the sidewalk. Both were hit, but neither badly hurt.

All the same, Detective George Schaedel was assigned to round up the embryo bad-man. Schaedel trailed him to the nineteenth floor of a Lexington Avenue skyscraper, where the pint-sized quarry suddenly stepped from behind a pillar with a pistol in either hand, put three bullets in Schaedel's chest, and calmly walked away.

The detective did not die—and the boy who never had been able to learn reading or writing in his six years in the first grade, continued by some uncanny knack to make himself scarce whenever police sought him, but still to move with apparent freedom among the gay spots of the uptown section. By this time he had given up all pretense of working at his supposed trade of steamfitter's helper.

It was in an uptown speakeasy that Crowley met "Rudy" Durringer, a truck driver from Ossining who had just been fired from his job and who had stolen his boss's limousine in revenge. Durringer had spent most of his life within sight of the gray walls of Sing Sing, but they had taught him no lesson. He was a big, stupid man weighing almost 250 pounds, and hating hard work with every ounce of his body and soul.

In his stolen car Durringer was quite a big shot among the boys of uptown New York. He gravitated quite naturally into the companionship of Francis Crowley, who insisted upon being called "Two-Gun Frank" and who impressed the dim-witted Durringer as



The building at 303 West 90th Street, where Crowley was cornered by a cordon of 800 policemen summoned by short wave radio calls

fatherless child. That child was Francis Crowley, unclaimed by his father and finally given a home by a well-meaning woman who also loaned him her name. For he had none of his own.

Francis Crowley grew up in bitter hatred of the "cops". When he was fourteen, in February of 1925, he happened to witness a misunderstanding between John Crowley, his foster-brother, and the cop on the beat—one Patrolman Morris Harlow. Harlow died instantly, and Crowley fell mortally wounded. That day Francis Crowley swore that he'd spend the rest of his life getting even.

He spent most of the following six years in becoming involved in trouble. No less than sixteen times he was on the police blotter for crimes such as pilferage passing phoney money, automobile stealing, petty theft, and so forth. The cops of the uptown neighborhood called him "the Runt" and declared that if there was any devilry going on, Crowley was at the bottom of it. Yet somehow the boy always got free, receiving discharges and suspended sentences even when caught red-handed with stolen goods. He looked so boyish, people said.

It was not until February of 1930 that Francis Crowley stepped over the line which marks the killer from the thief. Crowley bragged to some hoodlum friends that he could get away with crashing an American Legion dance in the Bronx and picking up the Legionnaires' girls. At the dance he was tossed ignomin-



Helen Walsh, eye-witness to the most daring of Crowley's crimes—and instrument of the radio-police who gave him chase

a dashing and admirable figure. Crowley, on the other hand, admired Durringer for his bulk alone—the one quality which he felt himself lacking.

The two lads set out on a round of the ten-cents-a-dance places which infest Harlem, the Bronx, and even Broadway today. It was at the Primrose Dance Palace in the Bronx that Rudy Durringer met plump, pretty Virginia Brannen, a little girl from Maine who was trying to make her way as a hostess.

Crowley also succeeded in picking a peach from the garden of love—at ten cents a pick. Her name was Billie Dunn, and she was at the moment having a gay vacation since she was on parole from a reformatory.

On the evening of the 27th of April, 1931, Durringer, Crowley, Billie Dunn and (Continued on Page 35)

\$5,000 IN CASH

For Solving RADIO GUIDE'S

NAME-the-STARS Contest!

SET No. 8



NAME OF THIS

RADIO STAR IS: _____



NAME OF THIS

RADIO STAR IS: _____

THE RULES:

WHO IS ELIGIBLE? This contest is open to everyone except employees of Radio Guide and their families. It is FREE.

WHAT TO DO? Name the Radio Stars represented by the cartoon pictures appearing each week in Radio Guide. Two pictures will appear in each consecutive issue. There are thirty pictures in all—representing thirty radio stars. All stars used in this contest will be those whose names appear in the pages of Radio Guide.

WHERE TO SEND? Hold all pictures until you have the complete series. Then send them to "Name-the-Stars Contest," Radio Guide, 423 Plymouth Court, Chicago. With your entry send a short letter of 20 words or less giving your name and address and telling

which of the 30 stars you like best and why. All entries must be in by midnight fifteen days after the date of issue containing the last set of pictures.

THE JUDGES: \$5,000 in cash prizes will be paid by Radio Guide to the persons who send in the best answers in accordance with these rules. A Committee of Judges will be appointed by Radio Guide and its decision in all matters will be final. In case of ties duplicate awards will be paid.

NO HARD WORK! This contest is presented solely for your entertainment. Just test your skill. You do not have to solicit subscriptions or do any other work. You do not even have to buy Radio Guide. You may copy or trace the pictures. Radio Guide may be examined free at our offices, at libraries or at Radio Stations.

440 BIG CASH PRIZES!

- 1st Prize \$1,000
- 2nd Prize 500
- 3rd Prize 250
- Next 2 Prizes \$100 each 200
- Next 5 Prizes \$50 each 250
- Next 20 Prizes \$25 each 500
- Next 50 Prizes \$10 each 500
- Next 360 Prizes \$5 each 1,800

PRIZES TOTALING \$5,000

NOTICE!

For back copies containing previous sets of pictures in this contest see your newsdealer.

GET NEXT PICTURES IN NEXT WEEK'S RADIO GUIDE

MUSIC IN THE AIR

By Carleton Smith

TWO symphony orchestras playing twice daily at the 1934 Century of Progress offer substantial proof that advertisers believe the public wants good music. At least, Swift and Company and the Ford Motor Company are giving us the chance to show our appreciation and interest when we go to the Fair. If the response is what they expect it to be, both organizations intend to sponsor symphonic concerts on the air next season.

The Detroit Symphony starts a twelve-week series June 16th, which may be extended. The Chicago Symphony begins July 1 and plays for a ten-week period. Both symphonies will play four hours daily and all concerts are free to the public.

Opinions differ as to whether the standard symphonies or orchestrated medleys, whether Wagner or Victor Herbert, Brahms or Lehar, should claim precedence. The programs, therefore, are largely tentative. Presenting concerts to a cross-section of America at a large exposition for an extended period offers the opportunity to study public taste and to judge more accurately what is wanted than can be done in almost any other way. The audience that will come to these concerts is not identical with that which pays to attend the Stadium Concerts in New York or the Dell Concerts in Philadelphia. It comes to visit a carnival and drops in on the concerts as on any other exhibit.

Judging from arrangements now made, the music is to be "featured" rather than the conductors or soloists. Victor Kolar, assistant to *Ossip Gabrilowitch* in Detroit, is to direct the Detroit Symphony, and *Eric de Lamarter* is to conduct the Chicago Symphony in the absence of *Fredrick Stock*. With all due credit to them for their musicianship and self-sacrificing service, second conductors never have overwhelming popular appeal. Perhaps guest conductors will be arranged for shortly.

Sustaining Broadcasts

(Time Given Is CDT)

This experimental laboratory is to be extended to the radio audience, or at least to that part of it which writes letters. Columbia announces a tentative broadcast schedule for the Detroit Symphony, beginning June 16th as follows: Saturdays, 8:30 to 9:30 p.m.; Sundays, 2 to 3 p.m.; Tuesdays, 3 to 4 p.m.; and Thursdays, 3 to 4 p.m. Mr. Victor Kolar has expressed his desire to know your tastes and especially, after the broadcasts begin, to know

of your reactions to the programs. His address is Ford Exhibit, A Century of Progress, Chicago.

NBC already is broadcasting the Palmer Clark Jazz Symphony from the Swift Pavilion (4 to 4:30 p.m.) every day except Sunday. They have set aside the period, 4:30 to 5:30 p.m. daily except Sunday, on the blue network, when the Chicago Symphony starts in July.

It would be courteous as well as wise if the conductors arrange their programs so as to fit whole compositions into the broadcast time. Otherwise, we will be breaking in on the middle of a symphony or faded out just before its climax. Nothing is more annoying.

Fall Season

Plans for the fall season include a good share of music you like. Activity in advertising agencies and network offices leads to the conclusion that the next is certain to be the busiest season so far. Almost every minute of available time on both networks has either been sold or is under option.

More sponsors than ever before are considering serious music as a vehicle with which to attract listeners. Talent is being discovered and developed for these programs. There are deserving vocalists in many studios today who, because they sing for less, will be heard on sponsored programs, instead of "names."

The radio, unless my guess is wrong, will develop more and more of its own artists rather than seek them in the concert hall or the opera stage. For some time to come, a "personal" appearance will be necessary to establish a reputation among the musically-minded. Not every one will trust the microphone alone in passing judgments. But in time that may disappear.

"Carmen"

THE Palmolive Theater made no mistake in presenting "Carmen." The cutting and arrangement of the familiar airs were judicious. The voices of James Melton and Gladys Swarthout were well chosen for the roles of Don Jose and Carmen. And Bizet's opera, despite its original failure, is a masterpiece, in every respect deserving its great popularity.

Other tuneful and familiar operas would be worth the effort expended in putting them on, if the proper voices are secured. "Faust," "Martha," "Romeo and Juliet," "Manon," "Pagliacci," "Traviata," "Rigoletto" even "Aida" and "Il Trovatore"

(Continued on Page 33)

The COVER Girl

ROSEMARY LANE, the girl on the cover, is the possessor of the delightful, lovely voice heard with Fred Waring on the Ford program, broadcast over CBS network stations on Sundays and Thursdays at 8:30 p. m. CDT. She opened her larkspur blue eyes on this world of storm and strife some nineteen years ago in a sedate home at Indianola, Iowa.

At an early age, as the biographers put it, she started her musical career in a serious way, following in the footsteps of two illustrious older sisters, Leota and Lola, who established the Lane dynasty, although they were all born "Mullican," according to the birth certificates.

About the only thing this charming little lady took seriously was her music. She started out to become a concert pianist, but the development of an unusually warm sympathetic voice side-tracked that ambition when she settled down to study voice culture and music at Simpson College in her home town.

Music had an attraction for the child at a very early age. It is reported that

she thought nothing of practicing six or eight hours a day on the grand piano which was one of the first gifts her successful sisters sent to her.

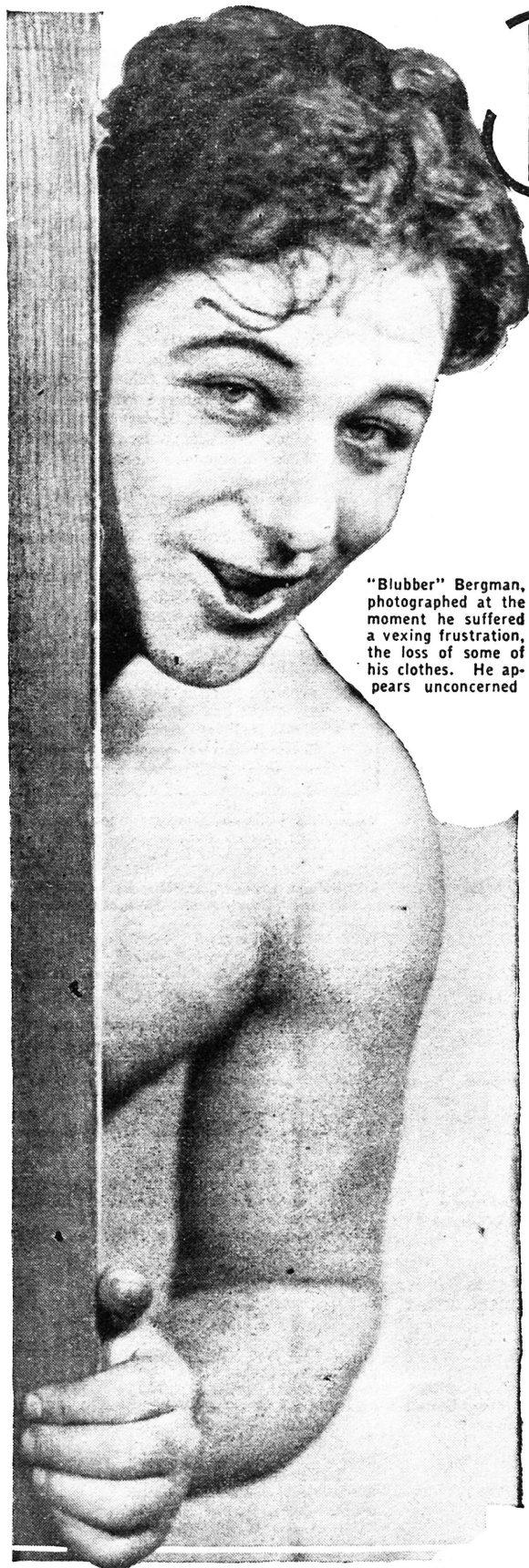
Her parents decided that outdoor exercising was necessary and, following an early inclination to seek high spots in apple trees in the family orchard, Rosemary insisted upon taking her exercises on horizontal bars, flying rings and—of all things—a trapeze! Before long the backyard looked like an aerial gymnast's dream of heaven.

With her younger sister following Rosemary's lead, they put on a sister act in a juvenile sports world that carried off most of the medals for swimming, fancy diving and other athletic endeavors in the Camp Fire Girls' annual meets at Boone, Iowa.

Fred Waring discovered his latest star in a music publishing house in New York while she was running over some popular numbers, and immediately induced her to join his orchestra as a solo guest star when his Pennsylvanians were playing on the Old Gold Hour. She has been guest star with him ever since.

Blubbering Through

By Ted "Blubber" Bergman



"Blubber" Bergman, photographed at the moment he suffered a vexing frustration, the loss of some of his clothes. He appears unconcerned

was oversized? I wanted to play music. But my father wanted me to play baseball! How I envied those kids whose mothers made them stay in and practice, while I was forbidden to stop playing baseball! I asked for a violin. My father bought me a catcher's mitt. I said I wanted to play. He said: "Play ball!" So I played ball and got frustrated.

He didn't want a Babe Rubino in the family, he wanted a Babe Ruth! Well, I never quite got over this set-back to my childish dreams. But I did try to interest myself in something else.

The superintendent of the apartment house in which we lived was a cockney Englishman. Soon I found myself hanging around all afternoon, listening to his talk. That Englishman's conversation fascinated me. I used to sit, enraptured, literally, watching him swallow one aitch after another—the way the Eskimos are said to swallow live fish. I thought: "Next to being the greatest violinist in the world, I'd like to be able to talk like this man!"

Taking great pains, I began to practice. When my father wasn't looking, I would sneak away from the baseball field, get the Englishman talking—then sit and listen and watch. I'd hold my mouth the way he did. After a while I could make the same sounds—and eventually I managed to imitate him perfectly. And then he moved away—another frustration!

A Swede took his place. He tried so hard to speak English, that, to help him, I used my cockney accent on him. He told me he couldn't speak Russian! Well, there was only one thing to do. To have someone to talk to, while the other kids were playing baseball, I learned to speak like my Swedish friend. And, then—once again my fate caught up with me. For no sooner had I mastered his dialect and learned how to converse with him intelligently, than my family ups and moves. I've always suspected that my father wanted to move me nearer to the baseball field, so that he could watch me doing my daily hour of practicing.

But by now I had the idea of languages. Wouldn't it be fine, I thought, if I could learn a lot of languages and maybe become a professor! Then nobody would expect me to play baseball, and I'd have lots of time to practice on the violin.

Quickly, I set about laying the foundations for my career as a professor—which in turn would lay the foundations for my career as a bull fighter. Can I help it if that sounds like the House-that-Jack-built? First thing I did was to study at the feet of the local Confucius, a gentle Chinese who could talkee and washee

at the same time. Soon we were singing to each other in pidgin English, and I had dreams of a chair in Oriental Languages. But my Cantonese went home to China to turn bandit.

Frustrated again, but still determined, I started on the Italian iceman. By now I was becoming adept at acquiring accents. This was just as well, because prohibition came, and my Italian stopped peddling ice and began selling the stuff it is put into. So I resumed my study of languages with another tutor, a German butcher, whose accent was so thick you could hardly cut it with his own cleaver. And, of course, the inevitable happened: no sooner had I absorbed his "achs" and "Voss is losses?" than he remembered he had a cousin in Milwaukee and moved there.

Years passed. I came to radio. Meanwhile, I had learned to my intense pain that colleges aren't interested in the languages I had been learning; for me at least, all the professors' doors had "No Help Wanted" signs on them. I thought that in a radio studio, perhaps I'd be able to get some dramatic parts; you know, roles that would let me pour forth the sadness of my frustrated soul. Also I thought that perhaps they'd let me hang around the studio and listen to the bull fiddle.

Almost at once they discovered my accents. By this time I had a mere 22 of them, which I could control at will. At first I was delighted. Perhaps they were going to make some sort of language professor of me? No! Well, then, a character actor? No! Instead I had to play the clown, always jesting—though I was frustrated with a broken heart. The degradation of it all!

And, then—suddenly—the whole picture changed! Like a message from heaven came that little eight-inch violin, and the IDEA! Let my neighbors complain! I have cast off the shackles—I am taking lessons. Until I become proficient, I'll continue as a mere jester on the Rubino show over NBC, as "Blubber" over a New York station twice weekly, and as seventeen or eighteen different characters over CBS with "The Big Show" each Monday night. But then—

Suddenly I will appear before a startled world. The book says that in 20 easy lessons I will gain complete mastery of the violin. Then—to see the amazement of Broadway, the chagrin on the face of Rubino! My name will be in lights: "Blubber Bergmanoff and his Bull Fiddle." People who scoffed at the bulky body which hides my musical soul will be aghast when I appear—because—I will be the only violinist in the world *big enough to tuck a bull fiddle under his chin!* Frustration—farewell!

NOW: Radio's FIRST Understudy

THE show must go on!" Is radio taking over all the good old traditions of the stage? Since the Eton Boys have provided themselves with radio's first understudy—in the person of Arthur Herbert, ex-army corporal and Broadway singer—listeners are wondering if the good old stage drama of the understudy who jumped to stardom when the star skipped a performance, may not be repeated in real life some night—this time over the air.

Of course, every stage star has an understudy—an actor or actress letter-perfect in the lines of the featured player, and ready at a moment's notice to jump into the part in case the principal should suffer illness or accident. For on the stage the show must indeed go on—if it does not, another show cannot be put on—at a minute's notice, and so save the day (or night).

In radio, until this new day of Arthur Herbert dawned, the situation was entirely different. In the past, on those rare occasions when a star's illness has prevented him from performing, there always have been half a dozen different forms of entertainment available in the studio. No one considered understudies.

Now this has been changed—and not the Eton Boys themselves, but their sponsor, was responsible for the introduction of the understudy system to the air. The enforced cancellation of three commercial programs, including their own, led them to this step. The mishap occurred a few weeks ago. Just before the boys were scheduled to go on the air, Earl Smith, their tenor, was stricken suddenly with malaria.

There was no time to change the arrangements and orchestrations to eliminate his part, so this particular show just simply *couldn't* go on. It, and two others following closely on its heels, were cancelled. Thousands of listeners were disappointed.

The Eton Boys' sponsor was alarmed and distressed. Such a thing must never happen again! The boys must provide themselves with an understudy. And for this understudy musical arrangements must be made, so that if any one of the Etonians should be unable to sing, the

new vocalist and the new part could be slipped smoothly into place, without hitch or delay.

So Arthur Herbert was engaged. Herbert attends every rehearsal, is present at every broadcast. But so far he has not been called upon to do anything more than to earn his salary.

Of course, he has hopes that all the Eton Boys remain in the best of health. But if one should—well, say miss a train, it would be all right with him. For he likes to sing, especially to a wide audience such as the Eton Boys enjoy.

For that matter, Arthur could put on an entire one-man show if the whole outfit stayed away! Besides singing tenor, he could play piano, guitar, saxophone and drums! While a freshman at Wisconsin University, he quit to join the army. After the war he was detailed to Central American duty; later, when stationed at Washington, he had an opportunity to study at the Army Music School.

When he came to New York following honorable discharge, he made an immediate success as a singer, appearing in "Greenwich Village Follies," "Tangerine," "Funny Face" and "Whoop-pee." Following this came extensive radio work.



Arthur Herbert, whose picture shows him to be happy over his newest assignment, that of understudy to the Eton Boys


BECAUSE I'm big, no one pities me. I want the world to call me "Bergman, that genius of sweet music." Instead, people call me "Blubber." I yearn to play gently through life on the sonorous strings of a bull fiddle. Fate forces me to blubber through. I tell people—they laugh. They look at my 200-pound bulk and say "boloney." I listen to my soul and say "frustration."

Frustration! That horrid word describes my life. I have been frustrated as a wrestler. I have been frustrated as an actor. I have been frustrated as a boxing and gymnasium instructor. Even as a sea-going deck-hand I was frustrated. Man and boy, I have been stood up by life. But at last—I have life by the tail!

I am taking violin lessons! What if I do practice on an eight-inch violin? What if my friends laugh at me? What if Rubino did say: "Taddy, my frandt, you'll never beink a genius like I'M"? I don't care—for at last I know the meaning of it all! Inspiration came to me when I stood with my little eight-inch fiddle almost lost under my chin. Like a flash, I said to myself: "Ted, you are the BIGGEST violinist in the world! You are the only man who can ever—" But wait. I'm getting ahead of my story. First let me tell you how my life was one series of frustrations after another—then when I come to the end, you will realize how great is the triumph ahead of me!

It all started when I was a little boy. What if I

Radio Guide Sunday, June 3

Look for the Bell  for Religious Services and Programs

Log of Stations

(CHICAGO EDITION)

Call Letters	Kilo-cycles	Power Watts	Location	Net-Work
KMOX†	1090	50,000	St. Louis, Mo.	CBS
KYW	1020	10,000	Chicago, Ill.	NBC
WABC†	860	50,000	N. Y. City, N. Y.	CBS
WBBM	770	25,000	Chicago, Ill.	CBS
WCFL	970	1,500	Chicago, Ill.	NBC
WEAF†	650	50,000	N. Y. City, N. Y.	NBC
WEDC-s	1210	100	Chicago, Ill.	
WENR	870	50,000	Chicago, Ill.	NBC
WGES	1360	500	Chicago, Ill.	
WGN	720	50,000	Chicago, Ill.	
WHFC-s	1420	100	Cicero, Ill.	
WIND	560	1,000	Gary, Ind.	CBS
WISN†	1120	250	Milwaukee, Wis.	CBS
WJJD	1130	20,000	Chicago, Ill.	CBS
WJZ†	760	50,000	N. Y. City, N. Y.	NBC
WLS	870	50,000	Chicago, Ill.	NBC
WLW†	700	500,000	Cincinnati, Ohio	NBC
WMAQ	670	5,000	Chicago, Ill.	NBC
WMBI	1080	5,000	Chicago, Ill.	
WSBC	1210	100	Chicago, Ill.	
WTAM†	1070	50,000	Cleveland, Ohio	NBC
WTMJ	620	1,000	Milwaukee, Wis.	NBC

s-Special Programs Listed Only.
†Network Programs Listed Only.

Notice

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

MORNING

6:00 CDT—a.m.—CST 5:00
WSBC—Milkman's Matinee

7:20 CDT—a.m.—CST 6:20
WJJD—Catholic Mass at Mooseheart; Father John J. Laffey

8:00 CDT—a.m.—CST 7:00
NBC—Children's Hour; vocal and instrumental concert; recitations and dramatic readings; Milton J. Cross, master of ceremonies; WJZ WENR

NBC—The Balladeers, male chorus; instrumental trio; WEAFF WTAM WMAQ
KYW—Morning Sunshine Program; Paul McCluer, announcing
WCFL—United Swedish Church Services
WIND—Sunday Morning at Aunt Susan's (CBS) (CBS)

WSBC—Reverend J. Martineau Darnel

8:15 CDT—a.m.—CST 7:15
NBC—Cloister Bells, sacred music; WEAFF WTAM WMAQ

WSBC—Mc Queen's Optimistic Singers

8:30 CDT—a.m.—CST 7:30
WJJD—Sunday Morning Frolic
WMAQ—Program Preview
WTMJ—Danish Program

8:45 CDT—a.m.—CST 7:45
NBC—Ellsworth Vines, Jr.; "Forehand Strokes"; WEAFF WTAM WMAQ

WCFL—Religious Lithuanian Program

9:00 CDT—a.m.—CST 8:00
NBC—Sabbath Reveries; "God's Faith in Man," Dr. Charles L. Goodell; Mixed Quartet; WTAM WMAQ

CBS—Church of the Air; WABC WISN WBBM
NBC—Southernaires, male quartet; Homer Smith and Lowell Peters, tenors; Jay Toney, baritone; Wm. Edmonson, bass and director; Levee Band; WJZ WENR

WCFL—German Program
WEDC—Russian Hour
WGES—Jugo Slavic Serenade
WGN—Bible Reading and Organ Recital
WIND—Modern Melodies
WJJD—St. Paul's Reform Church Services
WTMJ—Church Services; Evangelical Lutheran Synodical Conference

9:15 CDT—a.m.—CST 8:15
WIND—Favorite Dance Bands

9:30 CDT—a.m.—CST 8:30
NBC—Mexican Typica Band; Hector De Lara, baritone; WEAFF WMAQ WLW WTAM
CBS—Melody Parade; WABC WBBM
NBC—Samovar Serenade; Nicholas Vasilieff, tenor; Balalaika Orchestra, direction Alexander Kirilloff; WJZ WENR

WCFL—Highlights of Music
WGES—Czecho-Slovak Educational Feature
WGN—Sunday Morning Concert
WIND—Dance Time
WJJD—Garden School of the Air, talk; Hugh Aspinwall
WTMJ—Our Club

9:40 CDT—a.m.—CST 8:40
WIND—Musical Interlude

9:45 CDT—a.m.—CST 8:45
WBBM—Alexander Semmler, pianist (CBS)
WIND—Organ Melodies
WJJD—Protestant Services at Mooseheart; Rev. C. E. Payne

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00
NBC—Road to Romany, Gypsy music; WEAFF WTAM
CBS—Church of the Air; WABC WISN
KYW—Uncle Bob Reading the Comics
WCFL—Popular Musicale
WGES—Broadcast of Solemn High Mass from Our Lady of Sorrows
WGN—Reading the Comics
WIND—German Hour; William Klein
WMAQ—Radio City Concert (NBC)

12:15 p.m. CDT—CST a.m. 11:15
WCFL—Seeley Institute
WTMJ—M. Berger Program

12:30 p.m. CDT—CST a.m. 11:30
CBS—The Compinsky Trio; WABC WBBM WISN
NBC—Surprise Party; B. T. Babbit Co., Inc.; Mary Small, juvenile singer; William Wirges' Orchestra; Eddie Peabody; Guest Artist; WEAFF WTAM WMAQ
WCFL—Popular Musicale
WLS—Polish Music Hour
WMBI—Organ Recital
WTMJ—Sanders Program

12:45 p.m. CDT—CST a.m. 11:45
NBC—Mildred Dilling, Harpist; WEAFF WMAQ WTAM
WBBM—Frank Wilson, tenor

1:00 p.m. CDT—CST Noon 12:00
NBC—Gene Arnold and the Commodores; Crazy Crystals Water Co.; WEAFF WLW WTAM WMAQ
CBS—Edith Murray, songs; WABC WBBM KMOX
NBC—South Sea Islanders; Hawaiian Ensemble direction Joseph Rodgers; WJZ
WCFL—Lithuanian Program
WGN—Palmer House Ensemble
WIND—Hungarian Hour; Frank Kovach
WMBI—Swedish Service, Frank Earnest
WTMJ—Masters of Classics

1:15 CDT—p.m.—CST 12:15
CBS—Abram Chasins, Piano Pointers; WABC KMOX
WBBM—Memories
WGN—Mark Love, basso; Allan Grant, pianist

1:30 CDT—p.m.—CST 12:30
NBC—Concert Artists; Sascha Jacobsen, violinist; Ruby Mercer, soprano; Fay Fergman, pianist; WJZ WLW
CBS—Lazy Dan The Minstrel Man; A. S. Boyle Co.; Irving Kaufman; WABC KMOX WBBM
NBC—Grace Hayes, musical comedy star in songs and ballads; WEAFF WTAM
WCFL—North Shore Church
WGN—Emil Thaviu's Orchestra
WLS—Weather; Markets
WMAQ—Bridee Club
WMBI—Norwegian Service
WTMJ—Verifine Program

1:35 CDT—p.m.—CST 12:35
WLS—Little Brown Church, Dr. John Holland

1:45 CDT—p.m.—CST 12:45
NBC—Landt Trio and White, songs and comedy; WEAFF WMAQ WTAM
WGN—Charlie Agnew's Orchestra; Symphonie Girls
WTMJ—Deep Rock Oil Company Program

2:00 CDT—p.m.—CST 1:00
NBC—Talkie Picture Time; Luxor, Ltd.; sketch with June Meredith, John Goldsworthy, John Stanford, Gilbert Douglas, Murray Forbes, Virginia Ware; WEAFF WMAQ WTAM
CBS—Symphonic Hour; Howard Barlow, conducting; WABC KMOX
NBC—Bar X Days and Nights; Health Products Co.; Romance of the early West; WJZ KYW
WBBM—Frank Wilson, tenor
WCFL—Leo Terry, organ recital
WGN—Dan Baker, tenor
WIND—Modernistic Melodies
WJJD—Viennese Nights
WLS—Vibrant Strings, ensemble
WMBI—Service of Worship and Praise
WSBC—Jewish Hour
WTMJ—True Newspaper Adventures

2:15 CDT—p.m.—CST 1:15
WBBM—Flanagrams
WGN—Palmer House Ensemble
WJJD—Moored on the Bar S Ranch
WLS—The Bergstroms, songs
WTMJ—Milwaukee County Ford Dealers Program

2:30 CDT—p.m.—CST 1:30
NBC—Dancing Shadows, concert ensemble, direction Max Dolin; William Hain, tenor; WEAFF WTAM WMAQ WLW
KMOX—Symphonic Hour (CBS)
KYW—Pershana Parade; Grace Wilson; Earle Tanner

WBBM—Baseball; Chicago Cubs vs. Cincinnati; Pat Flanagan, announcing
WGN—Quartet Selections
WJJD—Fred Beck, organist
WLS—Concert Orchestra
WTMJ—Baseball; Milwaukee vs. Minneapolis

2:45 CDT—p.m.—CST 1:45
WGN—Baseball Broadcast
WLS—Tom and Don
WTMJ—Dance Orchestra

3:00 CDT—p.m.—CST 2:00
CBS—Buffalo Variety Workshop; WABC KMOX WISN
NBC—Romance of Meat, Institute of American Packers, dramatic sketch; WEAFF WTAM WMAQ
WCFL—Polish Program
WIND—Baseball; Chicago White Sox vs. Detroit Tigers; Johnny O'Hara announcing
WJJD—Ben Kanter, songs
WLS—La Harpe High School Male Quartet
WSBC—Polish Matinee

3:15 CDT—p.m.—CST 2:15
WJJD—Reminiscences of Victor Herbert
WLS—Second Baptist Church Choir
WMAQ—Platt and Nierman, piano duo (NBC)

3:30 CDT—p.m.—CST 2:30
NBC—Pedro Via's Tango Orchestra; WEAFF WLW WMAQ WTAM
CBS—Oregon on Parade; WABC KMOX WISN
NBC—Princess Pat Players; Princess Pat, Ltd.; dramatic sketch; WJZ WENR
WGES—Polish Songsters
WJJD—Sunday Meetin'; An Andrew Dobson all-negro presentation

3:45 CDT—p.m.—CST 2:45
WJJD—Piano Reflections; Ben Kanter, pianist

4:00 CDT—p.m.—CST 3:00
NBC—National Vespers; "Deep Judgments," Dr. Frederick H. Knubel; mixed quartet; WJZ WENR

CBS—Palestine Flower Day; Dr. Israel Goldstein, speaker, chorus of 60 voices; WABC WISN
NBC—"Looking Over the Week," John B. Kennedy; WEAFF WTAM WMAQ
KYW—Two Doctors; Rex Maupin's Aces of the Air
WCFL—Dramatic Skit
WGES—Slovak Serenade
WJJD—Hungarian Hour

4:15 CDT—p.m.—CST 3:15
CBS—Tony Wons, S. C. Johnson Co.; Peggy Keenan and Sandra Phillips, piano team; WABC KMOX
NBC—Sylvan Trio, instrumental group; George Seidel, poet; WEAFF WTAM WMAQ
WCFL—Piano Recital

4:30 CDT—p.m.—CST 3:30
NBC—International Tid-Bits; Igor Gorin, baritone; Gregory Stone, director; WJZ WENR
CBS—Clarence Wheeler's Orchestra; WISN WBBM

High Spot Selections For Sunday

(Time Given Is Central Daylight)

4:00 p.m.—Palestine Flower Day; CBS-WISN network.

6:00 p.m.—Charles Previn's orchestra; Madame Gitta Gradova, concert pianist, guest; NBC-WLS network.

6:30 p.m.—Joe Penner; Harriett Hilliard, vocalist; Ozzie Nelson's orchestra; NBC-WLS network.

7:00 p.m.—Jimmy Durante and Rubino: NBC-WMAQ network.

7:00 p.m.—The Voice of Columbia; Gertrude Niesen; Nick Lucas; Sylvia Froos; Mary Eastman; Beale Street Boys; "Fats" Waller, organist; George Jessel, m.c.; 45-piece symphony orchestra; CBS-WBBM network.

8:00 p.m.—Irving Berlin; NBC-WLW net.

8:00 p.m.—Family Theater; guest star; James Melton; Josef Pasternack's orchestra; CBS-WBBM network.

8:30 p.m.—Fred Waring's Pennsylvanians; CBS-WBBM network.

9:00 p.m.—Madame Schumann-Heink and Harvey Hays; NBC-WENR network.

9:30 p.m.—Forty-Five Minutes in Hollywood; Hollywood star in person; music by Mark Warnow and studio gossip by Cal York; CBS-WBBM network.

9:30 p.m.—Hall of Fame; Helen Hayes, dramatic actress, guest; Nat Shilkret's orchestra; NBC-WMAQ network.

NBC—The Sentinels Concert; The Hoover Co.; Edward Davies, baritone; Chicago A Capella Choir, direction of Noble Cain; Josef Koestner's Orchestra; WEAFF WMAQ WTAM WLW
CBS—Frank Crumit and Julia Sanderson; General Baking Co.; Jack Shilkret's Orchestra; WABC KMOX
WCFL—Polish Program
WGES—Polish Vervena Serenade
WJJD—Moissaye Boguslawski, concert pianist

4:45 CDT—p.m.—CST 3:45
WENR—Rendezvous (NBC)

5:00 CDT—p.m.—CST 4:00
NBC—Catholic Hour; "The World's Happiest People: The Saints," Rev. Daniel A. Lord, S.J.; Mediaevalists Choir; WEAFF WTAM WMAQ
Ave Verum Mozart
Lauda Sion Salvatorem (Henri Marcoux; Gregorian Chant)
Jesus, My Lord, My God Tozer
CBS—Roses and Drums; Union Central Life Insurance Co.; drama; WABC KMOX WBBM WJJD

NBC—Heart Throbs of the Hills; WJZ WENR
KYW—At the Symphony
WGES—Norge Hour
WGN—Allan Grant, pianist
WIND—Sports Review

5:15 CDT—p.m.—CST 4:15
NBC—Egon Petri, pianist; WJZ WENR
WGN—Louise Brabant, soprano
WIND—String Trio

5:30 CDT—p.m.—CST 4:30
CBS—Smilin' Ed McConnell, songs; Acme White-lead and Color Works Co.; WABC WBBM KMOX

NBC—Our American Schools; guest speaker; WEAFF WMAQ
KYW—Gray Gordon's Orchestra
WCFL—Eddie Varzos' Orchestra
WGN—Anson Weeks' Orchestra
WHFC—Eddie Loftus, songs
WIND—Praise and Promise; Rev. Ketcham
WJJD—Organ Melodies; Fred Beck, organist

5:40 CDT—p.m.—CST 4:40
WGES—Czecho-Slovak Radio Club

5:45 CDT—p.m.—CST 4:45
CBS—Poet's Gold; WABC KMOX WBBM
WCFL—The Melody Weavers
WTMJ—Organ Melodies

5:50 CDT—p.m.—CST 4:50
WGN—Bernie Cummins' Orchestra

NIGHT

6:00 CDT—p.m.—CST 5:00
NBC—Silken Strings; Real Silk Hosiery Mills; Madame Gitta Gradova, concert pianist; Charlie Previn's Orchestra; WJZ WLS WLW WTMJ

Festival Dance Delibes
Dance of the Hours Delibes
Jazz Nocturne Suesse
Gypsy Fiddles are Playing Wrubel
Dance of the Comedians Smetana
Malaguena Lecuona
F Sharp Nocturne Chopin
Flight of the Bumble Bee Rimsky-Korsakoff

CBS—Nick Lucas, songs; WABC WISN
NBC—K. Seven, "The Boomerang," Secret Service Spy Story; WEAFF WMAQ
KYW—Dance Orchestra
WBBM—Jack Russell's Orchestra
WCFL—German Program
WGES—Polish Theater of the Air
WIND—Greek Hour; Music
WJJD—Polish Program

(SUNDAY CONTINUED)

6:10 CDT—p.m.—CST 5:10
 KYW—The Globe Trotter
 WGN—Anson Weeks' Orchestra

6:15 CDT—p.m.—CST 5:15
 CBS—Carlile and London; Warwick Sisters; WABC KMOX WISN
 KYW—Globe Trotter; News of the World
 WBBM—Pat Flanagan's Sport Review

6:25 CDT—p.m.—CST 5:25
 KYW—Three Strings

6:30 CDT—p.m.—CST 5:30
 NBC—Joe Penner, comedian; Harriet Hilliard, vocalist and Ozzie Nelson's Orchestra; Standard Brands Inc.: WJZ WLW WLS WTMJ
 CBS—Chicago Knights: WABC KMOX
 NBC—Elizabeth Lennox, mezzo-soprano: WMAQ WTAM
 KYW—Dan Russo's Orchestra
 WBBM—Anson Weeks' Orchestra
 WGN—Stevens Hotel Ensemble

6:45 CDT—p.m.—CST 5:45
 NBC—Wendell Hall, songs; F. W. Fitch Co.: WEAQ WMAQ WTAM
 CBS—Chicago Knights: WBBM WISN
 WCFL—Eddie Varzos' Orchestra
 WGN—Palmer House Ensemble
 WISN—Organ and Harp Recital (CBS)

7:00 CDT—p.m.—CST 6:00
 NBC—Jimmy Durante, comedian; Rubinoff's Orchestra: WEAQ WMAQ
 CBS—The Voice of Columbia; Gertrude Niesen, Nick Lucas, Sylvia Froos, Mary Eastman, Beale Street Boys, Fats Waller, organist; George Jessell, M.C.; forty-five-piece symphony orchestra: WABC KMOX WBBM WISN
 KYW—Going to Town
 WCFL—Irish Hour
 WEDC—Polish Varieties
 WGN—Percy H. Boynton's Book Review
 WIND—Mellows with Merrill Foland, pianist
 WJJD—Music and Banter with Ben Kanter
 WLS—Sunday Evening Club

7:15 CDT—p.m.—CST 6:15
 WGN—Emil Thaviu's Orchestra
 WIND—Masters' Music Room; Symphony Music
 WJJD—Twilight Reflections; Esther Hammond, vocalist; Fred Beck, organist; Dell Sharbutt, narrator

7:30 CDT—p.m.—CST 6:30
 WBBM—Henry Busse's Orchestra
 WISN—Voice of Columbia (CBS)

7:45 CDT—p.m.—CST 6:45
 WBBM—Heidelberg Students; Blatz Brewing Co.; Clarence Wheeler's Orchestra; Doris Loraine, mezzo-soprano; Gene and Charlie, song duo; Cadets' Quartet
 WJJD—The Hawk, mystery drama

8:00 CDT—p.m.—CST 7:00
 NBC—Manhattan Merry-Go-Round; R. L. Watkins Co.; Tamara, Russian Blues singer; David Percy; Orchestra direction of Jacques Renard; Men About Town: WEAQ WTMJ WTAM WMAQ
 CBS—Family Theater; Ward Baking Co.; guest stars; James Melton, tenor; Josef Pasternack's Orchestra: WABC WBBM KMOX
 NBC—Headliners; Gulf Refining Co.; Irving Berlin; The Pickens Sisters; The Revelers Quartet; Al Goodman's Orchestra: WJZ WLW
 CBS—Carl Hoffmayr's Orchestra: WISN
 KYW—Rex Maupin's Orchestra
 WCFL—Poets' Corner
 WENR—Baseball Resume; Hal Totten; Goodrich Rubber Co.
 WGN—Genevieve Forbes Herrick
 WIND—Joe Chromis' Orchestra
 WJJD—Reminiscences of Victor Herbert
 WSBC—Slovak Melodies

8:10 CDT—p.m.—CST 7:10
 WGN—Seymour Simons' Orchestra

8:15 CDT—p.m.—CST 7:15
 WCFL—Swedish Glee Club
 WENR—Al Kvale's Orchestra
 WJJD—Ozark Mountain Symphony

8:30 CDT—p.m.—CST 7:30
 NBC—American Album of Familiar Music; Bayer Co. Inc.; Frank Munn, tenor; Virginia Rea, Soprano; Ohman and Arden; Bertrand Hirsch violinist; Gus Haenschen's Concert Orchestra: WEAQ WTMJ WMAQ WTAM
 CBS—Fred Waring's Orchestra; Ford Motor Co.: WABC WBBM WISN KMOX
 NBC—Ralph Kirbery, baritone; orchestra: WJZ WLW WENR
 KYW—Clyde Lucas' Orchestra
 WGN—Palmer Clark's Orchestra
 WJJD—Collette O'Shea, songs

8:45 CDT—p.m.—CST 7:45
 NBC—Adventures in Health; Horlicks Malted Milk Co.; Dr. Herman N. Bundesen, dramatized health talk: WJZ WENR
 KYW—Old Apothecary
 WJJD—Eb and Zeb, rural comedy sketch

9:00 CDT—p.m.—CST 8:00
 NBC—Madame Schumann-Heink and Harvey Hays; Gerber and Co. Inc.: WJZ WENR
 CBS—Guest Orchestra; Lady Esther Co.: WABC KMOX WBBM
 NBC—Victor Young's Orchestra; Chevrolet Motor Co.: WEAQ WMAQ WTMJ WLW WTAM
 True
 Beautiful Lady
 Carry Me Back to the Lone Prairie
 Faust Waltz
 Gounod

Babe Ruth Prize Winner



Oh boy, oh boy, oh boy—hot dog! That was about all Arthur Hennessy, seven years old, of 113 Nelson street, Jersey City, N. J., (pictured above) could say when a RADIO GUIDE representative asked him how it felt to win the grand prize in the Babe Ruth-Quaker Puffed Rice and Puffed Wheat weekly baseball contest. For little Arthur wrote the best last line for the limerick submitted by thousands of boys and girls last week, and won a week's trip to Chicago with a parent as Babe Ruth's guest. There are 1001 prizes offered each week, with the grand prize being a week's trip to either New York or Chicago, with Babe Ruth in person as host. A hundred fielders' gloves and 900 autographed baseballs are offered each week. Babe Ruth broadcasts Mondays, Wednesdays and Fridays at 7:45 p. m. CDT over the NBC blue network.

Melancholy Baby
 When I Was a Boy from the Mountains
 Young

Build a Little Home (Intro. Nola)

KYW—Globe Trotter
 WCFL—North Shore Church Services
 WGN—Tomorrow's News
 WJJD—Vesper Time; Fred Beck, organist
 WSBC—Jack Cooper's All-Colored Hour

9:05 CDT—p.m.—CST 8:05
 WGN—Headlines of Other Days

9:10 CDT—p.m.—CST 8:10
 WGN—Orchestral Program

9:15 CDT—p.m.—CST 8:15
 KYW—Pickard Program
 WENR—Edison Symphony Orchestra
 WGN—Studio Orchestra
 WIND—Dick Ede's Orchestra

9:30 CDT—p.m.—CST 8:30
 NBC—Lysol presents Hall of Fame; Lehn and Fink Products Co.; Helen Hays, guest artist; Orchestra, direction of Nat Shilkret: WEAQ WLW WMAQ WTAM
 CBS—BORDEN'S PRESENTS FORTY-FIVE Minutes in Hollywood; Famous Stars in Person; Studio Gossip by Cal York; Music by Mark Warnow: WABC WBBM KMOX
 Why Do I Love You, from "Shoot the Works"
 Sleepy Head, from "Operator 13"
 Doo-ah, Doo-ah, Know What I'm Doing, from "Loud Speaker"
 WGN—Dance Orchestra
 WIND—Norman Care's Orchestra
 WJJD—Polish Program
 WTMJ—Wisconsin Ice and Coal Company

9:45 CDT—p.m.—CST 8:45
 WENR—Gray Gordon's Orchestra
 WIND—Bonnie and Chuck, song duo
 WTMJ—Sports Flash

9:50 CDT—p.m.—CST 8:50
 WTMJ—Florence Bettray Kelly

10:00 CDT—p.m.—CST 9:00
 NBC—Canadian Capers: WENR WTAM
 KYW—Hal Collier's Orchestra (NBC)
 WCFL—Back Home Hour
 WGN—Seymour Simon's Orchestra
 WIND—Talk by Governor McNutt from Indianapolis
 WMAQ—Tom Gentry's Orchestra
 WTMJ—Wendell Hall (NBC)

10:15 CDT—p.m.—CST 9:15
 NBC—Ennio Bolognini, 'cellist: WJZ KYW
 CBS—Henry Busse's Orchestra: WABC WISN WBBM
 WENR—Julie Styne's Orchestra
 WGES—Jimmy Green's Orchestra
 WGN—Ted Weems' Orchestra
 WIND—Norman Care's Orchestra
 WMAQ—Auld Sandy
 WTMJ—George Hamilton

10:30 CDT—p.m.—CST 9:30
 NBC—Broadcast to Byrd Expedition: WEAQ WMAQ
 NBC—Ben Pollack's Orchestra: WJZ KYW
 KMOX—Henry Busse's Orchestra (CBS)
 WCFL—University Singers
 WENR—Al Kvale's Orchestra
 WGN—Anson Weeks' Orchestra
 WIND—Joe Chromis' Orchestra
 WISN—Henry Busse's Orchestra
 WTMJ—Nocturnal Echoes

10:45 CDT—p.m.—CST 9:45
 CBS—Johnny Johnson's Orchestra: WABC WISN WBBM
 WIND—Dick Ede's Orchestra

10:50 CDT—p.m.—CST 9:50
 WGN—Jan Garber's Orchestra

11:00 CDT—p.m.—CST 10:00
 CBS—Red Nichols' Orchestra: WABC WISN WBBM KMOX
 NBC—Jimmy Lunceford's Orchestra: WJZ KYW
 WCFL—Leo Terry, organ recital
 WENR—Julie Styne's Orchestra
 WGES—Jimmy Green's Orchestra
 WIND—Pentecostal Church; All Negro Congregation
 WMAQ—News
 WSBC—Midnight Review
 WTMJ—Dance Orchestras

11:10 CDT—p.m.—CST 10:10
 NBC—12th Anniversary of Station: WEAQ; speaker, Gov. Ritchie of Maryland; chorus; orchestra: WEAQ WTAM WMAQ
 WGN—Ted Weems' Orchestra

11:30 CDT—p.m.—CST 10:30
 KYW—Dance Orchestra; (12 Mid.) Dance Orchestra; (12:30 A.M. CDT) Hal Collier's Orchestra; (1 A.M. CDT) Gray Gordon's Orchestra
 WBBM—Henry Busse's Orchestra; (12 Mid. CDT) Earl Hines' Orchestra (12:30 A.M. CDT) Jack Russell's Orchestra; (1 A.M. CDT) The Three Flats; (1:15 A.M. CDT) Henry Busse's Orchestra
 WENR—Clyde Lucas' Orchestra; (12 Mid. CDT) Seymour Simon's Orchestra; (12:30 A.M. CDT) Dan Russo's Orchestra
 WGES—Hour of Wedding Bells
 WGN—Charlie Agnew's Orchestra; (11:50 P.M. CDT) Emil Thaviu's Orchestra; (12:10 A.M. CDT) Bernie Cummins' Orchestra
 WIND—(12 Mid. CDT) Dick Ede's Orchestra

SUNDAY NIGHT

9:30 E.S.T. ★ 10:30 E.D.T.

Columbia Network*

"45 MINUTES IN HOLLYWOOD"

Borden's sensational program

★ IT'S HOLLYWOOD FROM THE INSIDE!

Pre-views of the best current pictures

- ✓ Famous Stars in Person
- ✓ Studio Gossip by Cal York
- ✓ Music by Mark Warnow

*For stations—see Radio Guide Listings

SUNDAY . . . JUNE 3RD

By Popular Request

HELEN HAYES

SPECIAL RETURN ENGAGEMENT

IN HALL OF FAME

WEAF and N.B.C. NETWORK

9:30 P.M. CDT

Presented by the Makers of "Lysol" disinfectant

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ANNOUNCING

Beach Walk Opening

SATURDAY EVENING, JUNE 9, 1934

Elaborate lighted-balloon decorations

HARRY SOSNIK and his ORCHESTRA

Edgewater Beach Hotel

5300 Block Sheridan Road Chicago

Dancing on the Beach Walk nightly (except Sundays)

Concert Sunday Nights

Monday, June 4

EARLY MORNING PROGRAMS FOR THE WEEK

5:45 CDT—a.m.—CST 4:45
WGES—Gloom Chasers' Requests
6:00 CDT—a.m.—CST 5:00
WLS—Family Circle Program
WSBC—Milkman's Matinee
6:20 CDT—a.m.—CST 5:20
WJJD—Sunrise Program
WLS—Weather and Market Reports
6:30 CDT—a.m.—CST 5:30
WGES—A Reverend Vernon M. Spacey, devotional service, except Saturday
WLS—Bulletin Board
WJJD—Family Bible League; "Uncle John" Meredith conducting, except Monday
6:45 CDT—a.m.—CST 5:45
WGES—Gloom Chasers
WJJD—Bandstand; Brass Band Selections
WLS—Smile-A-While Time
6:50 CDT—a.m.—CST 5:50
WBBM—Farm Information; Livestock and Grain Markets
7:00 CDT—a.m.—CST 6:00
KYW—Musical Clock
WBBM—Minute Parade, Drum Major
WGES—A Rev. J. T. Meyers, Morning Worship, Monday, Wednesday and Friday
WCFL—Time Express
WGN—Good Morning, musical program
WIND—Morning Dance, Monday, Wednesday, Saturday; Bob Atcher, Tuesday, Thursday, Friday
WJJD—Early Morning Waltzes
WLS—Bulletin Board
WMAQ—Morning Worship
WSBC—Dramatic Program, Friday only
7:15 CDT—a.m.—CST 6:15
WGES—Gloom Chasers
WIND—Morning Dance, Tuesday and Friday
WLS—Morning Round-Up; Westerners; Joe Kelly
WMAQ—Health Exercises
WTMJ—Devotional Services from Concordia College, Monday only
7:30 CDT—a.m.—CST 6:30
NBC—Cheerio: WEAFL WTAM WMAQ WLW
WGES—Polish Early Birds
WIND—Good English Program, Monday, Wednesday, Friday; Community Talk, Thursday, Tuesday and Saturday
WJJD—Christian Science Program
WLS—Top of the Morning
WTMJ—Devotional Services; Christian Science Committee on Publication, daily except Friday
7:45 CDT—a.m.—CST 6:45
WIND—Polish Music; Three Shades of Blue, Wednesday only
WJJD—Famous Dance Orchestras
WLS—Morning Devotions
WTMJ—Devotional Services from Concordia Chapel, Wednesday, Friday and Saturday
8:00 CDT—a.m.—CST 7:00
NBC—Morning Glories: WEAFL WLW Saturday only
CBS—The Naturals: WABC WIND KMOX Monday only
CBS—Round Towners; WABC WIND KMOX Tuesday only
NBC—Breakfast Club: WJZ WMAQ Monday, Tuesday, Thursday and Saturday; WMAQ Wednesday and Friday
NBC—Mystery Chef; Davis Baking Co.: WJZ WLW Wednesday and Friday
CBS—Eton Boys: WABC WIND KMOX Wednesday and Thursday
CBS—Do Re Mi Girls Trio: WABC WIND KMOX Friday only
CBS—In the Luxembourg Gardens: WABC KMOX WIND Tuesday and Thursday
WGES—Italian Serenade, Monday, Wednesday and Friday; Polish Early Birds, Thursday; Slovak Melodies, Saturday
WCFL—Just Among Kids
WJJD—Happy Go Lucky Time, Art Linick
WLS—Skyland Scotty, Mountain Songs, Monday, Tuesday and Wednesday; Spareribs' Fairy Tales; Thursday, Friday and Saturday
WTMJ—Livestock Quotations; Party Line
WSBC—Poland's Music, except Sunday
8:15 CDT—a.m.—CST 7:15
NBC—Lundt Trio and White; songs and comedy: WEAFL WLW
CBS—Madison Ensemble: WABC WIND Monday and Wednesday
CBS—In the Luxembourg Gardens: WABC WIND Tuesday and Thursday
CBS—Metropolitan Parade: WABC WIND KMOX Friday only
WCFL—Variety Program
WJJD—Mr. Schlagenhauer's Vaudeville Theater
WLS—Produce Reporter, Newscast
8:30 CDT—a.m.—CST 7:30
WSBC—McQueen's Singers, Sunday only
NBC—Nancy Noland, songs: WEAFL WLW WTAM Monday
CBS—Metropolitan Parade: WABC WIND Monday and Wednesday
WGES—Morning Melodies, Monday, Tuesday and Wednesday; Music Masters, Friday and Saturday
WCFL—Man of Steel
WIND—String Trio
WJJD—Hot Harmonies
WLS—Peggy and Steve
WTMJ—Minute Parade, except Saturday
8:45 CDT—a.m.—CST 7:45
NBC—Rebroadcast from London; Presentation of Ships Bell of H.M.S. Canterbury to Canterbury Cathedral: WJZ WMAQ, Saturday only
CBS—Derby from Epsom Downs, England: WABC WIND Wednesday only
NBC—Florenda Trio: WEAFL WLW Monday only
NBC—Allen Prescott: WEAFL WLW Tuesday only
NBC—Description of Derby at Epsom Downs, England: WEAFL WLW Wednesday only
NBC—Sylvan Trio: WEAFL WLW Thursday only
NBC—Cyril Towbin, violinist: WEAFL WLW Friday only
CBS—The Meistersinger: WABC WISN WIND Saturday only
NBC—The Banjoists: WEAFL WLW Saturday only
WGES—Moods in Rhythm, except Thursday
WCFL—German Program
WGN—Food Flashes with Virginia Clark
WIND—Fashions in Rhythm, Tuesday and Thursday
WJJD—Modernistic Melodies
WLS—Kitchen Krew; Rangers Quartet with Fleming Allen
8:55 CDT—a.m.—CST 7:55
WBBM—Chicago Dental Society, Talk, Monday, Wednesday, Friday

MORNING

9:00 CDT—a.m.—CST 8:00
CBS—Metropolitan Parade: WABC WBBM WISN
NBC—Harvest of Song; Songfellows, male quartet; Irma Glen, organist; Earl Lawrence, pianist: WJZ WMAQ
WGES—June Southern, Health and Happiness
WGN—Keep Fit Club
WIND—Three-Quarter Time; Popular Waltzes
WJJD—Song Festival; Modern Songs
WLS—Dr. Bundesen's Magazine of the Air
WTMJ—The Woman's News of the Day
9:15 CDT—a.m.—CST 8:15
NBC—Clara, Lu 'n' Em; Colgate-Palmolive-Peet Co.; Louise Starky, Isabelle Carothers and Helen King, Gossip: WEAFL WTAM WLW WGN WTMJ
NBC—Holman Sisters, piano duo: WJZ WMAQ
KYW—Irene King
WBBM—Kay Storey, songs
WCFL—Highlights of Music
WGES—Canary Concert
WIND—Monroe Brothers, songs
WJJD—Today's Dance Tunes
9:30 CDT—a.m.—CST 8:30
NBC—News: WEAFL WTAM WMAQ
CBS—News: WABC WBBM WISN
NBC—Today's Children; Pillsbury Flour Mills Co.; dramatic sketch with Ina Phillips, Bess Johnson and Walter Wicker: WJZ WTAM
WGES—Home Maker's Hour
WCFL—Lindlahr on Diet
WGN—Leonard Salvo's Mail Box
WIND—Musical Interlude
WJJD—Footlight Favorites
9:35 CDT—a.m.—CST 8:35
CBS—The Merry-makers: WABC WBBM WISN
NBC—Morning Parade, variety musicale: WEAFL KYW
WMAQ—Tune Time
9:45 CDT—a.m.—CST 8:45
CBS—One-Quarter Hour in Three-Quarter Time: WABC WIND
KYW—News (NBC)
WBBM—Tom Baker and Norm Sherr
WGES—Mid-Morning Melodies
WCFL—Variety Program
WGN—Lovely Ladies; Marion Holt
WMAQ—Morning Parade
WTMJ—Minute Parade
9:50 CDT—a.m.—CST 8:50
KYW—Radio Kitchen (NBC)
WTMJ—Down a Country Road
10:00 CDT—a.m.—CST 9:00
NBC—Hour of Memories; U. S. Navy Band; Lieut. Charles Benter, conducting: WEAFL WTAM KYW
CBS—Cooking Closeups; Pillsbury Mills, Inc.; Mary Ellis Ames: WABC KMOX WBBM
WCFL—Popular Musicale
WGES—Annette King, songstress
WGN—Movie Personalities
WIND—Hawaiian Serenade
WJJD—University of Chicago Program
WLS—Poultry and Livestock Markets
WMAQ—Woman's Page of the Air; Battle Creek Food Co.
WSBC—Italian Airs
WTMJ—Helen Mendenhall Ryerson
10:15 CDT—a.m.—CST 9:15
CBS—Will Osborne's Orchestra; Corn Products Refining Co.; Pedro de Cordoba, friendly philosopher: WABC WISN WBBM

CBS—Organ Melodies: WIND
NBC—Platt and Niernan, piano duo: WJZ WMAQ
WENR—Today's Children; General Mills, Inc.
WGES—Rhythm Revue
WGN—The Friendly Neighbor
WTMJ—Woman's News of the Day
10:30 CDT—a.m.—CST 9:30
CBS—Tony Wons, philosopher; S. C. Johnson and Son: WABC WIND
NBC—Rhythm Ramblers; Mary Steele, contralto; Dance Orchestra: WJZ WMAQ
WBBM—Art Wright, tenor
WCFL—George O'Connell, baritone
WENR—Program Preview
WGES—The Care of the Eyes, Doctor Clark
WGN—Love Making, Inc.
WJJD—Band Music
WLW—U. S. Navy Band (NBC)
WMBI—Devotional Hour
WSBC—Rhythm and Harmony Express
WTMJ—Varieties; Hansen and Spiggett
10:45 CDT—a.m.—CST 9:45
CBS—Peggy Keenan and Sandra Phillips WABC KMOX WBBM
Q.G.—Painted Dreams, sketch: WGN WLW
WCFL—Variety Program
WENR—Musical Program
WGES—Happy Hits
WCFL—The Two Bits
WIND—Mood Indigo
WJJD—Eddie Loftus, songs
WTMJ—Hollywood Movie Letter
11:00 CDT—a.m.—CST 10:00
NBC—Gene Arnold and the Commodores Quartet, Crazy Crystals Water Co.: WEAFL WTAM WMAQ WLW
CBS—The Voice of Experience; Wasey Products, Inc.: WABC WBBM KMOX
NBC—Morton Bowe, tenor: WJZ WENR
KYW—Hodge Podge
WCFL—Variety Program
WGN—Hal Kemp's Orchestra; Lavena Co.
WIND—Melodies of Romance
WJJD—Bubb Pickard, Tennessee Hillbilly Songs
WTMJ—With a Song
11:15 CDT—a.m.—CST 10:15
CBS—Will Osborne's Orchestra; Corn Products Refining Co.; Pedro de Cordoba's Friendly Philosophy: KMOX
NBC—Morin Sisters, harmony trio: WJZ WENR KYW Soloist
WBBM—Virginia Clark; Charlie and Gene
WGN—Harold Turner, pianist
WIND—Mood Indigo
WJJD—Modern Rhythms
WMAQ—Program Review
11:30 CDT—a.m.—CST 10:30
NBC—University of Nebraska Commencement Program; Chancellor E. Guy Cutshall; Commencement Address, Owen D. Young; Lincoln Symphony Orchestra: WJZ WMAQ
NBC—Rex Battle's Concert Ensemble: WTAM KYW—In the Spotlight
WBBM—Mischa Ruginsky's Ensemble (CBS)
WENR—Organ Melodies
WGN—Board of Trade; Grain Reports
WHFC—Name the Band
WIND—Dance Hits
WJJD—Friendly Philosopher, Homer Griffith
WMBI—Continued Story Reading, Wendell H. Loveless
WTMJ—Bowie's, Inc. Program
11:35 CDT—a.m.—CST 10:35
WGN—Earl Wilkie, baritone; organ
WTMJ—Jack Teter and the Playboys
11:40 CDT—a.m.—CST 10:40
WIND—Musical Interlude
11:45 CDT—a.m.—CST 10:45
WBBM—Frank Wilson, tenor; Gertrude Linn, pianist
WGN—June Baker, Home Management
WIND—Emery Deutsch's Orchestra (CBS)
WJJD—Esther Bradford, Fashion Adviser
WLS—Cumberland Ridge Runners
WTMJ—Jack Teter and the Play Boys
11:50 CDT—a.m.—CST 10:50
WGN—Good Health and Training

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00
NBC—Xavier Cugat's Orchestra: WEAFL KYW WTAM
CBS—Velazco's Orchestra: WABC WIND WISN
WBBM—Local Markets; Livestock and Grain
WCFL—Dr. Sprieger's Forum
WGN—Mid-Day Service
WIND—Luncheon Dance Music
WJJD—Luncheon Dance Music
WLS—Orchestra; Variety Entertainers
WMBI—Loop Evangelistic Service
WTMJ—What's New in Milwaukee?
12:05 p.m. CDT—CST a.m. 11:05
WBBM—Eddie Howe, organist
12:15 p.m. CDT—CST a.m. 11:15
WBBM—Jack Russell's Orchestra
WCFL—Luncheon Concert
WISN—Velazco's Orchestra (CBS)
WJJD—Fred Beck, organist
12:30 p.m. CDT—CST a.m. 11:30
NBC—Forum on Characters, Speakers: WEAFL WMAQ WTAM
CBS—Monday Matinee: WABC WISN WIND
NBC—National Farm and Home Hour; Guest Speakers; Walter Blaufuss' Homesteaders: WJZ WLW KYW
WGN—Board of Trade Markets; Ensemble Music
WJJD—Popular Songsters
WLS—Round-Up; The Westerners; Joe Kelly
WTMJ—Hans Badner's Bavarians
12:35 p.m. CDT—CST a.m. 11:35
WJJD—Popular Songsters
12:45 p.m. CDT—CST a.m. 11:45
WBBM—Jerry Sullivan, lyric tenor
WCFL—Leo Terry, Organ Recital
WGN—Rikk's Hungarian Orchestra
WIND—Mischa Ruginsky's Ensemble (CBS)
WLS—Weather; Markets
WJJD—Buddy, Zeb and Otto
WTMJ—Kitchen Reporter
12:55 p.m. CDT—CST a.m. 11:55
WLS—Newscast; Julian Bentley
1:00 p.m. CDT—CST Noon 12:00
CBS—Just Plain Bill; Kolynos Sales Co.; sketch: KMOX WGN
NBC—Revolving Stage, quick succession of sketches; incidental music: WEAFL WTAM
CBS—Ann Leaf at the Organ: WABC WIND
WAAF—Star Parade
WBBM—Eddie and Fannie Cavanaugh, radio gossip
WCFL—Farm Talk
WJJD—Livestock Markets
WLS—Prairie Farmer Dinnerbell Program
WMAQ—Dan Russo's Orchestra
WMBI—Organ Recital
WTMJ—Heinie's Grenadiers
1:15 CDT—p.m.—CST 12:15
CBS—Romance of Helen Trent; Affiliated Products, Inc.; sketch: WABC WGN KMOX
WBBM—Jack Russell's Orchestra
WCFL—Century of Progress Concert Orchestra, direction of Edward Wurtzbech
WIND—Livestock Markets
WJJD—Century of Progress Concert Orchestra; Direction Edward Wurtzbech
1:25 CDT—p.m.—CST 12:25
WMAQ—Markets Reports
WTMJ—Police and Poultry Reports
1:30 CDT—p.m.—CST 12:30
CBS—Emery Deutsch's Orchestra: WABC WIND WISN
NBC—Smack Out, comedy duo with Marion and Jim Jordan: WJZ KYW
WBBM—Pinto Pete
WCFL—Civic and Welfare Talk from Mayor's Office
WGN—Palmer House Ensemble
WJJD—Dreams of Hawaii
WLS—Uncle Ezra
WMAQ—Don Carlos' Orchestra
WTMJ—Henry and Jerome
1:45 CDT—p.m.—CST 12:45
NBC—Ma Perkins; Proctor and Gamble Co.; dramatic sketch with Virginia Payne, Margery Hannon, Karl Hubel, Willard Farnum and Charles Eggleston: WEAFL WLW WTAM
KYW—Prudence Penny, Home Economics
WCFL—Leo Terry, organ recital
WGN—Century of Progress Concert Orchestra, direction Edward Wurtzbech
WJJD—Name the Band, contest
WLS—Livestock and Grain Markets
1:55 CDT—p.m.—CST 12:55
WBBM—Flanagrams, description of baseball personalities
2:00 CDT—p.m.—CST 1:00
NBC—Radio Guild, "The Fortune Hunter"; dramatic sketch: WJZ WMAQ
CBS—Oahu Sereaders: WABC WISN WIND KMOX
NBC—Bill Whitely, baritone: WEAFL WTAM
KYW—Two O'Clock Tunes
WCFL—Red Hot and Low Down Program; Bob Hawk, announcing
WGN—String Ensemble
WJJD—Musical Comedy Memories
WLS—Homemakers Hour; Martha Crane
WABC—Sunshine Special
WTMJ—Livestock Quotations; Dance Orchestras
2:15 CDT—p.m.—CST 1:15
CBS—Rhythm Kings: WISN WIND
NBC—The Wise Man, dramatic program: WEAFL WTAM
WGN—Enil Thaviu's Orchestra
WJJD—Lawyers' League, talk
WSBC—C Y O News Flashes
2:25 CDT—p.m.—CST 1:25
WTMJ—Police and Poultry Reports
2:30 CDT—p.m.—CST 1:30
CBS—Poetic Strings: WABC WISN WBBM
NBC—Rebroadcast from London; Finnish National Orchestra; George Schneevoigt, director; Helmi Liukkonen, soprano: WEAFL WTAM WMAQ
KYW—Parent Teachers Program
WGN—Rex Griffith, tenor
WJJD—Century of Progress Concert Orchestra; Direction Edward Wurtzbech
WMBI—Musical Program
WSBC—Val's Vodvil
WTMJ—Dance Orchestras
2:45 CDT—p.m.—CST 1:45
WJJD—Illinois Federation of Women's Clubs, talk
WTMJ—Health Talk
2:50 CDT—p.m.—CST 1:50
WTMJ—Badger Spotlight
2:55 CDT—p.m.—CST 1:55
WTMJ—News
3:00 CDT—p.m.—CST 2:00
NBC—Gypsy Trail; orchestra: WEAFL WTAM WMAQ
CBS—Bill Huggins, songs: WABC KMOX WISN WBBM
NBC—Betty and Bob, General Mills Co.; dramatic sketch: WJZ WLW WLS WTAM
KYW—Pickard Family
WCFL—Moments Musical
WIND—Melody Matinee
WJJD—Musical Excellence, concert program; Fred Beck, organist
WMBI—"I See by the Papers"
WSBC—Polish Matinee

HIGH SPOT SELECTIONS FOR MONDAY

(Time Given Is Central Daylight)

- 11:30 a. m.—University of Nebraska Commencement program; Lincoln Symphony orchestra: NBC-WMAQ network.
- 2:30 p. m.—Rebroadcast from London; Finnish National orchestra; George Schneevoigt, director; Helmi Liukkonen, soprano: NBC-WMAQ network.
- 6:45 p. m.—Max Baer, in "Taxi": NBC-WENR network.
- 7:30 p. m.—Voice of Firestone; entirely new show: NBC-WMAQ network.
- 8:00 p. m.—Rosa Ponselle; Andre Kostelanetz' orchestra; chorus: CBS-WBBM network.
- 8:00 p. m.—Minstrel Show; Gene Arnold; Joe Parsons; Maple City Four: NBC-WLS network.
- 8:30 p. m.—Ex-Lax Presents "The Big Show"; Gertrude Niesen; Erno Rapee's orchestra: CBS-WBBM network.
- 8:30 p. m.—Ship of Joy; Hugh Barrett Dobbs; quartets; guest artists; Meredith Willson's orchestra: NBC-WMAQ network.
- 9:00 p. m.—Contented Hour; Morgan Eastman's orchestra: NBC-WMAQ network.
- 9:30 p. m.—Gothic Echoes; Radio City Art Chorus; organ: NBC-WTAM network.

(MONDAY CONTINUED)

- 3:15 CDT—p.m.—CST 2:15
NBC—Gale Page, songs: WJZ WMAQ
CBS—Interview with Younger School of Artists by Francis C. Healey: WABC KMOX WISN WBBM
NBC—John Martin Storey Hour: WEAQ WTAM
WLS—Tower Topics; Sue Roberts; Bill O'Connor
WTMJ—Dance Orchestra
- 3:30 CDT—p.m.—CST 2:30
CBS—Chicago Variety Program: WABC KMOX WISN WBBM
KYW—Two Doctors, with Aces of the Air
WENR—Century of Progress Concert Orchestra; Direction of Edward Wurtzebach
WIND—Modernistic Melodies
WJJD—Mooseheart Children's Program
WMAQ—Palmer Clark's Orchestra
- 3:45 CDT—p.m.—CST 2:45
NBC—Lady Next Door; children's program: WEAQ WTAM
WCFL—The Lady Next Door
WTMJ—Market Review
- 3:55 CDT—p.m.—CST 2:55
WTMJ—Baseball; Milwaukee vs. St. Paul
- 4:00 CDT—p.m.—CST 3:00
NBC—Don Bigelow's Orchestra: WEAQ WTAM WMAQ WLW
NBC—Palmer Clark's Orchestra: WJZ WENR WBBM—The Dictators (CBS)
WCFL—John Maxwell
WIND—Potpourri Parade
WJJD—Buddy, Zeb and Otto, songs
- 4:15 CDT—p.m.—CST 3:15
WBBM—Miniatures (CBS)
WCFL—Vera Gotzes, soprano
WJJD—Modern Rhythms, dance music
- 4:30 CDT—p.m.—CST 3:30
NBC—The Singing Lady; Kellogg Co.; nursery jingles, songs and stories: WJZ WLW
NBC—Hum and Strum: WTAM WMAQ
KYW—Phil Harris' Orchestra
WBBM—Organ Melodies (CBS)
WCFL—Ilka Diehl Players
WENR—Ma Perkins; Proctor and Gamble Co.; sketch (NBC)
WIND—Tom Baker; Eddie Copeland's Orchestra (CBS)
WJJD—Salon Echoes
- 4:45 CDT—p.m.—CST 3:45
NBC—Little Orphan Annie; Wander Co.; Childhood playlet with Shirley Bell and Allan Baruck: WJZ WLW
CBS—Bob Nolan, tenor; Norm Sherr, pianist: KMOX WBBM
NBC—Bunkhouse Songs, Margaret West and Her Rafter S. Riders: WEAQ WTAM WMAQ
KYW—Betty, Jean and Jim
WCFL—Junior Federation Club
WENR—Grandpa Burton, Bill Baar (NBC)
WJJD—Fred Beck, organist
- 5:00 CDT—p.m.—CST 4:00
CBS—Billy Scott, baritone; Novelty Orchestra: WISN KMOX WBBM
NBC—Dorothy Page; orchestra: WEAQ WLW WENR
KYW—In the Spotlight
WCFL—Mona Van, soprano
WGES—Polish Evening Bells
WGN—Orchestral Program
WIND—Sports Review
WJJD—Dance Music
- 5:15 CDT—p.m.—CST 4:15
CBS—Skippy; Sterling Products, Inc.; children's sketch: WBBM
CBS—Century of Progress; Edward Wurtzebach's Orchestra: WISN
KYW—Peter Van Steeden's Orchestra (NBC)
WCFL—Eddie Varzo's Orchestra
WENR—Salty Sam
WIND—Trio
WMAQ—Jolly Cowboy
WTAM—Dorothy Page, vocalist; orchestra (NBC)
- 5:30 CDT—p.m.—CST 4:30
NBC—Grandmother's Trunk; Nelda Hewitt Stevens, narrator, dramatization: WEAQ WMAQ
KYW—Uncle Bob's "Curb-Is-the-Limit" Safety Club
WBBM—Jack Armstrong; General Mills, Inc.; the All-American Boy (CBS)
WGN—The Singing Lady; Kellogg Co. (NBC)
WJJD—Hungarian Air Theater
WJJD—Polish Program
WTAM—Frank Merriwell's Adventure; Western Co.; sketch (NBC)

- 5:45 CDT—p.m.—CST 4:45
NBC—Lowell Thomas; Sun Oil Co.; News: WJZ WLW
CBS—Dixie Circus; Individual Drinking Cup Co.: WABC WBBM
NBC—Little Orphan Annie, Wander Co.; childhood playlet: WENR WGN
CBS—Eddie Copeland's Orchestra: WISN KMOX
NBC—Horse Sense Philosophy; Andrew Kelly: WEAQ WMAQ
WCFL—Piano Recital by Phil Warner

NIGHT

- 6:00 CDT—p.m.—CST 5:00
CBS—Jack Russell's Orchestra: KMOX WISN
NBC—Amos 'n' Andy Pepsodent Co.; blackface comedians: WJZ WLW
KYW—Horse Sense Philosophy (NBC)
WCFL—Labor Flashes
WENR—What's the News
WGES—Popular Polish Artists
WGN—Ben Potter, sketch
WHFC—Eddie Loftus, songs
WJJD—German Hour William Klein
WJJD—Sports Review; Johnny O'Hara
WMAQ—Boyd Raeburn's Orchestra
WMBI—Musical Ensemble
WTMJ—Mello Cello
- 6:15 CDT—p.m.—CST 5:15
NBC—Baby Rose Marie, songs: Tastyest, Inc.: WJZ WENR
KYW—The Globe Trotter
WBBM—Pat Flanagan's Sports Review
WCFL—Fritz Nischke, baritone
WGES—Polish Dinner Dance Music
WGN—America's Dessert; String Trio; Len Salvo, organist
WJJD—Viennese Nights, Continental Tunes
WMAQ—Dan Russo's Orchestra
WTMJ—"Our Club"
- 6:25 CDT—p.m.—CST 5:25
WENR—Sports Reporter
- 6:30 CDT—p.m.—CST 5:30
NBC—Shirley Howard and the Jesters; Milt Rettenberg, pianist; Red, Wamp and Guy; Tony Callucci, guitarist; The Molle Co.: WEAQ WTAM WMAQ
CBS—Buck Rogers in the Twenty-Fifth Century, R. B. Davis Co.; sketch: WBBM KMOX
NBC—Mario Cozzi, baritone; Lew White, organist: WJZ WENR
KYW—Dorothy Adams and Orchestra
WCFL—Eddie Varzo's Orchestra
WGES—Polish Melodies
WGN—The Sports Reporter
WIND—Polish Hour
WJJD—Walkathon
WTMJ—Heine and his Genadiers
- 6:40 CDT—p.m.—CST 5:40
KYW—Charlie Hamp, songs at the piano
- 6:45 CDT—p.m.—CST 5:45
NBC—The Goldbergs; Pepsodent Co.; Gertrude Berg and James Waters, sketch: WEAQ WMAQ WTAM
CBS—Boake Carter; Philco Radio and Television Corp.; News: WABC WBBM KMOX
NBC—"Taxi"; B. F. Goodrich Rubber Co.; sketch, with Max Baer: WJZ WENR
KYW—Boyd Raeburn's Orchestra
WGN—Quin Ryan, World's Fair Reporter
WJJD—Fred Beck, organist
- 7:00 CDT—p.m.—CST 6:00
NBC—Jan Garber's Orchestra; Northwestern Yeast Co.: WJZ WLW WLS
CBS—Mary Eastman, soprano; Evan Evans, baritone: WABC WISN WIND
KYW—Interpreting Business Events
WBBM—Back of the Headlines
WCFL—Jo Keith Revue
WEDC—Jewish Hour
WGES—Music Sweet
WGN—Palmer House Ensemble
WJJD—String Trio
WMAQ—Bridge Club of the Air
WMBI—Sunday School Lesson by Mrs. McCord
- 7:15 CDT—p.m.—CST 6:15
CBS—Edwin C. Hill, Barbasol Co.; "The Human Side of the News": WABC WBBM KMOX
KYW—Al Kvale's Orchestra (NBC)
WCFL—Admiral Arnold
WGN—Rube Appleberry
WIND—Washington Column
WJJD—Reminiscences of Victor Herbert
WMAQ—True Stories of the Sea
- 7:25 CDT—p.m.—CST 6:25
WTMJ—Sport Flash

- 7:30 CDT—p.m.—CST 6:30
NBC—The Voice of Firestone; Firestone Tire and Rubber Co.: WEAQ WMAQ WTAM WLW
NBC—Maple City Four, male quartet; Crazy Crystals Water Co.: WJZ WLS
KYW—Dan Russo's Orchestra
WBBM—Ray O'Hare's Orchestra
WCFL—Night Court, comedy
WGN—The Lone Ranger
WIND—Hot Stove League; Johnny O'Hara
WISN—Clarence Wheeler's Orchestra; Cadet-Quartet; Doris Lorraine, mezzo-soprano (CBS)
WJJD—Songs and Sermons; Uncle Joe Dobson; Fred Beck, organist
WTMJ—Dance Orchestra
- 7:40 CDT—p.m.—CST 6:40
WIND—Clarence Wheeler's Orchestra (CBS)
- 7:45 CDT—p.m.—CST 6:45
NBC—Babe Ruth; Quaker Oats; Baseball Comment dramatization: WJZ WLS
WBBM—The Puzzler
WCFL—Eddie Varzos' Orchestra
WJJD—The Hawk, mystery drama

- 8:00 CDT—p.m.—CST 7:00
NBC—Harry Horlick's Gypsies; Frank Parker, tenor; Great Atlantic and Pacific Tea Co.: WEAQ WMAQ WTAM
Medley:
Spain
In a Little Spanish Town
My Castle in Spain
Gondoliers
Rose in the Bud (tenor solo, Frank Parker) Foster
Little Dutch Mill Barris
Mademoiselle
Barcarole Tschaiakowsky
I've Had My Moments
Dance of the Comedians Smetana
- CBS—Rosa Ponselle, soprano; Liggett and Meyer Tobacco Co.; Andre Kostelanetz' Orchestra; Chorus: WABC WISN WBBM
- NBC—Greater Minstrels; Sinclair Refining Co.; Gene Arnold, interlocutor; Joe Parsons, bass Male Quartet; Bill Childs, Mac Cloud and Clifford Soubier end men; Band Director Harry Kogen: WJZ WLS WLW WTMJ
KYW—Rex Maupin's Concert
WCFL—Dr. Springer's Forum
WGN—Palmer Clark's Orchestra
WIND—The Mixup; Male Quartet; Talk
WJJD—Organ Melodies; Fred Beck, organist
WSBC—Polish Varieties

- 8:15 CDT—p.m.—CST 7:15
KYW—Famous Trade Marks on Parade
WCFL—Food Flashes
WJJD—The Balladeers
- 8:30 CDT—p.m.—CST 7:30
NBC—Melody Moments; National Sugar Refining Co.; Theodore Karle, tenor; guest artist; Orchestra, direction Josef Pasternack: WJZ WENR WLW
Medley of Friml Waltzes: (orchestra and Theodore Karle)
Rose Marie, from Rose Marie
Sympathy Valse
Waltz Huguette
Something Goes Ting-a-Ling
Ah! Moon of My Delight (orchestra and Theodore Karle) Lehman
Fox Trot
Whispering Flowers (orchestra) Von Blon
You Have Taken My Heart Jenkins
Waltzes from "The Merry Widow" (orchestra and Theodore Karle) Kehar
Medley from "Shoot the Works" Bullock
Take a Lesson from the Lark
A Bowl of Chop Suey and Youey
Do I Love You?

- CBS—Ex-Lax Presents the Big Show; Gertrude Niesen, contralto; Erno Rapee's Orchestra, dramatic cast and guest stars: WABC KMOX WBBM
- NBC—Ship of Joy; California Packing Co.; Hugh Barrett Dobbs; Doric and Knickerbocker quartet; Orchestra, direction Meredith Willson: WEAQ WMAQ WTMJ WTAM
KYW—Famous Trade Marks on Parade
WCFL—Eddie Varzo's Orchestra
WGN—Natalie Alt, soprano
WIND—Colman Cox
WJJD—Stillman's Movie Reporter
- 8:45 CDT—p.m.—CST 7:45
KYW—Seymour Simons' Orchestra (NBC)
WCFL—Viewing the Fair with the Voice of the Air
WGN—Charlie Agnew's Orchestra
WIND—High School Band
WJJD—Eb and Zeb, rural comedy sketcn
- 9:00 CDT—p.m.—CST 8:00
NBC—Contented Hour; Carnation Milk Co.; Concert Orchestra; Morgan L. Eastman, conductor; quartet; Lullaby Lady; Gene Arnold; Jean Paul King: WEAQ WMAQ WLW WTAM WTMJ
CBS—Guest Orchestra; Lady Esther Co.: WABC KMOX WBBM

- NBC—Dr. Walter Damrosch's Symphony Orchestra; John B. Kennedy; Packard Motor Car Co.: WJZ WENR
- KYW—The Globe Trotter
WCFL—Harry Scheck, A Neighborly Chat
WGN—Tomorrow's News
WIND—Barbeaux Sisters with String Trio
WJJD—The Pickard Family

CONTINUED ON NEXT PAGE

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Tuesday, June 5

(MONDAY CONTINUED)

9:05 CDT—p.m.—CST 8:05
WGN—Headlines of Other Days
9:10 CDT—p.m.—CST 8:10
WGN—Orchestral Program
9:15 CDT—p.m.—CST 8:15
KYW—Al Kvale's Orchestra
WCFL—Tony and Joe, drama
WIND—Michigan City Program
WJJD—Peruna Carnival
9:30 CDT—p.m.—CST 8:30
NBC—Gothic Echoes; Radio City Art Chorus of mixed voices; WEAFF WTAM
CBS—Singin' Sam; Atlas Brewing Co.; WBBM KMOX
KYW—Pan-American Concert
WCFL—Barratt O'Hara, talk
WGN—Bob Becker, dog chats
WIND—Variety Program
WJJD—Polish Program
WMAQ—The Northerners, male quartet
WTMJ—Musicians' Association Program
9:45 CDT—p.m.—CST 8:45
WBBM—Jules Alberti's Orchestra
WCFL—School Teachers talk
WENR—Princess Pat Players; Princess Pat, Ltd. (NBC)
WGN—The Dream Ship
10:00 CDT—p.m.—CST 9:00
NBC—Amos 'n' Andy; Pepsodent Co.; WENR WTAM WMAQ
CBS—"Fats" Waller, songs; WABC
NBC—News; WEAFF WTAM KYW
KYW—Dance Orchestra
WBBM—Henry Busse's Orchestra
WCFL—Eddie Varzo's Orchestra
WGN—Emil Thaviu's Orchestra
WIND—The Slumbertimers
10:05 CDT—p.m.—CST 9:05
NBC—Harold Stern's Orchestra; WEAFF WTAM KYW
10:15 CDT—p.m.—CST 9:15
NBC—Gillette presents Gene and Glenn, comedy sketch; WMAQ WTAM WTMJ
CBS—News; WABC WBBM
NBC—The Poet Prince, Anthony Frome, tenor; WJZ KYW
WENR—Geo. Hessberger's Bavarian Orchestra
WGN—Remember Way Back When?
WIND—The Novelettes, band
10:20 CDT—p.m.—CST 9:20
CBS—Reggie Childs' Orchestra; WABC WISN WBBM
10:30 CDT—p.m.—CST 9:30
CBS—Carl Hoffmayr's Orchestra; WBBM WISN
NBC—Clyde Lucas' Orchestra; WEAFF KYW WTAM
WENR—The Hoofinghams
WGN—Charlie Agnew's Orchestra
WIND—Charlie Davis' Orchestra (CBS)
WMAQ—News
WTMJ—Dance Orchestras
10:45 CDT—p.m.—CST 9:45
CBS—Johnny Johnston's Orchestra; WABC WIND KMOX
WCFL—Leo Terry, organ recital
WENR—News (NBC)
WGN—Ted Weems' Orchestra
10:50 CDT—p.m.—CST 9:50
WENR—Dan Russo's Orchestra
11:00 CDT—p.m.—CST 10:00
NBC—Ralph Kirbery, baritone; WEAFF WLW
CBS—Leon Belasco's Orchestra; WABC WIND
NBC—Don Bestor's Orchestra; WJZ KYW
CBS—Earl Hines' Orchestra; WISN WBBM
WCFL—Paul Ash Revue
WENR—Al Kvale's Orchestra
WGN—Earl Burnett's Orchestra
WMAQ—Julie Styne's Orchestra
WSBC—Lillian Gordon's Parade; Young Talent Revue
11:15 CDT—p.m.—CST 10:15
WMAQ—Jack Berger's Orchestra (NBC)
11:30 CDT—p.m.—CST 10:30
KYW—Dan Russo's Orchestra
WBBM—Gene Kardos' Orchestra; (12 Mid. CDT) Jack Russell's Orchestra; (12:30 A.M. CDT) Ray O'Hara's Orchestra; (1 A.M. CDT) Jules Alberti's Orchestra; (1:15 A.M. CDT) Henry Busse's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra
WENR—Julie Styne's Orchestra (12 Mid. CDT) Clyde Lucas' Orchestra; (12:30 A.M. CDT) Julie Styne's Orchestra
WCFL—Leo Terry, organ recital
WGN—Emil Thaviu's Orchestra; (11:45 P.M. CDT) Earl Burnett's Orchestra; (12 Mid. CDT) The Midnight Flyers; Seymour Simons' Orchestra; guest artists
WIND—The Novelettes, band; (11:45 P.M. CDT) The Slumbertimers, band; (12 Mid. CDT) Organ Melodies; (12:30 A.M. CDT) The Novelettes, band
WMAQ—Dance Orchestra

MORNING

See Monday for Listings Before 9 a.m.
9:00 CDT—p.m.—CST 8:00
CBS—Bill and Ginger, popular songs; WABC WIND WISN
NBC—Edward MacHugh, the Gospel singer; WJZ WMAQ
WSBC—Lawyers Legislative League
WBBM—Jean Abney, talk
WGES—Good Morning in Three-Quarters Time
WGN—Keep Fit Club
WJJD—Song Festival, popular songs
WLS—Bundesen Magazine of the Air
9:15 CDT—p.m.—CST 8:15
NBC—Clara, Lu 'n' Em; Colgate-Palmolive-Peet Co.; Gossip; WEAFF WGN WLW WTAM WTMJ
NBC—Castles of Romance; Manhattan Soap Company; Alice Remsen, contralto; Ray Heatherington, baritone; Al and Lee Reiser, piano duo; WJZ WMAQ
KYW—Irene King, talk
WBBM—Household Institute; Kay Storey
WCFL—Highlights of Music
WGES—Canary Concert
WIND—Monroe Brothers, harmony
WJJD—Today's Tunes
9:30 CDT—p.m.—CST 8:30
NBC—Today's Children; Pillsbury Flour Mills Co.; dramatic sketch with Irna Phillips, Bess Johnson and Walter Wicker; WJZ WTMJ
CBS—News; WABC WISN WBBM
NBC—Treasure Chest; Mohawk Carpet Mills; Howard Phillips, baritone; Don Allen's Orchestra; Martha Lee Cole; WEAFF WMAQ WTAM WLW
KYW—Rose Vanderbosch, pianist
WCFL—Modern Health
WGES—Mother Craft
WGN—Leonard Salvo, organist; Weather Reports
WIND—Happiness Review
WJJD—Footlight Favorites
9:35 CDT—p.m.—CST 8:35
CBS—The Frivolities; WABC WBBM
9:45 CDT—p.m.—CST 8:45
NBC—News; WEAFF WJZ WMAQ WTAM
KYW—Foot Health
WBBM—Tom Baker, tenor; Norm Sherr, pianist
WCFL—Variety Program
WGES—Mid-Morning Melodies
WGN—Academy of Medicine (CBS)
WTMJ—Minute Parade
9:50 CDT—p.m.—CST 8:50
NBC—Radio Kitchen; Eleanor Howe; WJZ KYW WMAQ—Tune Time
10:00 CDT—p.m.—CST 9:00
NBC—Galaxy of Stars; Red Star Yeast and Products Co.; Edna Odell, contralto; Phil Porterfield, baritone; Irma Glen, organist; Earl Lawrence, pianist; WLW WMAQ WTAM WTMJ
CBS—U. S. Navy Band; Patriotic Period; WABC WIND WISN
KYW—Honeymooners
WBBM—Kay Kyser's Orchestra
WCFL—Popular Musicale
WGES—Annette King, songstress
WGN—Movie Personalities
WJJD—Songsters' Parade
WLS—Poultry and Livestock Market
WSBC—German Airs
10:15 CDT—p.m.—CST 9:15
NBC—Your Child; "The Child in the Modern World," Dr. Ella Oppenheimer, Children's Bureau, Department of Labor; WEAFF WMAQ
NBC—Piano Recital; WJZ KYW
KMOX—Magic Hour (CBS)
WBBM—Jim and Bob, Hawaiian serenade
WENR—Today's Children
WGES—Rhythm Revue
WGN—Your Friendly Neighbor
WIND—The Newly-Weds of the Air
WJJD—Musical Potpourri
WTMJ—Woman's News of the Day
10:25 CDT—p.m.—CST 9:25
WGN—Market Reports
10:30 CDT—p.m.—CST 9:30
NBC—Three Shades of Blue, male trio; WEAFF WTAM KYW
CBS—Melody Parade; WABC WIND
NBC—U. S. Marine Band; Capt. Taylor Branson, conductor; Don Lowe, m.c.; WJZ WLW
NBC—Rhythm Ramblers; Orchestra; WMAQ
WBBM—Art Wright, tenor

WCFL—The Shopper
WENR—Program Preview
WGES—Italian Odyll
WGN—Melody Men
WJJD—Marches of the Day
WSBC—Little Harry
WTMJ—Varieties; Del Hazzard Duo
10:45 CDT—p.m.—CST 9:45
NBC—Al Bernard, the Boy from Dixie; WEAFF WTAM KYW
CBS—Mary Lee Taylor, home economist; Pet Milk Sales Corp.; KMOX WBBM
Q. G.—Painted Dreams, skit; WGN WLW
WCFL—Gale Sisters
WENR—U. S. Marine Band (NBC)
WIND—Spice and Variety; dance and vocal selections
WISN—Larry Tate, soloist; Orchestra (CBS)
WJJD—Eddie Loftus, songs
WSBC—Timely Tunes
WTMJ—Hollywood Movie Letter
11:00 CDT—p.m.—CST 10:00
NBC—Gene Arnold and the Commodore Quartet; Crazy Crystals Water Co.; WEAFF WTAM WMAQ WLW
CBS—The Voice of Experience; Wasey Products Inc.; WABC WBBM KMOX
KYW—Hodge Podge
WCFL—Variety Program
WGN—Hal Kemp's Orchestra; Lavena Co.
WIND—Melodies of Romance
WJJD—Bubb Pickard, Tennessee Hillbilly Songs
WTMJ—With a Song
11:15 CDT—p.m.—CST 10:15
CBS—Connie Gates, songs; WABC WISN WIND
KYW—Soloist
WBBM—Virginia Clark; Gene and Charlie, song duo
WGN—Harold Turner, pianist
WJJD—Modern Rhythms
WMAQ—Public Schools
11:30 CDT—p.m.—CST 10:30
NBC—Merry Madcaps; WEAFF WTAM
CBS—Connie Gates, songs; WISN
NBC—Vic and Sade, comedy sketch with Art Van Harvey, Billy Idelson and Bernardine Flynn; WJZ WMAQ
KYW—In the Spotlight
WBBM—"Memories"
WENR—Home Service
WGN—Market Reports
WHFC—Name the Band
WIND—Dance Time
WJJD—Friendly Philosopher with Homer Griffith
WMBI—Continued Story Reading
WTMJ—Jack Teter and the Play Boys
11:35 CDT—p.m.—CST 10:35
WGN—Louise Brabant, soprano
WTMJ—Jack Teter and the Playboys
11:40 CDT—p.m.—CST 10:40
WIND—Interlude
11:45 CDT—p.m.—CST 10:45
NBC—The Merry Maes, boys' trio; Cheri McKay, contralto; WJZ KYW
WBBM—Jerry Sullivan, lyric tenor
WGN—June Baker, home management
WIND—George Scherban's Orchestra (CBS)
WLS—Cumberland Ridge Runners
WJJD—RADIO GUIDE Interviews with Evans Plummer
WMAQ—Program Preview

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00
NBC—Words and Music; Leola Turner, soprano; Frederick Bitke, baritone; Harvey Hays, narrator; string ensemble; WJZ WMAQ
CBS—Larry Tate's Orchestra; WABC KMOX WISN
WBBM—Local Markets
WCFL—Dr. Springer's Forum
WGN—Mid-Day Service
WIND—Luncheon Dance Music
WJJD—Luncheon Dance Music
WLS—Organ Duo, John Brown and Romelle Faye
WMBI—Loop Evangelistic Service
WTAM—Maurice Lees' Ensemble (NBC)
WTMJ—What's New in Milwaukee?
12:05 p.m. CDT—CST a.m. 11:35
WBBM—Old Melody Time
12:15 p.m. CDT—CST a.m. 11:15
CBS—Joan Marrow, music; J. W. Marrow Mfg. Co.; WABC WBBM KMOX
NBC—The Honorable Archie; WJZ WMAQ
WCFL—Luncheon Concert
WJJD—Esther Hammond, vocalist; Fred Beck, organist
WLS—Tom and Don, harmony
12:30 p.m. CDT—CST a.m. 11:30
NBC—Emerson Gill's Orchestra; WEAFF WMAQ
NBC—National Farm and Home Hour; guest speakers; Harvey Hays, reading; Walter Blaufluss' Orchestra; WJZ WLW KYW
CBS—Jack Russell's Orchestra; WABC WISN
WBBM—Movie Chatter, Helen Fitch
WGN—Market Reports
WIND—"Smiling" Bob Atcher, songs
WJJD—Popular Songsters
WLS—Round-Up; The Westerners; Joe Kelly
WTMJ—Hans Badner's Bavarians

12:35 p.m. CDT—CST a.m. 11:35
WGN—Palmer House Ensemble
12:45 p.m. CDT—CST a.m. 11:45
CBS—Tony Wons; S. C. Johnson and Son; Keenan and Phillips, piano duo; WABC KMOX WBBM
WGN—Rikk's Hungarian Orchestra
WIND—Rhythm Aces
WJJD—Buddy, Zeb and Otto
WLS—Weather; Markets
WTMJ—Kitchen Reporter
12:55 p.m. CDT—CST a.m. 11:55
WLS—Newscast; Julian Bentley
1:00 p.m. CDT—CST Noon 12:00
NBC—Dion Kennedy, organist; WEAFF WTAM
CBS—Just Plain Bill; Kolynos Sales Co., sketch; KMOX WGN
CBS—Ann Leaf, organist; WABC WIND
WBBM—Eddie and Fannie Cavanaugh, radio gossip
WCFL—Farmers' Union
WJJD—Livestock Markets
WLS—Prairie Farmer Dinnerbell Program
WMAQ—Dan Russo's Orchestra
WMBI—Organ Program and Bible Reading
WTMJ—Heinie and His Grenadiers, German band
1:15 CDT—p.m.—CST 12:15
CBS—Romance of Helen Trent; Affiliated Products, Inc.; WABC KMOX WGN
WBBM—Eddie House, organist
WCFL—Century of Progress Concert Orchestra, direction of Edward Wurtzebach
WJJD—Century of Progress Concert Orchestra; Direction of Edward Wurtzebach
WIND—Livestock Markets
1:20 CDT—p.m.—CST 12:20
WMAQ—Board of Trade
1:25 CDT—p.m.—CST 12:25
WBBM—Jack Russell's Orchestra
1:30 CDT—p.m.—CST 12:30
NBC—Columbia University Commencement Day Program; speaker, Dr. Nicholas Murray Butler; WJZ KYW
CBS—Artist Recital; Charlotte Harriman, contralto; Sidney Smith, tenor; WABC WISN WIND
NBC—Robert Crawford, baritone; WEAFF WTAM
WCFL—Civic and Welfare Talk from Mayor's Office
WGN—Palmer House Ensemble
WJJD—Dreams of Hawaii
WLS—Uncle Ezra
WMAQ—University of Chicago
WTMJ—Henry and Jerome
1:40 CDT—p.m.—CST 12:40
WBBM—Pinto Pete
1:45 CDT—p.m.—CST 12:45
NBC—Ma Perkins; Proctor and Gamble Co.; dramatic sketch with Virginia Payne, Margery Hannon, Karl Hubel, Willard Farnum and Charles Eggleston; WEAFF WLW WTAM
KYW—Prudence Penny
WCFL—Popular Music
WGN—Century of Progress Orchestra, direction of Edward Wurtzebach
WJJD—Name the Band, contest
WLS—Livestock and Grain Markets
2:00 CDT—p.m.—CST 1:00
NBC—Blue Room Echoes; String Ensemble; WEAFF WTAM
CBS—Metropolitan Parade; Leith Stevens, conductor; WABC WISN WIND
KYW—Two O'Clock Tunes
WCFL—Red Hot and Low Down Program; Bob Hawk
WGN—String Ensemble
WJJD—Musical Comedy Memories
WLS—Homemakers' Hour, Martha Crane
WSBC—Spanish Fiesta
WTMJ—Livestock Quotations; Dance Orchestra
2:15 CDT—p.m.—CST 1:15
WGN—Emil Thaviu's Orchestra
WJJD—Lawyers' League, debate
WMAQ—Hessberger's Orchestra
WSBC—News Flashes C. Y. O.
2:20 CDT—p.m.—CST 1:20
WTMJ—Police and Poultry Reports
2:25 CDT—p.m.—CST 1:25
WTMJ—Dance Orchestras
2:30 CDT—p.m.—CST 1:30
NBC—Women's Radio Review; Speaker; Orchestra, direction Joseph Littau; Claudine MacDonald; WEAFF KYW WTAM
CBS—Gypsy Music Makers; Emery Deutsch, conducting; WABC WISN
NBC—Music Magic; orchestra direction Roy Shield; Ruth Lyen, soprano; Cyril Pitts, tenor; Joan Blaine, narrator; WJZ WMAQ
WGN—Earl Wilke, baritone
WIND—Popular Dance
WJJD—Century of Progress Concert Orchestra; Direction of Edward Wurtzebach
WMBI—Scandinavian Service
WSBC—Val's Vodvil
2:40 CDT—p.m.—CST 1:40
WBBM—Flanagrams
WIND—Dugout Interview
2:45 CDT—p.m.—CST 1:45
WGN—Baseball; St. Louis vs. Chicago White Sox
WJJD—Tea Party Jamboree
WMAQ—Baseball; St. Louis vs. White Sox; Hal Totten announcing
2:50 CDT—p.m.—CST 1:50
WTMJ—Badger Spotlight
2:55 CDT—p.m.—CST 1:55
WTMJ—News

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HIGH SPOT SELECTIONS FOR TUESDAY

(Time Given Is Central Daylight)

- 6:30 p. m.—Browne and Llewelyn, comedians: NBC-WMAQ network.
- 7:00 p. m.—Leo Reisman's orchestra; Phil Ducey, baritone: NBC-WMAQ network.
- 7:30 p. m.—Hollywood Show; Vivienne Segal; Abe Lyman's orchestra: CBS-WBBM network.
- 8:00 p. m.—Elizabeth Arden Presents: Maury (Cholly Knickerbocker) Paul; Freddie Martin's orchestra: CBS-WBBM network.
- 8:00 p. m.—Ben Bernie's Blue Ribbon program with all the lads: NBC-WMAQ network.
- 8:30 p. m.—Ray Perkins, comedian; guest stars: NBC-WMAQ network.
- 8:30 p. m.—Studebaker Champions with Richard Himber's orchestra and Joey Nash: CBS-WBBM network.
- 9:00 p. m.—Camel Caravan; Glen Gray's Casa Loma orchestra; Stoopnagle and Budd; Connie Boswell: CBS-WBBM network.
- 9:00 p. m.—American Premiere Russian Ballet; "Red Poppy," Part I; Frank Black conducting NBC Symphony: NBC-WENR network.

(TUESDAY CONTINUED)

- 3:00 CDT—p.m.—CST 2:00**
NBC—Betty and Bob; General Mills, Inc.; sketch: WJZ WLS WLW
- CBS—Seventh Regiment Band; Lieut. Francis W. Sutherland; WABC KMOX WISN
- NBC—Don Bigelow's Orchestra: WEAFF WTAM
- KYW—Pickard Family
- WCFL—Moment Musicale
- WIND—Baseball; Chicago White Sox vs. St. Louis; Johnny O'Hara, announcing
- WJJD—Musical Excellence; Fred Beck, organist
- WMBI—Radio School of the Bible; Rev. W. Taylor Joyce
- WSBC—Polish Matinee

- 3:15 CDT—p.m.—CST 2:15**
KYW—Dance Orchestra
- WLS—Tower Topics; Sue Roberts; Bill O'Connor
- WTMJ—Dance Orchestra

- 3:30 CDT—p.m.—CST 2:30**
CBS—Jerry Cooper, baritone: WABC KMOX WISN
- KYW—Two Doctors; Rex Maupin's Orchestra
- WENR—The Singing Stranger
- WJJD—Mooseheart Children

- 3:45 CDT—p.m.—CST 2:45**
CBS—Four Showmen: WABC KMOX WISN
- NBC—The Lady Next Door: WEAFF WCFL WTAM
- WENR—Century of Progress Concert Orchestra; Direction of Edward Wurtzbech
- WTMJ—Market Review

- 3:55 CDT—p.m.—CST 2:55**
WTMJ—Baseball; Milwaukee vs. St. Paul

- 4:00 CDT—p.m.—CST 3:00**
NBC—Chick Webb's Orchestra: WEAFF WLW WTAM
- CBS—The Dictators: WBBM
- WCFL—John Maxwell, food talk
- WENR—Smith-James' Orchestra (NBC)
- WJJD—Dick and Judy, sketch

- 4:15 CDT—p.m.—CST 3:15**
WCFL—The Roamers
- WJJD—Bobbie Dickson, songs

- 4:30 CDT—p.m.—CST 3:30**
NBC—Irene Wicker, the Singing Lady; Kellogg Co.; nursery rhymes, stories and jingles: WJZ WLW
- NBC—The Tattered Man; children's stories: WEAFF WTAM
- KYW—Phil Harris' Orchestra
- WCFL—National League of American Women
- WEDC—Lawyers' Debates
- WENR—Ma Perkins, sketch; Proctor and Gamble Co. (NBC)
- WJJD—Salon Echoes

- 4:45 CDT—p.m.—CST 3:45**
NBC—Nursery Rhymes, Milton J. Cross and Lewis James, children's program: WEAFF WTAM
- CBS—The Three Flats, negro vocal trio: KMOX
- NBC—Little Orphan Annie; Wander Co.; childhood playlet with Shirley Bell, Allen Baruck, Henrietta Tedro and Harry Cansdale: WJZ WLW
- KYW—Secret Agent X-9
- WCFL—Junior Federation Club
- WENR—"Grandpa Burton," Bill Baar (NBC)
- WJJD—Music and Banter, Ben Kanter

- 5:00 CDT—p.m.—CST 4:00**
NBC—Mme. Frances Alda, soprano: WEAFF WMAQ WLW
- CBS—Billy Scott, baritone; Novelty Orchestra: KMOX WBBM WISN
- NBC—Angelo Ferdinando's Orchestra: WJZ WENR
- KYW—In the Spotlight
- WCFL—The Nightingale
- WGES—Polish Composers
- WGN—Orchestral Program
- WIND—Sports Review
- WJJD—Dance Music
- WIND—Bonnie and Chuck, song duo
- WJJD—Polish Program
- WGN—Chicago Theater of the Air

- 5:15 CDT—p.m.—CST 4:15**
CBS—Century of Progress Orchestra, direction Edward Wurtzbech WISN KMOX
- CBS—Skippy; Sterling Products, Inc.; children's sketch: WBBM
- NBC—Mme. Frances Alda: KYW WTAM
- WCFL—Piano Recital
- WENR—Salty Sam
- WIND—Smiling Bob Atcher, "Kentucky Mountain Minstrel"
- WMAQ—Jolly Cowboy

- 5:30 CDT—p.m.—CST 4:30**
NBC—Mid-Week Hymn Sing; Kathryn Palmer, soprano; Joyce Allmand, contralto; Sidney Smith, tenor; Arthur Billings Hunt, baritone and director; Lowell Patton, organist: WEAFF WMAQ
- CBS—Mitscha Raginsky's Ensemble: WABC WISN
- KYW—Uncle Bob's "Curb-is-the-Limit" Safety Club
- WBBM—Jack Armstrong, the All American Boy; General Mills, Inc. (CBS)
- WCFL—Grace Wilson, contralto
- WENR—Organ Melodies
- WGN—The Singing Lady, Children's Songs and Stories
- WIND—Hungarian Air Theater
- WJJD—Polish Program

- 5:45 CDT—p.m.—CST 4:45**
NBC—Lowell Thomas; Sun Oil Co.; Today's News: WJZ WLW
- CBS—Sam Robbin's Orchestra WISN KMOX
- NBC—Little Orphan Annie; Wander Co.; childhood playlet: WENR WGN
- WBBM—Luck Star Ranch
- WCFL—Labor Flashes
- WMAQ—Palace Varieties

NIGHT

- 6:00 CDT—p.m.—CST 5:00**
CBS—Morton Downey, tenor: WABC WISN WBBM
- NBC—Amos 'n' Andy; Pepsodent Co.; blackface comedians: WJZ WLW
- KYW—Gould and Shefter (NBC)
- WCFL—Joe Grein, talk
- WENR—What's the News?
- WGES—Popular Polish Artists
- WGN—Ben Potter, sketch
- WHFC—Eddie Loftus, songs
- WIND—German Hour, William Klein
- WJJD—Sports Review by Johnny O'Hara
- WMAQ—Boyd Raeburn's Orchestra (NBC)
- WTMJ—Mello Cello

- 6:15 CDT—p.m.—CST 5:15**
NBC—You and Your Government; Reviving Local Government. "The Schools in Local Revival." George F. Zook, U. S. Commissioner of Education; C. R. Mann, Director, American Council on Education: WJZ WENR
- KYW—The Globe Trotter
- WBBM—Pat Flanagan's Sports Review
- WCFL—Eddie Varzos' Orchestra
- WGES—Main Street Crusader
- WGN—Musical Dessert; String Trio; Len Salvo, organist
- WISN—Jack Russell's Orchestra (CBS)
- WJJD—Piano Reflections; Ben Kanter, pianist
- WMAQ—Dan Russo's Orchestra (NBC)
- WTMJ—"Our Club"

- 6:30 CDT—p.m.—CST 5:30**
NBC—The Tastyest Seers; Brad Browne and Al Llewelyn: WEAFF WMAQ WTAM
- CBS—Buck Rogers in the Twenty-Fifth Century; R. B. Davis Co.; sketch: WBBM KMOX
- KYW—Rex Maupin's Orchestra
- WGES—German Serenade
- WGN—Sports Reporter
- WIND—Polish Hour
- WJJD—Walkathon
- WTMJ—Heinie and his Grenadiers

- 6:45 CDT—p.m.—CST 5:45**
NBC—The Goldbergs; Pepsodent Co.; sketch: WEAFF WMAQ WTAM
- CBS—Boake Carter; Philco Radio and Television Corp.; News: WABC WBBM KMOX
- WENR—Baseball Resume, Hal Totten; B. F. Goodrich Rubber Co.
- WGN—Quin Ryan, World's Fair Reporter
- WJJD—Fred Beck, organist

- 7:00 CDT—p.m.—CST 6:00**
CBS—The Troopers: WABC WISN
- NBC—Crime Clues; Harold S. Ritchie and Co.; Spencer Dean mystery drama; Edward Reese and John MacBryde: WJZ WLW WLS
- NBC—Leo Reisman's Orchestra; Phil Ducey, baritone; Phillip Morris and Co.: WEAFF WTAM WMAQ WTMJ
- Night on the Desert (orchestra)
- Solo by Phil Ducey
- Jungle Fever
- Tonight Is Mine (orchestra)
- Blue Danube

- Do I Love You
- Nunca (tango) (orchestra)
- Solo by Phil Ducey
- The Gold Diggers Song (orchestra)
- KYW—Boyd Raeburn's Orchestra
- WBBM—Carl Hoffmayr's Orchestra
- WGES—Songs of Lithuania
- WGN—Orchestral Music
- WIND—Washington Column of the Air
- WJJD—Buddy, Zeb and Otto, songs

- 7:15 CDT—p.m.—CST 6:15**
CBS—The Voice of Experience; Wasey Products, Inc.: WABC KMOX WBBM
- KYW—Frankie Masters' Orchestra
- WCFL—Admiral Arnold
- WGN—Stevens Hotel Ensemble
- WIND—Anne Vernson, songs
- WJJD—Music and Banter with Ben Kanter

- 7:25 CDT—p.m.—CST 6:25**
WTMJ—Sport Flash

- 7:30 CDT—p.m.—CST 6:30**
NBC—Guest Orchestra; Lady Esther Co.: WEAFF WTAM WMAQ WTAM

- CBS—Abe Lyman's "Accordiana"; Sterling Products, Inc.; Vivienne Segal, soprano; Oliver Smith, tenor: WABC KMOX WBBM
- NBC—Hudson Vocalians; Hudson Motor Car Co.; Conrad Thibault, baritone; Lois Bennett, soprano; Harry Salter's Orchestra and choir; Honey Deane, blues singer: WJZ WLW WLS
- KYW—Dance Orchestra
- WCFL—Night Court, comedy
- WEDC—Slovak String
- WGN—Seymour Simons' Orchestra
- WIND—Hot Stove League; Johnny O'Hara
- WJJD—Songs and Sermons, Uncle Joe Dobson; Fred Beck, organist

- 7:40 CDT—p.m.—CST 6:40**
WIND—Musical Interlude

- 7:45 CDT—p.m.—CST 6:45**
KYW—Dan Russo's Orchestra
- WCFL—Eddie Varzos' Orchestra
- WGN—Palmer House Ensemble
- WIND—James Cable, baritone
- WJJD—The Hawk, mystery sketch
- WLS—Al Kvale's Orchestra

- 8:00 CDT—p.m.—CST 7:00**
NBC—Ben Bernie's Blue Ribbon Air Casino; Premier-Pabst Sales Co.: WEAFF WLW WMAQ WTAM WTAM

- CBS—ELIZABETH ARDEN presents Fray and Braggiotti; Maury H. B. Paul and Freddy Martin's Orchestra: WABC KMOX WBBM
- NBC—Musical Memories; Household Finance Co.; Edgar A. Guest, poet; Alice Mock, soprano; Charles Sears, tenor; Vocal Trio; Orchestra Direction Josef Koestner: WJZ WLS
- KYW—Rex Maupin's Orchestra
- WCFL—Dr. Springer's Forum
- WGN—Earl Burnett's Orchestra
- WIND—Joe Chromis' Orchestra
- WJJD—Organ Melodies; Fred Beck, organist
- WSBC—Poland's Song and Story

- 8:15 CDT—p.m.—CST 7:15**
WCFL—The Three Flats, negro vocal trio
- WIND—Backyard Follies; Sam Cirone, harmonica
- WJJD—The Balladeers

- 8:30 CDT—p.m.—CST 7:30**
NBC—Promenade; Palmer House; Ray Perkins master of ceremonies; orchestra direction Harold Stokes; Gale Page, contralto; Betty Brown, comedian; WEAFF WTAM WMAQ
- CBS—STUDEBAKER CHAMPIONS; RICHARD Himber's Orchestra; Joey Nash, tenor: WABC WBBM KMOX
- NBC—Eddie Duchin's Orchestra; Pepsodent Co.: WJZ WENR
- KYW—Clyde Lucas' Orchestra
- WCFL—The Melody Weavers
- WGN—Mardi Gras
- WIND—Colman Cox
- WJJD—Stillman's Movie Reporter
- WTMJ—Musicians' Association Program

- 8:45 CDT—p.m.—CST 7:45**
WCFL—Viewing the Fair with the Voice of the Air
- WIND—String Trio
- WJJD—Eb and Zeb, rural comedy sketch

(CONTINUED ON NEXT PAGE)

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29x5.00-19	19"	2.15	.85
30x5.00-20	20"	2.15	.85
28x5.25-18	18"	2.15	.85
29x5.25-19	19"	2.15	.85
30x5.25-20	20"	2.15	.85
31x5.25-21	21"	2.15	.85
28x5.50-18	18"	2.15	.85
29x5.50-19	19"	2.15	.85
30x6.00-18	18"	2.15	.85
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TUESDAY NIGHT 8:30 CENTRAL P.M. DAYLIGHT TIME

WBBM

and the Columbia Network

Wednesday, June 6

(TUESDAY CONTINUED)

9:00 CDT—p.m.—CST 8:00
NBC—American Premiere Russian Ballet; "Ited Poppy" Part I; NBC Symphony performance from Gliere's manuscript; Frank Black conducting: WJZ WENR

NBC—Beauty Box Theater; Colgate-Palmolive-Peet Co.; Gladys Swarthout, mezzo-soprano; Frank McIntyre; Peggy Allenby; Charlotte Walker; Florence Malone; Joseph Granby; John Barclay; Rosaline Green; Adele Ranson; Alan Devitt; Alfred Shirley; Russian Choir of Twenty Voices: WEAJ WTAM WLW WMAQ WTMJ

CBS—Camel Caravan; R. J. Reynolds Tobacco Co.; Colonel Stoopnagle and Budd, comedy; Connie Boswell, vocalist; Glen Gray's Orchestra: WABC WBBM KMOX

KYW—The Globe Trotter
WCFL—Seeley Institute
WGN—Tomorrow's News
WIND—Joe Chromis' Orchestra
WJJD—The Pickard Family
WSBC—Melodies of Poland

9:05 CDT—p.m.—CST 8:05
WGN—Headlines of Other Days

9:10 CDT—p.m.—CST 8:10
WGN—Emil Thaviu's Orchestra

9:15 CDT—p.m.—CST 8:15
KYW—Al Kvale's Orchestra
WCFL—Eddie Varzo's Orchestra
WIND—Dick Ede's Orchestra
WJJD—Peruna Carnival

9:30 CDT—p.m.—CST 8:30
CBS—"Conflict," by T. S. Stribling: WABC KMOX
WBBM—The Whistler and His Dog
WCFL—Barratt O'Hara, talk
WENR—The Grennmaniers

9:45 CDT—p.m.—CST 8:45
CBS—Harlem Setenade; Luis Russell's Orchestra; Beale Street Boys; Tiny Bradshaw; Fats Waller, M. C.: WABC WIND
WBBM—Heidelberg Students; Blatz Brewing Co.; Clarence Wheeler's Orchestra; Doris Lorraine, Gene and Charlie and Cadets Quartet
WCFL—School Teachers, talk
WSBC—Polish American Sports Review

10:00 CDT—p.m.—CST 9:00
NBC—Amos 'n' Andy; Pepsodent Co.: WMAQ WENR WTMJ
NBC—Emil Coleman's Orchestra: WEAJ WTAM KYW
WBBM—Henry Busse's Orchestra (CBS)
WCFL—Eddie Varzo's Orchestra; Ada Jay
WGN—Seymour Simons' Orchestra

10:15 CDT—p.m.—CST 9:15
CBS—News: WABC WBBM
NBC—Gillette presents Gene and Glenn, comedy sketch: WTMJ WTAM WMAQ
WENR—Derby with Everett Mitchell
WGN—Remember 'Way Back When?'
WIND—The Novelties, band

10:20 CDT—p.m.—CST 9:20
CBS—Charles Barnett's Orchestra: WABC KMOX WISN WBBM

10:30 CDT—p.m.—CST 9:30
NBC—National Radio Forum: WEAJ WTAM WMAQ
KYW—Three Strings
WBBM—Henry Busses' Orchestra (CBS)
WENR—The Hoofinghams, comedy sketch
WCFL—Eddie Varzo's Orchestra
WGN—Anson Weeks' Orchestra
WIND—The Slumbertimers; "Sweet Music";
WISN—Charles Barnett's Orchestra (CBS)
WTMJ—Josef's Orchestra

10:35 CDT—p.m.—EST 9:35
NBC—Alfredo Brito's Orchestra: WJZ KYW

10:45 CDT—p.m.—CST 9:45
CBS—Fritz Miller's Orchestra: WISN
WBBM—Roy O'Hare's Orchestra
WENR—News
WIND—Dick Ede's Orchestra

10:50 CDT—p.m.—CST 9:50
WENR—Al Kvale's Orchestra
WGN—Bernie Cummins' Orchestra

11:00 CDT—p.m.—CST 10:00
NBC—News: WEAJ WMAQ WTAM
CBS—Ozzie Nelson's Orchestra: WABC WBBM WISN
NBC—Julie Styne's Orchestra: WJZ WENR
KYW—Gray Gordon's Orchestra
WCFL—Paul Ash Revue
WIND—Joe Chromis' Orchestra
WSBC—Midnight Rambles
WTMJ—Late Dance Orchestras

11:05 CDT—p.m.—CST 10:05
NBC—Charlie Davis' Orchestra: WEAJ WMAQ WLW

11:10 CDT—p.m.—CST 10:10
WGN—Ted Weems' Orchestra

11:15 CDT—p.m.—CST 10:15
KMOX—Ozzie Nelson's Orchestra (CBS)
WTAM—Charlie Davis' Orchestra (NBC)

11:30 CDT—p.m.—CST 10:30
KYW—Julie Styne's Orchestra
WBBM—Earl Hines' Orchestra; (12 Mid. CDT) Jack Russell's Orchestra; (12:30 A.M. CDT) Jules Albertis' Orchestra; (1 A.M. CDT) The Three Flats; (1:15 A.M. CDT) Henry Busse's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra
WCFL—Eddie Varzo's Orchestra
WENR—Pete Smythe's Orchestra; (12 Mid. CDT) Clyde Lucas' Orchestra; (12:30 A.M. CDT) Dan Russo's Orchestra
WGN—Charlie Agnew's Orchestra; (11:50 P.M. CDT) Earl Burnett's Orchestra; (12:10 A.M. CDT) Bernie Cummins' Orchestra; Ted Weems' Orchestra; Charlie Agnew's Orchestra; Emil Thaviu's Orchestra

MORNING

See Monday for Listings Before 9 a.m.

9:00 CDT—p.m.—CST 8:00
NBC—Breen and de Rose; vocal and instrumental duo WEAJ WTAM KYW

CBS—In the Luxembourg Gardens: WABC WIND
NBC—Harvest of Song; Songfellows Quartet; Earl Lawrence, accompanist; Irma Glen, organist: WJZ WMAQ
WBBM—Eddie House, organist
WEDC—Hungarian Program
WGES—June Southern, Health and Happiness
WGN—Keep Fit Club
WJJD—Song Festival, popular songs
WLS—Bundesen Magazine of the Air

9:15 CDT—p.m.—CST 8:15
NBC—Young Artists Trio, instrumental group, direction Sylvia Altman: WJZ WMAQ
NBC—Clara, Lu 'n' Em; Calgate-Palmolive-Peet Co.; gossip: WEAJ WTAM WGN WLW WTMJ

KYW—Irene King
WBBM—Household Institute; Kay Storey
WCFL—Highlights of Music
WGES—Canary Concert
WIND—Monroe Brothers, harmony
WJJD—Today's Tunes

9:30 CDT—p.m.—CST 8:30
CBS—News: WABC WISN WBBM
NBC—News: WEAJ WTAM WMAQ
NBC—Today's Children; Pillsbury Flour Mills Co.; dramatic sketch; Ina Phillips, Bess Johnson and Walter Wicker: WJZ WTMJ
KYW—Rose Vanderbosch, pianist
WCFL—Modern Health
WGES—Home Makers Hour
WGN—Market Reports
WIND—Happiness Review
WJJD—Footlight Favorites

9:35 CDT—p.m.—CST 8:35
CBS—Gypsy Music Makers: WABC WBBM
NBC—The Three Scamps, trio: WEAJ
WGN—Leonard Salvo, organist
WMAQ—Tune Time

9:45 CDT—p.m.—CST 8:45
NBC—Betty Crocker, cooking talk; General Mills, Inc.: WEAJ WLW WTAM WMAQ
KYW—Foot Health
WBBM—Tom Baker, tenor; Norm Sherr, piano
WCFL—Dancing Notes
WGES—Mid-Morning Melodies
WGN—Lovely Ladies, Marian Holt
WIND—Gypsy Music Makers (CBS)
WTMJ—Minute Parade

9:50 CDT—p.m.—CST 8:50
KYW—Radio Kitchen (NBC)

10:00 CDT—p.m.—CST 9:00
NBC—Juan Reyes, pianist: WEAJ WTAM
CBS—Cooking Closeups; Pillsbury Flour Mills, Inc.; Mary Ellis Ames, Home economist: WABC WBBM KMOX
KYW—The Honeymooners (NBC)
WCFL—Popular Musicale
WGES—Annette King, songstress
WGN—Movie Personalities
WIND—Hawaiian Serenade
WJJD—Songsters' Parade
WLS—Livestock Reports
WMAQ—Women's Page of the Air; Battle Creek Food Co.
WSBC—Italian Air
WTMJ—Helen Mendenhall Ryerson

10:15 CDT—p.m.—CST 9:15
NBC—Sweetheart Melodies; Manhattan Soap Co.; De Marco Girls; Jack Arthur, baritone; Ruth Jordan, beauty talk: WEAJ WTAM WMAQ WLW
CBS—Will Osborne's Orchestra; Corn Products Refining, Inc.; Pedro de Cordoba, Friendly Philosopher: WABC WBBM
KMOX—Magic Hour
KYW—Originalities
WENR—Today's Children, sketch
WGES—Rhythm Revue
WGN—Your Friendly Neighbor
WIND—Salon Musicale
WISN—Organ Melodies (CBS)
WJJD—Musical Potpourri
WTMJ—Women's News of the Day

10:30 CDT—p.m.—CST 9:30
CBS—Tony Wons, philosopher; S. C. Johnson and Son: WABC WIND
NBC—Betty Moore; Benjamin Moore and Co.; Interior Decorating, Lew White Organist: WEAJ WMAQ WLW WTAM
KYW—U. S. Army Band (NBC)
WBBM—Art Wright, tenor
WCFL—George O'Connell, baritone
WENR—Program Preview
WGES—Des Deutchen Senders
WGN—Lovemaking, Inc.
WJJD—Marches of the Day
WMBI—Shut-In Request Program
WSBC—Rhythm and Harmony Express
WTMJ—Varieties; The Berry Boys

WIND—The Slumbertimers; (12 Mid. CDT) Dick Ede's Orchestra; (12:30 A.M. CDT) Midnight Salon
WMAQ—Dance Orchestra
WTMJ—Dance Orchestras

10:45 CDT—p.m.—CST 9:45

NBC—Fields and Hall, songs and comedy: WEAJ WTAM WMAQ
CBS—Magic Recipes; Borden Sales Co.; Jane Ellison: WABC KMOX WBBM
Q. G.—Painted Dreams skit: WGN WLW
WCFL—Apostles of Harmony
WENR—Musical Program
WIND—Famous Dance Bands
WJJD—Eddie Loftus, songs
WTMJ—Hollywood Movie Letter

11:00 CDT—p.m.—CST 10:00

NBC—Gene Arnold and the Commodores; Crazy Crystals Water Co.: WEAJ WMAQ WTAM WLW
CBS—The Voice of Experience; Wasey Products Inc.; advice: WABC WBBM KMOX
KYW—Hodge Podge
WENR—U. S. Army Band (NBC)
WCFL—Variety Program
WGN—Hal Kemp's Orchestra
WIND—Melodies of Romance
WJJD—Bubb Pickard, Tennessee hillbilly, songs
WTMJ—Betty Crocker, kitchen talk

11:15 CDT—p.m.—CST 10:15

CBS—Will Osborne's Orchestra; Corn Products, Inc.; Pedro de Cordoba's Friendly Philosophy: KMOX
NBC—Wendell Hall, Ukelele and songs: WJZ WENR
KYW—Soloist
WBBM—Virginia Clark; Gene and Charlie
WGN—Organ Musicale
WIND—Mood Indigo
WJJD—Modern Rhythms
WTMJ—With a Song

11:25 CDT—p.m.—CST 10:25

WLS—Three Neighbor Boys and Arky

11:30 CDT—p.m.—CST 10:30

NBC—Vic and Sade, comedy sketch: WJZ WMAQ
CBS—Smilin' Ed McConnell; Acme White Lead and Color Works; Songs: WABC WBBM KMOX WISN
NBC—On Wings of Song; Alma Milstead, soprano; Instrumental Trio: WEAJ WTAM
KYW—In the Spotlight
WENR—Home Service
WGN—Markets; Dick Hayes, vocalist
WHFC—Name the Band
WIND—Dance Time
WJJD—Friendly Philosopher with Homer Griffith
WTMJ—Bowie's, Inc. Program

11:40 CDT—p.m.—CST 10:40

WIND—Musical Interlude

11:45 CDT—p.m.—CST 10:45

CBS—Mischa Raginsky's Ensemble: WABC WISN WIND
KYW—Merry Maes (NBC)
WBBM—Frank Wilson, tenor; Gertrude Linn, pianist
WGN—June Baker, Home Management
WJJD—Esther Bradford, fashion adviser
WLS—Cumberland Ridge Runners
WTMJ—Jack Teter and the Play Boys

11:50 CDT—p.m.—CST 10:50
WGN—Good Health and Training
WMAQ—Program Preview

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00

NBC—Words and Music; Ruth Lyon, soprano; Edward Davies, baritone; Harvey Hays, narrator; string ensemble: WJZ WMAQ
NBC—Maurice Lees' Concert Ensemble: WEAJ WMAQ
KYW—Dance Orchestra (NBC)
WBBM—Through the Looking Glass; Milkweed Cream Co.; Frances Ingram
WCFL—Dr. Springer's Forum
WGN—Mid-Day Service
WJJD—Luncheon Dance Music
WLS—Orchestra; Variety Acts
WMBI—Loop Evangelistic Service
WTAM—Don Pedro's Orchestra (NBC)
WTMJ—What's New in Milwaukee? Mrs. Grey

12:15 p.m. CDT—CST a.m. 11:15

NBC—The Honorable Archie, comedy sketch: WJZ WMAQ
CBS—Artist Recital; Crane Calder, bass: WABC KMOX WISN WIND
WBBM—Jack Russell's Orchestra
WCFL—Luncheon Concert
WJJD—Fred Beck, organist

12:30 p.m. CDT—CST a.m. 11:30

NBC—National Farm and Home Hour; guest speakers; Harvey Hays, reading; Walter Blaufuss' Homesteaders: WJZ WLW KYW
CBS—Harold Knight's Orchestra: WABC WISN WIND
WBBM—Helen Fitch, Movie Chatter
WCFL—Myers Publication
WLS—Roundup; The Westerners; Joe Kelly
WJJD—Popular Songsters
WTMJ—Hans Badner's Bavarians

12:35 p.m. CDT—CST a.m. 11:35

WJJD—Waltz Time, popular selections
12:45 p.m. CDT—CST a.m. 11:45
CBS—Harold Knight's Orchestra: WABC
WBBM—Jerry Sullivan, lyric tenor
WCFL—Leo Terry, organ recital
WGN—Rikk's Hungarian Ensemble
WJJD—Buddy, Zeb and Otto; songs
WLS—Weather; Markets
WTMJ—Kitchen Reporter

12:55 p.m. CDT—CST a.m. 11:55

WLS—Newscast; Julian Bentley

1:00 p.m. CDT—CST Noon 12:00

CBS—Just Plain Bill; Kolynos Sales Co.; skit: KMOX WGN
NBC—Two Seats in the Balcony: WEAJ WTAM
CBS—Concert Miniatures: WABC WIND
WBBM—Eddie and Fannie Cavanaugh, gossip club
WCFL—Farmers' Union
WJJD—Livestock Markets
WLS—Prairie Farmer Dinnerbell Program
WMAQ—Dan Russo's Orchestra
WMBI—Organ Program and Bible Reading
WTMJ—Heinie's Grenadiers, German Band

1:15 CDT—p.m.—CST 12:15

CBS—Romance of Helen Trent; Affiliated Products, Inc., dramatic sketch: WABC KMOX WGN
WBBM—Old Melody Time
WCFL—Century of Progress Concert Orchestra, direction of Edward Wurtzebach
WIND—Livestock Markets
WISN—LaForge Berumen Musicale (CBS)
WJJD—Century of Progress Concert Orchestra, Direction Edward Wurtzebach
WLS—Three Neighbor Boys

1:30 CDT—p.m.—CST 12:30

CBS—Ann Leaf at the Organ: WABC WISN WIND
WBBM—Jack Russell's Orchestra
WCFL—Civic and Welfare Talk from Mayor's Office
WGN—Palmer House Ensemble
WJJD—Hawaiian Melodies
WLS—Uncle Ezra
WMAQ—Two Seats in a Balcony (NBC)
WTMJ—Henry and Jerome

1:40 CDT—p.m.—CST 12:40

WBBM—Pinto Pete

1:45 CDT—p.m.—CST 12:45

NBC—Colette Carlay, songs: WJZ WMAQ
NBC—Ma Perkins; Proctor and Gamble Co.; dramatic sketch with Virginia Payne, Margery Hannon, Karl Hubel, Willard Farnum and Charles Eggleston: WEAJ WLW WTAM
WGN—Century of Progress Concert Orchestra, direction Edward Wurtzebach
KYW—Smack Out, comedy sketch
WCFL—Leo Terry, organ recital
WJJD—Name the Band, contest
WLS—Livestock and Grain Markets

2:00 CDT—p.m.—CST 1:00

NBC—Joe White, tenor; instrumental trio: WJZ WMAQ
NBC—Marion McAfee, Love Cycle in Song: WEAJ WTAM
KYW—Two O'Clock Tunes
WCFL—Red Hot and Low Down Program; Bob Hawk, announcing
WGN—String Ensemble
WJJD—Musical Comedy Memories
WLS—Homemakers' Hour; Martha Crane
WSBC—Musical Comedy Gems
WTMJ—Livestock Quotations; Dance Orchestra

2:15 CDT—p.m.—CST 1:15

NBC—The Wise Man; dramatic program: WEAJ WTAM
WGN—Emil Thaviu's Orchestra
WJJD—Lawyers' Legislative League, talk
WSBC—CYO News Flashes

2:30 CDT—p.m.—CST 1:30

CBS—Modernistic Melodies; Jan Savitt's Orchestra: WISN
NBC—Woman's Radio Review; Claudine MacDonald; Orchestra direction Joseph Littau: WEAJ WTAM WMAQ
WGN—Lawrence Salerno and Allan Grant
WJJD—Century of Progress Concert Orchestra; Edward Wurtzebach, director
WMBI—Special Program
WSBC—Val's Vodvil
WTMJ—Police and Poultry Reports

2:35 CDT—p.m.—CST 1:35
WTMJ—Dance Orchestra

2:40 CDT—p.m.—CST 1:40
WBBM—Flanagrams, description of baseball personalities

2:45 CDT—p.m.—CST 1:45

CBS—Salon Orchestra: WABC WISN
WGN—Baseball; St. Louis Browns vs. Chicago White Sox
WIND—Dugout Interview
WJJD—The Tea Party
WMAQ—Baseball; St. Louis Browns vs. Chicago White Sox; Hal Totten, announcing

2:50 CDT—p.m.—CST 1:50

WTMJ—Badger Spotlight

2:55 CDT—p.m.—CST 1:55

WBBM—Baseball; St. Louis Browns vs. Chicago White Sox; Pat Flanagan, announcing
WTMJ—News

HIGH SPOT SELECTIONS FOR WEDNESDAY

(Time Given Is Central Daylight)

- 8:45 p. m.—Description of Derby at Epsom Downs, England; 151st Running: NBC-WLW and CBS-WIND networks.
- 7:00 p. m.—Jack Pearl, the Baron; Cliff Hall; Van Steeden's orchestra: NBC-WMAQ network.
- 7:15 p. m.—Easy Aces, comedy sketch: CBS-WBBM network.
- 7:30 p. m.—Everett Marshall, baritone; Victor Arden's orchestra: CBS-WBBM network.
- 7:45 p. m.—Babe Ruth's Baseball Comments: NBC-WLS network.
- 8:00 p. m.—Fred Allen's Revue; Lennie Hayton's orchestra: NBC-WMAQ network.
- 8:30 p. m.—Burns and Allen, comics; Guy Lombardo's orchestra: CBS-WBBM network.
- 8:30 p. m.—Love Story; Cary Grant, in "Ghosts Can't Kiss": NBC-WENR network.
- 9:00 p. m.—Broadcast by Byrd Antarctic Expedition: CBS-WBBM network.
- 9:00 p. m.—Ed Sullivan, columnist; Frances Langford; Lopez' orchestra: NBC-WMAQ net.
- 9:30 p. m.—Albert Spalding, violinist; Conrad Thibault, baritone: CBS-WBBM network.
- 10:00 p. m.—Special Performance of "The Drunkard": CBS-WIND network.

(WEDNESDAY CONTINUED)

- 3:00 CDT—p.m.—CST 2:00**
NBC—Betty and Bob, dramatic sketch; General Mills, Inc.: WJZ WLS WLW WTMJ
- CBS—Manhattan Moods: WABC KMOX WISN
- NBC—Pop Concert, direction Christiaan Kriens: WEAJ WTAM
- KYW—Pickard Family
- WCFL—Moments Musicales
- WIND—Baseball; St. Louis Browns vs. Chicago White Sox; Johnny O'Hara announcing
- WJJD—Musical Excellence; Fred Beck, organist
- WSBC—Polish Matinee
- 3:15 CDT—p.m.—CST 2:15**
WLS—Tower Topics; Sue Roberts; Bill O'Connor
- WTMJ—Dance Orchestra
- 3:30 CDT—p.m.—CST 2:30**
CBS—Science Service; H. H. Bennett, speaker: WABC KMOX WISN
- KYW—Two Doctors with Aces of the Air
- WENR—Adult Education, talk
- WJJD—Mooseheart Children
- WMBI—Special Program
- 3:45 CDT—p.m.—CST 2:45**
NBC—The Lady Next Door, children's program: WEAJ WFL WTAM
- CBS—The Instrumentalists': WABC KMOX WBBM WISN
- WENR—Century of Progress Concert Orchestra, direction Edward Wurtzbech
- WTMJ—Market Review
- 3:55 CDT—p.m.—CST 2:55**
WTMJ—Baseball; Milwaukee vs. St. Paul
- 4:00 CDT—p.m.—CST 3:00**
NBC—"Education in the News"; Highlights in the Field of Education; Dr. Wm. D. Bantwell, editor-in-chief of "School Life": WEAJ WTAM WLW
- NBC—Palmer Clark's Orchestra: WJZ WENR
- WENR—Joseph Gallicchio's Orchestra
- WCFL—John Maxwell, food talk
- WJJD—Frank and Bill, song duo
- 4:15 CDT—p.m.—CST 3:15**
NBC—Ted Black's Orchestra: WEAJ WLW WTAM
- WCFL—Ballad Quartet
- WJJD—Bobbie Dickson, baritone
- 4:30 CDT—p.m.—CST 3:30**
NBC—Singing Lady; Kellogg Co.: WJZ WLW
- KYW—Phil Harris' Orchestra
- WCFL—Health Talk
- WENR—Ma Perkins; Proctor and Gamble Co.; sketch (NBC)
- WJJD—Salon Echoes
- WTAM—Hum and Strum (NBC)
- 4:45 CDT—p.m.—CST 3:45**
NBC—The Armchair Quartet, direction of Keith McLeod: WEAJ WTAM
- CBS—The Three Flats: KMOX WBBM
- NBC—Little Orphan Annie; Wander Co.; childhood playlet: WJZ WLW
- KYW—Three Strines
- WCFL—Junior Federation Club
- WENR—Grandpa Burton, Bill Baar (NBC)
- WJJD—Musical and Banter; Ben Kanter, pianist
- 5:00 CDT—p.m.—CST 4:00**
NBC—Xavier Cugat's Orchestra: WEAJ WMAQ WLW
- CBS—Billy Scott, baritone; Novelty Orchestra: KMOX WISN WBBM
- NBC—Don Bigelow's Orchestra: WJZ WENR
- KYW—In the Spotlight
- WCFL—Eddie Varzo's Orchestra
- WGES—Polish Dance Hour
- WGN—Orchestral Program
- WIND—Sports Review
- WJJD—Dance Music
- 5:15 CDT—p.m.—CST 4:15**
CBS—Skippy; Sterling Products, Inc.; children's sketch: WBBM
- CBS—Century of Progress Concert Orchestra; Edward Wurtzbech, conductor: WISN
- NBC—Xavier Cugat's Orchestra: KYW WTAM
- WCFL—John Maxwell, food talk
- WENR—Salty Sam
- WIND—String Trio
- WMAQ—Jolly Cowboy
- 5:30 CDT—p.m.—CST 4:30**
NBC—Frank Merriwell's Adventures; Western Co.; sketch: WTAM
- NBC—Three X Sisters, harmony trio: WJZ WMAQ
- CBS—Jack Armstrong; General Mills, Inc.: WBBM
- KYW—Uncle Bob's "Curb-is-the-Limit" Safety Club

- WENR—What's The News?
WGN—Singing Lady; Kellogg Co.; nursery jingles, songs and stories
- WIND—Hungarian Air Theater
- WJJD—Polish Program
- WISN—Charley Davis' Orchestra (CBS)
- 5:45 CDT—p.m.—CST 4:45**
NBC—Martha Mears, contralto: WEAJ WMAQ
- CBS—Vera Van, songs: WABC WISN KMOX WBBM
- NBC—Lowell Thomas; Sun Oil Co.; Today's News: WJZ WLW
- NBC—Little Orphan Annie; Wander Co.; childhood playlet: WENR WGN
- WCFL—Labor Flashes

NIGHT

- 6:00 CDT—p.m.—CST 5:00**
CBS—Music Box; Anthony Candelori's Orchestra; Enzo Aita, tenor: WABC WISN
- NBC—Amos 'n' Andy; Pepsodent Co.; sketch: WJZ WLW
- KYW—South Sea Islanders (NBC)
- WBBM—Jack Russell's Orchestra
- WCFL—Grace Wilson, contralto
- WENR—Baseball Resume, Hal Totten; B. F. Goodrich Rubber Co.
- WGES—Popular Polish Artists
- WGN—Ben Potter, sketch
- WHFC—Eddie Loftis, songs
- WIND—German Music with William Klein
- WJJD—Sports Review by Johnny O'Hara
- WMAQ—Boyd Raeburn's Orchestra
- WMBI—Music and Feature Program
- WTMJ—Mello Cello
- 6:15 CDT—p.m.—CST 5:15**
NBC—Literary Digest Roosevelt Poll and Sport High Spots for Week with Graham McNamee: WJZ WENR
- CBS—Jack Russell's Orchestra: WISN
- KYW—The Globe Trotter
- WBBM—Pat Flanagan's Sports Review
- WCFL—Bernice Higgins, contralto
- WGES—Polish Dinner Dance Music
- WGN—Musical Dessert; String Trio; Len Salvo
- WJJD—Piano Reflections; Ben Kanter, pianist
- WMAQ—Dan Russo's Orchestra
- WTMJ—Our Club
- 6:25 CDT—p.m.—CST 5:25**
KYW—Mel Stitzel at the Piano
- 6:30 CDT—p.m.—CST 5:30**
NBC—Irene Rich in Hollywood; Welch Grape Juice Co.: WJZ WENR
- CBS—Buck Rogers in the Twenty-Fifth Century; R. B. Davis Co.; sketch: WBBM KMOX
- NBC—Lilian Bucknam, soprano; Orchestra: WEAJ WMAQ
- KYW—Dorothy Adams and Orchestra
- WCFL—Tom Cook, tenor
- WGES—Polish Melodies
- WGN—The Sports Reporter
- WIND—Polish Hour
- WJJD—Walkathon
- WTMJ—Heinie and His Grenadiers
- 6:45 CDT—p.m.—CST 5:45**
NBC—The Goldbergs; Pepsodent Co.; sketch: WEAJ WTAM WMAQ
- CBS—Boake Carter; Philco Radio and Television Corp.; news: WABC WBBM KMOX
- NBC—"Taxi"; with Max Baer; B. F. Goodrich Rubber Co.; sketch: WJZ WENR
- KYW—Lucky Seven
- WCFL—Eddie Varzo's Orchestra
- WGN—Quin Ryan, World's Fair Reporter
- WJJD—Fred Beck, organist
- 7:00 CDT—p.m.—CST 6:00**
NBC—Jack Pearl; Standard Brands, Inc.; "The Baron Munchausen," and Cliff "Sharlie" Hall; Peter Van Steeden's Orchestra: WEAJ WMAQ WTAM
- CBS—Emery Deutsch and His Gypsy Violin: WABC WISN WIND
- NBC—Crime Clues; Harold S. Ritchie and Co.; Original Spencer Dean mystery drama; Edward Reese and John MacBryde: WJZ WLW WLS
- KYW—Boyd Raeburn's Orchestra
- WBBM—Back of the Headlines
- WGES—Maestro Remo Conti
- WGN—Palmer House Ensemble
- WJJD—Buddy, Zeb and Otto, songs
- 7:15 CDT—p.m.—CST 6:15**
CBS—Easy Aces; Wyeth Chemical Co.; comedy sketch: WABC WBBM KMOX

- KYW—Julie Styne's Orchestra
- WCFL—Admiral Arnold
- WGN—Rube Appleberry
- WIND—Dorothy Gordon
- WJJD—Piano Reflections; Ben Kanter, pianist

- 7:25 CDT—p.m.—CST 6:25**
WTMJ—Sport Flash
- 7:30 CDT—p.m.—CST 6:30**
NBC—Guest Orchestra; Lady Esther Co.: WEAJ WTAM WTMJ WMAQ
- CBS—"Everett Marshall's Broadway Vanities"; American Home Products, Inc.; Everett Marshall, baritone and master of ceremonies; Elizabeth Lennox, contralto; Victor Arden's Orchestra; Irving Kaufman: WABC KMOX WBBM
- NBC—Maple City Four, male quartet; Crazy Crystals Water Co.: WJZ WLS
- KYW—Eddie Duchin's Orchestra
- WCFL—Night Court, comedy
- WGN—The Lone Ranger, sketch
- WIND—Hot Stove League with Johnny O'Hara
- WJJD—Songs and Sermons, Uncle Joe Dobson; Fred Beck, organist
- 7:40 CDT—p.m.—CST 6:40**
WIND—Musical Interlude
- 7:45 CDT—p.m.—CST 6:45**
NBC—Babe Ruth; Quaker Oats Co.; baseball comment; dramatization: WJZ WLS
- KYW—Dan Russo's Orchestra
- WCFL—Eddie Varzo's Orchestra
- WIND—Three Shades of Blue, trio
- WJJD—The Hawk, mystery sketch
- 8:00 CDT—p.m.—CST 7:00**
NBC—Raymond Knight's Cuckoos; A. C. Spark Plug Co.; variety program, with Mrs. Pennyfeather; Mary McCoy, Jack Arthur, The Sparklers, Robert Armbruster's Orchestra: WJZ WLS
- CBS—Nino Martini; Liggett and Meyers Tobacco Co.; Andre Kostelanetz' Orchestra; Chorus: WABC WBBM WISN KMOX
- NBC—The Hour of Smiles; Bristol Myers Co.; Fred Allen, comedian; Theodore Webb, vocalist; The Bartholomew Singers; Lennie Hayton's Orchestra: WEAJ WTMJ WLW WTAM WMAQ
- KYW—Rex Maupin's Orchestra
- WCFL—Dr. Springer's Forum
- WGN—Seymour Simons' Orchestra
- WIND—Moissaye Boguslawski, concert pianist
- WJJD—Organ Melodies; Fred Beck, organist
- WSBC—Polish Varieties
- 8:15 CDT—p.m.—CST 7:15**
WCFL—Food Flashes
- WGN—Earl Burtnett's Orchestra
- WJJD—The Balladeers
- 8:30 CDT—p.m.—CST 7:30**
NBC—Love Story; William R. Warner Co.; Cary Grant, "Ghosts Can't Kiss," dramatic sketch: WJZ WENR
- CBS—Guy Lombardo's Orchestra; General Cigar Co.; Burns and Allen, comedians: WABC WBBM KMOX
- KYW—Clyde Lucas' Orchestra
- WCFL—Gale Sisters
- WGN—Lawrence Salerno, baritone; Orchestra
- WIND—Trio
- WJJD—Stillman's Movie Reporter
- 8:45 CDT—p.m.—CST 7:45**
KYW—Star Dust with Ulmer Turner
- WCFL—Viewing the Fair with the Voice of the Air
- WIND—Colman Cox
- WJJD—Eb and Zeb, rural comedy sketch
- 9:00 CDT—p.m.—CST 8:00**
NBC—Vincent Lopez' Orchestra; Plough, Inc.; Ed Sullivan, columnist; Frances Langford, guest artist: WJZ WMAQ
- CBS—Broadcast from Byrd Expedition; William Daly's Orchestra; General Foods Corp.: WABC KMOX WBBM WISN
- NBC—Corn Cob Pipe of Virginia; Larus and Bros. Co.; Barnyard music; Male Quartet: WEAJ WTAM WTMJ WENR WLW
- Turkey in the Straw (symphony) Specialty (Venetian Gypsies) Novelty Song (Screechy) One Act Play Question Box Golden Slippers Going Down the Road Feeling Bad Hear Dem Bells Old Bill Bailey (barn dance) Crossfire Conservation (sawdust and moonshine) Down the Trail to Home Sweet Home (tenor solo) Ernest R. Ball Commercial; Squire Hix It Ain't Gonna Rain No More (symphony)
- KYW—The Globe Trotter
- WCFL—Women's Trade Union League, talk
- WGN—Tomorrow's News
- WIND—Barbeaux Sisters, songs
- WJJD—The Pickard Family
- WSBC—Songs of Poland
- 9:05 CDT—p.m.—CST 8:05**
WGN—Headlines of Other Days
- 9:10 CDT—p.m.—CST 8:10**
WGN—Emil Thaviu's Orchestra
- 9:15 CDT—p.m.—CST 8:15**
KYW—Al Kvale's Orchestra
- WCFL—Tony and Joe, drama
- WIND—Dick Ede's Orchestra
- WJJD—Peruna Carnival

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(CONTINUED ON NEXT PAGE)

Thursday, June 7

(WEDNESDAY CONTINUED)

9:30 CDT—p.m.—CST 8:30

NBC—Harry Richman; Continental Oil Co.; Jack Denny's Orchestra with John B. Kennedy, narrator; WJZ WENR WTMJ
Fool That I Am (orchestra)
I Don't Want Love (Harry Richman)
Night on the Desert (orchestra)
Always in the Dark (Harry Richman)
She Reminds Me of You (orchestra)
John B. Kennedy
Show Boat: Medley; (orchestra)
Make Believe
Can't Help Lovin' That Man
Why Do I Love Lou?
That's Why Darkies Were Born (Harry Richman)
I'm Dancing with the Girl of My Dreams (orchestra)

CBS—Albert Spalding, violinist; Centaur Co.; Conrad Thibault, baritone; Don Voorhees' Orchestra; WABC WBBM KMOX
KYW—Pickard Program
WCFL—Barratt O'Hara, talk
WGN—Bob Becker, dog chats
WIND—Leota Olson, soprano
WJJD—Polish Program
WMAQ—Julie Styne's Orchestra

9:45 CDT—p.m.—CST 8:45
WCFL—School Teachers, talk
WGN—The Dream Ship
WIND—String Trio

10:00 CDT—p.m.—CST 9:00
CBS—Special Performance of "The Drunkard"; WABC WBBM
NBC—Amos 'n' Andy; Pepsodent Co.; comedy sketch; WMAQ WENR WTMJ
KYW—Dance Orchestra
WCFL—Eddie Varzo's Orchestra; Joan Leith
WEDC—Polish Hour
WGN—Earl Burnnett's Orchestra

10:15 CDT—p.m.—CST 9:15
NBC—Raymond Knight's Cuckoos; A. C. Spark Plug Co.; Mrs. Pennyfeather, Mary McCoy, Jack Arthur, the Sparklers; Robert Armbruster's Orchestra; WLW
NBC—Gillette Presents Gene and Glenn, comedy sketch; WMAQ WTMJ WTAM
WENR—Julie Styne's Orchestra
WGN—Arthur Wright, tenor
WIND—Washington Column

10:30 CDT—p.m.—CST 9:30
CBS—Carl Hoffmayer's Orchestra; WBBM WISN
KYW—Dan Russo's Orchestra
WCFL—Leo Terry, organ recital
WENR—The Hoofinghams
WGN—Anson Weeks' Orchestra
WIND—Dick Ede's Orchestra
WTMJ—Los Caballeros

10:35 CDT—p.m.—CST 9:35
WMAQ—Clyde Lucas' Orchestra

10:45 CDT—p.m.—CST 9:45
NBC—News; WEAFF WJZ WTAM WENR WTMJ
CBS—Frank Dailey's Orchestra; WABC WISN

10:50 CDT—p.m.—CST 9:50
NBC—Ben Pollack's Orchestra; WJZ WENR KYW
WGN—Bernie Cummins' Orchestra

11:00 CDT—p.m.—CST 10:00
CBS—Earl Hines' Orchestra; WISN WBBM
CBS—Red Nichols' Orchestra; WABC WIND
NBC—Julie Styne's Orchestra; WEAFF WENR
KYW—Al Kvale's Orchestra
WCFL—Paul Ash Revue
WMAQ—Dance Orchestra
WSBC—Symphonic Hour
WTMJ—Musicians Association Program

11:10 CDT—p.m.—CST 10:10
WGN—Earl Burnnett's Orchestra

11:15 CDT—p.m.—CST 10:15
KMOX—Red Nichols' Orchestra (CBS)
WTAM—Julie Styne's Orchestra (NBC)
WTMJ—Dance Orchestras

11:30 CDT—p.m.—CST 10:30
KYW—Tom Gentry's Orchestra
WBBM—Al Kavelins' Orchestra; (12 Mid. CDT)
Jack Russell's Orchestra; (12:30 A.M. CDT)
Ray O'Hara's Orchestra; (1 A.M. CDT) Jules Albertis' Orchestra; (1:15 A.M. CDT) Henry Busse's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra
WCFL—Leo Terry, organ recital
WENR—Clyde Lucas' Orchestra; (12 Mid CDT) Lights Out, mystery drama; (12:30 A.M. CDT) Seymour Simons' Orchestra
WGN—Charlie Agnew's Orchestra; (11:50 P.M. CDT) Bernie Cummins' Orchestra; Earl Burnnett's Orchestra; Seymour Simons' Orchestra; Charlie Agnew's Orchestra; Emil Thavii's Orchestra
WIND—Moonlight Salon; (11:45 P.M. CDT) Orchestra
WLW—Clyde Lucas' Orchestra
WMAQ—Dan Russo's Orchestra
WTMJ—Late Dance Orchestras

MORNING

See Monday for Listings Before 9 a.m.

9:00 CDT—a.m.—CST 8:00

CBS—Bill and Ginger, songs; WABC WBBM
NBC—Edward MacLugh, the Gospel Singer; WJZ WMAQ
WGN—Keep Fit Club
WJJD—Song Festival, popular songs
WLS—Bundesen Magazine of the Air

9:15 CDT—a.m.—CST 8:15

NBC—Castles of Romance; Alice Remsen, contralto; Ray Heatherton, baritone; Al and Lee Reiser, piano duo; WJZ WMAQ
NBC—Clara, Lu 'n' Em; Colgate Palmolive-Peet Co.; Gossip; WEAFF WTAM WLW WTMJ WGN
KYW—Irene King
WBBM—Household Institute; Kay Storey
WCFL—Highlights of Music
WGES—Canary Concert
WIND—Monroe Brothers, song duo
WJJD—Today's Tunes

9:30 CDT—a.m.—CST 8:30

NBC—Treasure Chest; Mohawk Carpet Co.; Howard Phillips, baritone; Don Allen's Orchestra; Martha Lee Cole; WEAFF WMAQ WLW WTAM
NBC—Today's Children; Pillsbury Flour Mills Co.; dramatic sketch with Irna Phillips, Bess Johnson and Walter Wicker; WJZ WTMJ

9:35 CDT—a.m.—CST 8:35

CBS—News; WABC WISN WBBM
KYW—Rose Vanderbosch, pianist
WCFL—Modern Health
WGES—Home Makers Hour
WGN—Market Reports
WIND—Happiness Review
WJJD—Footlight Favorites

9:45 CDT—a.m.—CST 8:45

NBC—News; WEAFF WJZ WTAM WMAQ
KYW—Lane Bryant
WBBM—Tom Baker, tenor; Norm Sherr, pianist
WCFL—Variety Program
WGES—Mid Morning Melodies
WIND—Academy of Medicine (CBS)
WTMJ—Minute Parade

9:50 CDT—a.m.—CST 8:50

NBC—Radio Kiteken, Eleanor Howe; WJZ KYW WMAQ—Tune Time

10:00 CDT—a.m.—CST 9:00

NBC—Galaxy of Stars; Red Star Yeast and Products Co.; Edna Odell, contralto; Phil Porterfield, baritone; Irma Glen, organist; Earl Lawrence, pianist; WTAM WMAQ WTMJ WLW
CBS—Sunny Side Up; WABC KMOX WIND WISN

10:15 CDT—a.m.—CST 9:15

NBC—U. S. Navy Band; Lieut. Charles Benter, director; WJZ KYW
WBBM—Jack Sprigg's Orchestra
WCFL—Popular Musicale
WGES—Annette King, songstress
WGN—Movie Personalities
WJJD—Songsters' Parade
WLS—Weather and Markets
WSBC—German Air

10:25 CDT—p.m.—CST 9:25

NBC—Frances Lee Barton; General Foods Corp.; cooking school; WEAFF WLW WTAM WMAQ
WBBM—Jim and Bob, Hawaiian serenaders
WENR—Today's Children; Pillsbury Flour Mills, Inc.

10:30 CDT—p.m.—CST 9:30

WGES—Rhythm Revue
WGN—Your Friendly Neighbor
WIND—Newlyweds of the Air
WJJD—Musical Potpourri
WTMJ—Woman's News of the Day

10:35 CDT—p.m.—CST 9:35

NBC—Sweetheart Melodies; Manhattan Soap Co.; The De Marco Sisters, vocal trio; William Kennedy, tenor; Talk by Ruth Jordan; WJZ WENR
CBS—Madison Ensemble; WABC WIND
NBC—Carnival; Climaleone Co.; Gale Page, contralto; Frank Hazzard; The King's Jesters; Orchestra; WTAM WTMJ WMAQ
WBBM—Art Wright, tenor
WCFL—The Shopper
WGES—Irish Hour
WGN—Melody Men
WJJD—Band Music
WSBC—Little Harry

10:45 CDT—p.m.—CST 9:45

NBC—Al and Lee Reiser, piano duo; WJZ KYW
CBS—Mary Lee Taylor; Pet Milk Sales Co.; Kitchen Talks; KMOX WBBM
Q. G.—Painted Dreams, skit; WGN WLW
WCFL—The Two Bits
WENR—Musical Program
WIND—Space and Variety; Dance and vocal selections
WJJD—Eddie Loftus, songs
WSBC—Timely Tunes

11:00 CDT—p.m.—CST 10:00

NBC—Gene Arnold and the Commodores; Crazy Crystals Water Co.; quartet; WEAFF WMAQ WLW
CBS—The Voice of Experience; Wasey Products, Inc.; WABC WBBM KMOX
KYW—Hodge Podge
WCFL—Variety Program
WENR—Program Preview
WGN—Hal Kemp's Orchestra
WIND—Melodies of Romance
WJJD—Bubbb Pickard, Tennessee Hillbilly Songs
WTMJ—Truesdell Program

11:15 CDT—p.m.—CST 10:15

NBC—Wendell Hall, ukelele and songs; WENR
CBS—Connie Gates, songs; WABC WIND
NBC—Johnny Marvin, songs; WEAFF WMAQ KYW
WBBM—Virginia Clark, talk; Gene and Charlie, WGN—Harold Turner, pianist
WJJD—Modern Rhythms
WTMJ—With a Song

11:25 CDT—p.m.—CST 10:25

WTMJ—Parade of Programs
11:30 CDT—p.m.—CST 10:30
NBC—Vic and Sade, comedy sketch; WJZ WMAQ
NBC—Rex Battle's Concert Ensemble; WEAFF WTAM

KYW—In the Spotlight
WBBM—Memories
WENR—Home Service
WGN—Roger Robinson, baritone
WHFC—Name the Band
WIND—Dance Time
WISN—George Scherban's Russian Gypsy Orchestra (CBS)

WJJD—Friendly Philosopher with Homer Griffith
WMBI—Story Reading
WTMJ—Court Broadcast

11:45 CDT—p.m.—CST 10:45

CBS—George Scherban's Russian Gypsy Orchestra; WABC WIND
NBC—The Merry Maes; Cheri McKay; male trio; orchestra; WJZ KYW
WBBM—Jerry Sullivan, tenor
WGN—June Baker, Home Management
WJJD—RADIO GUIDE Interviews with Evans Plummer
WLS—Cumberland Ridge Runners
WMAQ—Program Preview

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00

NBC—Words and Music; Leola Turner, soprano; Frederick Bittke, baritone; Harvey Hays, narrator; string ensemble; WJZ WMAQ
CBS—U. S. Open Golf Championship; WABC WIND WISN

WBBM—Local Markets
WCFL—Dr. Springer's Forum
WGN—A Mid Day Service
WJJD—Luncheon Dance Music
WLS—John Brown and Romelle Faye, organ and piano duo

WMBI—A Loop Evangelistic Service
WTAM—Pedro Via's Orchestra (NBC)
WTMJ—What's New in Milwaukee? Mrs. Grey

12:05 p.m. CDT—CST a.m. 11:05

WBBM—Eddie House, singing organist
WIND—Do Re Mi Trio (CBS)

12:15 p.m. CDT—CST a.m. 11:15

NBC—The Honorable Archie, comedy sketch; WJZ WMAQ
CBS—Joan Marrow; J. W. Marrow Mfg Co.; Music; WABC WBBM KMOX
NBC—Pedro Via's Orchestra; WEAFF KYW
WCFL—Luncheon Concert
WIND—Luncheon Dance Music
WJJD—Esther Hamond, vocalist; Fred Beck, organist

12:30 p.m. CDT—CST a.m. 11:30

NBC—National Farm and Home Hour; guest speakers; Walter Blaufuss' Homesteaders; Harvey Hays, reading; WJZ WLW KYW
CBS—Hometown Blues; Mark Warnow's Orchestra; WABC WISN WIND
NBC—Orlando's Concert Ensemble; WEAFF WMAQ
WBBM—Helen Fitch, movie critic
WGN—Market Reports
WJJD—Songs of Favorite Singers
WLS—Round-Up; The Westerners; Joe Kelly
WTMJ—Hans Badner's Bavarians

12:35 p.m. CDT—CST a.m. 11:35

WGN—Palmer House Ensemble
12:45 p.m. CDT—CST a.m. 11:45
CBS—Tony Wons; S. C. Johnson and Son; Keenan and Phillips, piano duo; WABC KMOX WBBM

WCFL—Leo Terry, organ recital
WGN—Rikk's Hungarian Orchestra

WIND—Dramatic Sketch
WJJD—Buddy, Zeb and Otto
WLS—Weather; Markets
WTMJ—Kitchen Reporter
12:55 p.m. CDT—CST a.m. 11:55
WLS—Newscast; Julian Bentley

1:00 p.m. CDT—CST Noon 12:00
CBS—Ann Leaf, organist; WABC WIND
NBC—Stones of History, dramatic program; WEAFF WTAM

CBS—Just Plain Bill; Kolynos Sales Co.; sketch; KMOX WGN
WBBM—Eddie and Fannie Cavanaugh, radio gossip
WCFL—Farmer's Union
WJJD—Livestock Markets
WLS—Prairie Farmer Dinnerbell Program
WMAQ—Dan Russo's Orchestra
WMBI—Organ Program and Bible Reading
WTMJ—Heinie's Grenadiers; German band

1:15 CDT—p.m.—CST 12:15
CBS—Romance of Helen Trent; Affiliated Products, Inc.; Sketch; WABC WGN KMOX
WBBM—Old Melody Time
WCFL—Century of Progress Concert Orchestra, direction of Edward Wurtzbech
WJJD—Century of Progress Concert Orchestra, direction Edward Wurtzbech

1:25 CDT—p.m.—CST 12:25
WMAQ—Market Reports
1:30 CDT—p.m.—CST 12:30
NBC—Trio Romantique; vocal and instrumental ensemble; WEAFF WMAQ
NBC—Smack Out, comedy duo with Marion and Jim Jordan; WJZ KYW

CBS—Poetic Strings; WABC WISN WIND
WBBM—Jack Russell's Orchestra
WCFL—Civic Talk from the Mayor's Office
WGN—Palmer House Ensemble
WJJD—Dreams of Hawaii
WLS—Uncle Ezra
WTMJ—Henry and Jerome

1:40 CDT—p.m.—CST 12:40
WBBM—Pinto Pete
1:45 CDT—p.m.—CST 12:45
NBC—Vin Lindhe, Swedish Disease; WJZ WMAQ
NBC—Ma Perkins; Proctor and Gamble Co.; dramatic sketch with Virginia Payne, Margery Hannon, Karl Hubel, Willard Farnum and Charles Eggleston; WEAFF WTAM WLW
KYW—Prudence Penny, economy talk
WCFL—Popular Music
WGN—Century of Progress Concert Orchestra, direction of Edward Wurtzbech
WJJD—Name the Band, contest
WLS—Livestock; Produce Reports

2:00 CDT—p.m.—CST 1:00
NBC—Sleepy Hall's Orchestra; WJZ WMAQ
CBS—Metropolitan Parade; Mark Warnow, conductor; WABC WISN WIND KMOX
NBC—Yascha Davidoff, basso; WEAFF WTAM
KYW—Two O'Clock Tunes
WCFL—Red Hot and Low Down Program; Bob Hawk, announcing
WGN—String Ensemble
WJJD—Musical Comedy Memories
WLS—Homemaker's Hour; Martha Crane
WSBC—Blue Rhythm
WTMJ—Livestock Quotations; Dance Orchestra

2:15 CDT—p.m.—CST 1:15
WGN—Emil Thavii's Orchestra
WSBC—C. Y. O. News Flashes

2:20 CDT—p.m.—CST 1:20
WTMJ—Police and Poultry Reports
2:25 CDT—p.m.—CST 1:25
WTMJ—Dance Orchestra

2:30 CDT—p.m.—CST 1:30
CBS—National Student Federation Program; WABC WISN WIND
NBC—Women's Radio Review; Claudine MacDonald; Orchestra, direction Joseph Littau; WEAFF KYW WTAM
NBC—Roy Shields' Orchestra; WJZ WMAQ
WGN—Stratford Johnson, baritone
WJJD—Century of Progress Concert Orchestra; Edward Wurtzbech, conductor
WMBI—Special Music
WSBC—Val's Vodvil

2:40 CDT—p.m.—CST 1:40
WBBM—Flanagrams, description of baseball personalities
2:45 CDT—p.m.—CST 1:45
CBS—The Ambassadors; male quartet; WABC WISN
WGN—Baseball; St. Louis vs. Chicago White Sox
WIND—Dugout Interview, by Johnny O'Hara
WJJD—Tea Party, songs and comedy
WMAQ—Baseball; St. Louis vs. Chicago White Sox; Hal Totten, announcing

2:50 CDT—p.m.—CST 1:50
WTMJ—Spotlight
2:55 CDT—p.m.—CST 1:55
WBBM—Baseball; St. Louis Browns vs. Chicago White Sox; Pat Flanagan, announcing
WTMJ—News

3:00 CDT—p.m.—CST 2:00
NBC—Betty and Bob; General Mills, Inc.; drama; WJZ WLW WTMJ WLS
CBS—Memories Garden; WABC KMOX WISN
NBC—Chick Webb's Orchestra; WEAFF WTAM
KYW—Pickard Family
WCFL—Moments Musical
WIND—Baseball; St. Louis Browns vs. Chicago White Sox; Johnny O'Hara, announcing
WJJD—Musical Excellence; Fred Beck, organist
WSBC—Polish Matinee

3:15 CDT—p.m.—CST 2:15
WLS—Tower Topics; Sue Roberts; Bill O'Connor
WTMJ—Dance Orchestra

GOITRE NOT A DISEASE

Milwaukee, Wis.—It has been brought to light by scientific research that goitre is not a disease and is not to be treated as such. Dr. A. A. Rock, Dept. 696, Box 737 Milwaukee, Wis., a prominent goitre specialist for over 30 years has perfected a different method of treatment which has proven highly successful. He is opposed to needless operations. Dr. Rock has published a copyrighted book at his own expense which tells about goitre and this treatment. He will send this book free to anyone interested. Write him today.

3:15 CDT—p.m.—CST 2:15
WLS—Tower Topics; Sue Roberts; Bill O'Connor
WTMJ—Dance Orchestra

HIGH SPOT SELECTIONS FOR THURSDAY

(Time Given Is Central Daylight)

- 12:00 noon—U. S. Open Golf Championship: CBS-WIND network.
- 4:45 p. m.—U. S. Open Gold Championship: CBS-WBBM network.
- 7:00 p. m.—Rudy Vallee's Variety Hour; guest stars and orchestra: NBC-WMAQ network.
- 7:30 p. m.—Raffles, the Amateur Cracksman: CBS-KMOX network.
- 8:00 p. m.—Presenting Mark Warnow; Evelyn MacGregor; Melodeers Quartet: CBS-KMOX.
- 8:00 p. m.—Captain Henry's Show Boat; Lanny Ross and Annette Hanshaw; Molasses and January: NBC-WMAQ network.
- 8:30 p. m.—Fred Waring's orchestra; Lane Sisters; Babs Ryan: CBS-WBBM network.
- 9:00 p. m.—T. S. Stribling's "Conflict": CBS-KMOX network.
- 9:00 p. m.—Paul Whiteman's Music Hall; Deems Taylor, master of ceremonies; vocalists: NBC-WMAQ network.
- 9:30 p. m.—Doris Lorraine; Cadets' Quartet; Clarence Wheeler's orchestra: CBS-KMOX network.

(THURSDAY CONTINUED)

- 3:30 CDT—p.m.—CST 2:30**
CBS—Jerry Cooper, baritone: WABC KMOX WISN
- KYW—Two Doctors with Aces of the Air
- WENR—Century of Progress Concert Orchestra; Edward Wurtzbech, conductor
- WJJD—Mooseheart Children
- WMBI—Music Faculty Program
- 3:45 CDT—p.m.—CST 2:45**
NBC—The Lady Next Door, children's program
- WEAF WTAM WCFL
- CBS—Columbia Salon Orchestra: WABC KMOX WISN
- WTMJ—Market Review
- 3:55 CDT—p.m.—CST 2:55**
WTMJ—Baseball; Milwaukee vs. St. Paul
- 4:00 CDT—p.m.—CST 3:00**
NBC—Meredith Willson's Orchestra: WEAF WTAM
- NBC—Palmer Clark's Orchestra: WJZ WENR
- WCFL—John Maxwell, food talk
- WJJD—Dick and Judy, Sketch
- 4:15 CDT—p.m.—CST 3:15**
WCFL—Afternoon Concert from World's Fair
- WJJD—Bobbie Dickson, baritone
- 4:30 CDT—p.m.—CST 3:30**
NBC—Singing Lady; Kellogg Co.: WJZ WLW
- KYW—Phil Harris' Orchestra
- WCFL—School Teachers Talk
- WENR—Ma Perkins; Proctor and Gamble Co.; Sketch (NBC)
- WJJD—Salon Echoes
- 4:45 CDT—p.m.—CST 3:45**
CBS—U. S. Open Golf Championship: WBBM KMOX
- NBC—Little Orphan Annie; Wander Co.: WJZ WLW
- KYW—Betty, Jean and Jim
- WCFL—Junior Federation Club
- WENR—Grandpa Burton, Bill Baar (NBC)
- WJJD—Ben Kanter, songs
- 5:00 CDT—p.m.—CST 4:00**
NBC—Xavier Cugat's Orchestra: WEAF WMAQ WLW
- CBS—Billy Scott, baritone; Novelty Orchestra: WISN KMOX WBBM
- NBC—U. S. Navy Band; Lieutenant Charles Ben-ter, conductor: WJZ WENR
- KYW—In the Spotlight
- WCFL—Grace Wilson, contralto
- WGES—Polish Army Veterans Program
- WGN—Orchestral Program
- WIND—Sports Review
- WJJD—Dance Music
- 5:15 CDT—p.m.—CST 4:15**
CBS—Century of Progress Orchestra, Direction Edward Wurtzbech: WISN
- CBS—Skippy; Sterling Products, Inc.; children's sketch: WBBM
- NBC—Xavier Cugat's Orchestra: KYW WTAM
- WCFL—Eddie Varzo's Orchestra
- WENR—Salty Sam
- WIND—Trio
- WMAQ—The Jolly Cowboy
- 5:30 CDT—p.m.—CST 4:30**
CBS—Jack Armstrong; General Mills, Inc.; All American Boy: WBBM
- NBC—John B. Kennedy, talk: WEAF WMAQ
- KYW—Uncle Bob's Curb-Is-the-Limit Club
- WENR—Twenty Fingers of Harmony (NBC)
- WGN—The Singing Lady; Kellogg Co. (NBC)
- WIND—Hungarian Air Theater; Frank Kovach
- WJJD—Polish Program
- 5:45 CDT—p.m.—CST 4:45**
NBC—Mary Small, juvenile singer; Orchestra: WEAF WMAQ
- CBS—Mitscha Raginsky's Ensemble: WISN KMOX WBBM
- NBC—Lowell Thomas; Sun Oil Co.; Today's News: WJZ WLW
- NBC—Little Orphan Annie; Wander Co.; child-hood playlet: WENR WGN
- WBBM—Lucky Star Ranch

NIGHT

- 6:00 CDT—p.m.—CST 5:00**
NBC—Amos 'n' Andy; Pepsodent Co.; sketch: WJZ WLW
- CBS—Sylvia Froos, songs: WABC WISN
- KYW—Jack and Loretta Clemens (NBC)
- WBBM—Jack Russell's Orchestra
- WCFL—Labor Flashes
- WENR—What's the News?
- WGES—Polish Music Masters
- WGN—Ben Potter, sketch

- WHFC—Eddie Loftis, songs
- WIND—German Music with William Klein
- WJJD—Sports Review with Johnny O'Hara
- WMAQ—Boyd Raeburn's Orchestra
- WTMJ—Mello Cello
- 6:10 CDT—p.m.—CST 5:10**
WJJD—Musical Interlude
- 6:15 CDT—p.m.—CST 5:15**
CBS—Jack Russell's Orchestra: WISN
- KYW—The Globe Trotter
- WBBM—Pat Flanagan's Sports Review
- WCFL—Eddie Varzos' Orchestra
- WENR—Marian and Jim
- WGES—Main Street Crusader
- WGN—Musical Dessert; String Trio; Len Salvo, organist
- WJJD—Piano Reflections; Ben Kanter, pianist
- WMAQ—Dan Russo's Orchestra
- WTMJ—"Our Club"
- 6:30 CDT—p.m.—CST 5:30**
NBC—Vincent Lopez' Orchestra: WJZ WENR
- CBS—Buck Rogers, in the Twenty-Fifth Century, R. B. Davis Co.; sketch: WBBM KMOX
- NBC—Shirley Howard; Molle Co.; The Jesters; Red, Wamp and Guy; Milt Rettenberg, pianist; Tony Callucci, guitarist: WEAF WMAQ WTAM
- KYW—Boyd Raeburn's Orchestra
- WBBM—Jack Russell's Orchestra
- WGES—Polish Children's Hour
- WGN—The Sports Reporter
- WIND—Polish Hour
- WJJD—Walkathon
- WTMJ—Heinie and his Grenadiers
- 6:40 CDT—p.m.—CST 5:40**
KYW—Charlie Hamp, songs at the piano
- 6:45 CDT—p.m.—CST 5:45**
NBC—The Goldbergs; Pepsodent Co.; sketch: WEAF WMAQ WTAM
- CBS—Boake Carter, News; Philco Radio and Television Corp.: WABC WBBM KMOX
- KYW—Merrie Maes (NBC)
- WCFL—Meyer Fink, talk
- WGN—Quin Ryan, World's Fair Reporter
- WJJD—Roy Leslie, vocalist; Fred Beck, organist
- 7:00 CDT—p.m.—CST 6:00**
NBC—Grits and Gravy; Mountaineer sketch; George Gaul, Peggy Paige and Robert Strauss; Anthony Stanford, director: WJZ WLS KYW
- CBS—The Columbians: WABC WISN WIND
- NBC—Rudy Vallee's Orchestra; Standard Brands, Inc.; Guest Stars: WEAF WMAQ WTMJ WLW WTAM
- WBBM—Melodies of Yesterday
- WCFL—Eddie Varzo's Orchestra
- WEDC—Italian Hour
- WGES—Polish-American Theater of the Air
- WGN—Palmer House Ensemble
- WJJD—Buddy, Zeb and Otto, songs
- 7:15 CDT—p.m.—CST 6:15**
CBS—Easy Aces; Wyeth Chemical Co.; Sketch: WABC WBBM KMOX
- WCFL—Admiral Arnold
- WGN—Seymour Simons' Orchestra
- WIND—Mellows
- WJJD—Music and Banter with Ben Kanter
- WLS—Al Kvale's Orchestra
- 7:25 CDT—p.m.—CST 6:25**
WTMJ—Sport Flash
- 7:30 CDT—p.m.—CST 6:30**
CBS—Raffles; The Amateur Cracksman: WABC KMOX
- NBC—Grace Hayes, musical comedy star, in songs: WJZ WLS
- KYW—Eddie Duchin's Orchestra
- WBBM—Ray O'Hare's Orchestra
- WCFL—Night Court, comedy
- WGN—Palmer House Ensemble
- WIND—"Hot Stove League"; Johnny O'Hara
- WJJD—Songs and Sermons, Uncle Joe Dobson; Fred Beck, organist
- WTMJ—Rudy Vallee's Orchestra (NBC)
- 7:45 CDT—p.m.—CST 6:45**
NBC—Igor Gorin, baritone: WJZ KYW
- CBS—Carl Hoffmayr's Orchestra: WBBM
- WCFL—Eddie Varzos' Orchestra
- WGN—Earl Burtnett's Orchestra
- WIND—East Chicago Community Program
- WJJD—The Hawk, mystery sketch
- WLS—Wooley, the Moth; Cliff Soubier and Jack Spencer
- 8:00 CDT—p.m.—CST 7:00**
NBC—Captain Henry's Show Boat; General Foods Corp.; Charles Winninger; Annette Hanshaw, blues singer; Conrad Thibault, baritone; Lois Bennett, soprano; Molasses 'n' Janu-ary; Gus Haenschen's Orchestra: WEAF WMAQ WTMJ WTAM

- CBS—Presenting Mark Warnow: WABC KMOX WISN
- NBC—Death Valley Days; Pacific Coast Borax Co.; dramatic program with Tim Frawley; Edwin M. Whitney, Joseph Bell, John White, the lonesome cowboy; Orchestra direction of Joseph Bonime: WJZ WLW WLS
- KYW—Rex Maupin's Concert; Y. M. C. A. Chor-us
- WBBM—Henry Busse's Orchestra
- WCFL—Dr. Springer's Forum
- WGN—Attilio Bazzio and Concert Orchestra
- WIND—Joe Chromis' Orchestra
- WJJD—The Pickard Family, rural music
- WSBC—Viennese Hour
- 8:15 CDT—p.m.—CST 7:15**
WBBM—Adventures in Personality; Allen B. Wrisley Co.
- WCFL—Eddie Varzo's Orchestra
- WIND—Newspaper Adventures
- WJJD—The Balladeers
- 8:30 CDT—p.m.—CST 7:30**
CBS—Fred Waring's Orchestra; Ford Motor Co.: WABC WBBM KMOX WISN
- NBC—Eddie Duchin's Orchestra; Pepsodent Co.: WJZ WENR
- KYW—Clyde Lucas' Orchestra
- WCFL—The Two Bits
- WGN—Anson Weeks' Orchestra
- WIND—String Trio
- WJJD—Stillman's Movie Reporter
- WLW—Captain Henry's Show Boat (NBC)
- 8:45 CDT—p.m.—CST 7:45**
WCFL—Viewing the Fair with the Voice of the Air
- WGN—Bernie Cummins' Orchestra
- WIND—Colman Cox
- WJJD—Peruna Carnival
- 9:00 CDT—p.m.—CST 8:00**
NBC—Paul Whiteman's Music Hall; Standard Brands, Inc.; Guest Artists; Paul White-man's Orchestra and Radio Entertainers; Deems Taylor, master of ceremonies: WEAF WLW WTMJ WMAQ WTAM
- CBS—Conflict, by T. S. Stribling: WABC KMOX
- NBC—Parade of the Provinces; soloists; orches-tra; dramatic sketch: WJZ WENR
- KYW—The Globe Trotter
- WBBM—Jules Alberti's Orchestra
- WCFL—Seeley Institute
- WGN—Tomorrow's News
- WIND—Joe Chromis' Orchestra

(CONTINUED ON NEXT PAGE)

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Friday, June 8

MORNING

(THURSDAY CONTINUED)

9:05 CDT—p.m.—CST 8:05

WGN—Headlines of Other Days

9:10 CDT—p.m.—CST 8:10

WGN—Emil Thaviu's Orchestra

9:15 CDT—p.m.—CST 8:15

KYW—Al Kvale's Orchestra

WBBM—Fray and Braggiotti, two-piano team (CBS)

WCFL—Union Label League

WIND—Dick Ede's Orchestra

WSBC—C. Y. O. Boxing Bouts

9:30 CDT—p.m.—CST 8:30

CBS—Doris Lorraine; E. L. Bruce Co.; Cadets Quartet; Clarence Wheeler's Orchestra; WABC KMOX

KYW—Pickard Program

WBBM—The Whistler and his Dog

WCFL—Barratt O'Hara, talk

WENR—Julie Styne's Orchestra

WGN—Dance Orchestra

WIND—Bonnie and Chuck, song duo

WJJD—Polish Program

9:45 CDT—p.m.—CST 8:45

CBS—Evan Evans, baritone; Concert Orchestra; WABC WIND

Selections from "A Connecticut Yankee"

WBBM—Heidelberg Students; Blatz Brewing Co.; Clarence Wheeler's Orchestra; Doris Lorraine, mezzo-soprano; Gene and Charlie, harmony duo; The Cadets Quartet

WCFL—Speakers Bureau

WENR—Lovable Music, Irma Glen

WGN—The Dream Ship

10:00 CDT—p.m.—CST 9:00

NBC—Amos 'n' Andy; Pepsodent Co.; WENR WMAQ WTMJ

CBS—Vera Van, contralto; WABC WIND

NBC—Siberian Singers; WEAFF WTAM

KYW—Front Page Drama

WBBM—National Catholic Alumni (CBS)

WCFL—Eddie Varzo's Orchestra; Roy Hardy

WEDC—Slavic Memories

WGN—Ted Weems' Orchestra

WLW—STUDEBAKER CHAMPIONS; RICHARD

Himber's Orchestra; Joey Nash, vocalist

10:15 CDT—p.m.—CST 9:15

NBC—Gillette Presents Gene and Glenn, comedy sketch; WTMJ WTAM WMAQ

NBC—The Poet Prince, Anthony Frome, tenor; WJZ KYW

WENR—News

WGN—The Three Mixers, Trio

WIND—Washington Column

10:20 CDT—p.m.—CST 9:20

CBS—Glen Gray's Orchestra; WABC KMOX

WENR—Julie Styne's Orchestra

10:30 CDT—p.m.—CST 9:30

NBC—News; WJZ WEAFF WMAQ WTAM

CBS—Glen Gray's Orchestra; WBBM WISN

WENR—The Hoofinghams

WGN—Anson Weeks' Orchestra

WTMJ—Aristocrats

10:35 CDT—p.m.—CST 9:35

NBC—Ghost Stories, sketch; by Elliott O'Donnell; WEAFF WTAM KYW

WMAQ—Tom Gentry's Orchestra

10:45 CDT—p.m.—CST 9:45

CBS—Henry Busse's Orchestra; WABC WISN WBBM

WENR—Al Kvale's Orchestra

WIND—Dick Ede's Orchestra

10:50 CDT—p.m.—CST 9:50

WGN—Bernie Cummins' Orchestra

11:00 CDT—p.m.—CST 10:00

NBC—Don Bestor's Orchestra; WJZ KYW

CBS—Reggie Childs' Orchestra; WABC WISN WBBM

NBC—Ralph Kirbery, the Dream Singer; WEAFF WMAQ

WCFL—Paul Ash Revue

WENR—Julie Styne's Orchestra

WIND—Joe Chromis' Orchestra

WSBC—A Night in Harlem

WTMJ—Dance Orchestras

11:05 CDT—p.m.—CST 10:05

NBC—Jimmy Lunceford's Orchestra; WEAFF WMAQ

11:10 CDT—p.m.—CST 10:10

WGN—Ted Weems' Orchestra

11:15 CDT—p.m.—EST 10:15

KMOX—Reggie Childs' Orchestra (CBS)

WTAM—Jimmy Lunceford's Orchestra (NBC)

11:30 CDT—p.m.—CST 10:30

KYW—Tom Gentry's Orchestra

KYW—Gray Gordon's Orchestra

WBBM—Earl Hines' Orchestra; (12 Mid. CDT) Jack Russell's Orchestra; (12:30 A.M. CDT) Ray O'Hara's Orchestra; (1 A.M. CDT) Jules Albertis' Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra

WCFL—Leo Terry, organ recital

WENR—Dance Orchestra; (12 Mid. CDT) Seymour Simons' Orchestra; (12:30 A.M. CDT) Dan Russo's Orchestra

WGN—Charlie Agnew's Orchestra; (11:50 P.M. CDT) Earl Burnett's Orchestra; (12:10 A.M. CDT) Bernie Cummins' Orchestra; Seymour Simons' Orchestra; Ted Weems' Orchestra; Earl Burnett's Orchestra; Emil Thaviu's Orchestra

WIND—Ben Pollack's Orchestra; (12 Mid. CDT) Dick Ede's Orchestra

WISN—Cadet's Quartet; (11:45 P.M. CDT) Earl Hines' Orchestra

WMAQ—Harold Stern's Orchestra

WTMJ—Palace Theater Program

See Monday for Listings Before 9 a.m.

9:00 CDT—a.m.—CST 8:00

NBC—Edward MacHugh, the Gospel Singer; WJZ WMAQ

CBS—Madison Singers; WABC WBBM

WGES—June Southern, Health and Happiness

WGN—Keep Fit Club

WJJD—Song Festival, modern songs

WLS—Bundesen Magazine of the Air

9:15 CDT—a.m.—CST 8:15

NBC—Clara, Lu 'n' Em; Colgate-Palmolive-Peet Co.; gossip; WEAFF WTAM WLW WGN WTMJ

NBC—Hazel Arth, contralto; WJZ WMAQ

KYW—Irene King

WBBM—Household Institute; Kay Storey, songs

WCFL—Highlights of Music

WGES—Canary Concert

WIND—Monroe Brothers, song duo

WJJD—Today's Tunes

9:30 CDT—a.m.—CST 8:30

NBC—News; WEAFF WTAM WMAQ KYW

CBS—News; WABC WBBM WISN

NBC—Today's Children; Pillsbury Flour Mills Co.; dramatic sketch with Irna Phillips, Bess Johnson and Walter Wicker; WJZ WTMJ

WCFL—Modern Health

WGES—Homemakers' Hour

WGN—Board of Trade Market Reports

WIND—Happiness Review

WJJD—Footlight Favorites, modern songs

9:35 CDT—a.m.—CST 8:35

NBC—Ralph Kirbery, baritone; WEAFF KYW

CBS—Round Towners, quartet; WABC WBBM

WGN—Leonard Salvo, organist; Weather

WMAQ—Tune Times

9:45 CDT—a.m.—CST 8:45

NBC—Betty Crocker; General Mills, Inc.; cooking talk; WEAFF WMAQ WTAM WLW

WBBM—Tom Baker and Norm Sherr

WCFL—Variety Program

WGES—Mid-Morning Melodies

WGN—Lovely Ladies, Marion Holt

WIND—Caroline Gray, pianist

WTMJ—Minute Parade

9:50 CDT—a.m.—CST 8:50

KYW—Radio Kitchen (NBC)

10:00 CDT—a.m.—CST 9:00

CBS—Cooking Closeups; Pillsbury Flour Mills, Inc.; Mary Ellis Ames, home economist; WABC WBBM KMOX

NBC—Morning Parade, variety musicale; WEAFF KYW WTAM

WCFL—Popular Musicale

WGES—Annette King, songstress

WGN—Movie Personalities

WIND—Hawaiian Serenade

WJJD—Songsters' Parade

WLS—Poultry and Livestock Markets

WMAQ—Women's Page of the Air; Battle Creek Food Co.

WSBC—Lola and Pola, Polish Housewives

WTMJ—Helen Mendenhall Ryerson

10:15 CDT—a.m.—CST 9:15

CBS—Will Osborne's Orchestra; Corn Products Refining Co.; Pedro de Cordoba, Friendly Philosopher; WABC WBBM

CBS—Organ Melodies; WISN WIND

WENR—Today's Children, sketch

WGES—Rhythm Revue

WGN—Your Friendly Neighbor

WJJD—Musical Potpourri

WMAQ—Institute of Radio Service

WTMJ—Woman's News of the Day

10:25 CDT—a.m.—CST 9:25

WGN—Market Reports

10:30 CDT—a.m.—CST 9:30

NBC—Rhythm Ramblers; Mary Steele, contralto; Walter Blaufuss' Orchestra; WJZ WMAQ

CBS—Tony Wons; S. C. Johnson and Son; WABC WIND

WBBM—Art Wright, tenor

WCFL—George O'Connell, baritone

WENR—Program Preview

WGES—Italian Opera Gems

WGN—Making Love Inc.

WJJD—Band Music Time

WMBI—Music and Radio School of the Bible; Mrs. McCord

WSBC—Melodies of Poland

WTMJ—Varieties; Swanee Strings

10:45 CDT—a.m.—CST 9:45

CBS—The Captivators; WIND KMOX

Q.G.—Painted Dreams, sketch; WGN WLW

WBBM—Old Time Melody

WCFL—Variety Program

WENR—Rhythm Ramblers, orchestra and soloists (NBC)

WJJD—Eddie Loftus, songs

WTMJ—Hollywood Movie Letter

11:00 CDT—a.m.—CST 10:00

CBS—The Voice of Experience; Wasey Products, Inc.; WABC WBBM KMOX

NBC—Gene Arnold and the Commodores; Crazy Crystals Water Co.; WEAFF WTAM WLW

KYW—Hodge Podge

WENR—Soloist (NBC)

WGN—Hal Kemp's Orchestra; Lavena Co.

WIND—Melodies of Romance

WJJD—Yernon Dalhart, tenor

WTMJ—Betty Crocker, talk

11:15 CDT—a.m.—CST 10:15

NBC—Johnny Marvin, tenor; WEAFF WMAQ KYW

NBC—Wendell Hall, songs; WJZ WENR

KMOX—Will Osborne's Orchestra; Pedro de Cordoba's Friendly Philosophy; Corn Products Refining Co. (CBS)

WBBM—Virginia Clark; Gene and Charlie, song duo

WGN—Harold Turner, pianist

WIND—Mood Indigo

WJJD—Modern Rhythms

WTMJ—With a Song

11:30 CDT—a.m.—CST 10:30

NBC—Vic and Sade, comedy sketch; WJZ WMAQ

CBS—Smilin' Ed McConnell; Acme White Lead and Color Works; songs; WBBM WISN

NBC—Rex Battle's Concert Ensemble; WEAFF WTAM

KYW—In the Spotlight

WENR—Home Service

WGN—Board of Trade Market Reports

WHAS—Name the Band

WIND—Dance Time

WJJD—Friendly Philosopher; Homer Griffith

WMBI—Continued Story Reading

WTMJ—Bowie's, Inc. Program

11:35 CDT—a.m.—CST 10:35

WGN—Len Salvo, organist

11:40 CDT—a.m.—CST 10:40

WIND—Musical Interlude

11:45 CDT—a.m.—CST 10:45

CBS—George Scherban's Russian Gypsy Orchestra; WABC WISN WIND KMOX

NBC—The Songfellow, male quartet; WJZ KYW

WBBM—Frank Wilson, tenor; Gertrude Linn, pianist

WGN—June Baker, Home Management

WJJD—Esther Bradford, fashion advisor

WLS—Cumberland Ridge Runners

WMAQ—Program Preview

WTMJ—Jack Teter and the Play Boys

11:50 CDT—a.m.—CST 10:50

WGN—Good Health and Training

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00

NBC—Words and Music; Ruth Lyon, soprano; Frederick Bittke, baritone; string ensemble; WJZ WMAQ

CBS—U. S. Open Golf Championship; WABC WISN WIND

NBC—Emerson Gill's Orchestra; KYW WTAM

WBBM—Local Markets; Livestock and Grain

WCFL—Dr. Springer's Forum

WGN—Mid-Day Service

WJJD—Luncheon Dance Music

WLS—Orchestra; Variety Acts

WMBI—Loop Evangelistic Service

WTMJ—What's New in Milwaukee?

12:05 p.m. CDT—CST a.m. 11:05

WBBM—Eddie House, organist

12:15 p.m. CDT—CST a.m. 11:15

NBC—The Honorable Archie, sketch; WJZ WMAQ

CBS—Artist Recital; Charlotte Harriman, contralto; WABC KMOX WISN WIND

WBBM—Jack Russell's Orchestra

WCFL—Luncheon Concert

WJJD—Fred Beck, organist

WLS—Barn Dance Preview

12:30 p.m. CDT—CST a.m. 11:30

NBC—National Farm and Home Hour; Conservation Day Program; guest speakers; Uncle Sam's Forest Rangers, forest service playlet; Walter Blaufuss' Orchestra; WJZ WLW KYW

CBS—Velazco's Orchestra; WABC WISN WIND

NBC—Airbreaks, variety program; WEAFF WMAQ

WBBM—Helen Fitch, movie critic

WCFL—State Department of Public Health

WGN—Market Reports

WJJD—Favorite Singers

WLS—Round-up; Westerners; Joe Kelly

WTMJ—Hans Badner's Bavarians

12:35 p.m. CDT—CST a.m. 11:35

WGN—Palmer House Ensemble

WJJD—Waltz Time

12:45 p.m. CDT—CST a.m. 11:45

WBBM—Jerry Sullivan, lyric tenor

WCFL—Leo Terry, organ recital

WGN—Rikk's Hungarian Ensemble

WJJD—Buddy, Zeb and Otto

WTMJ—Kitchen Reporter

1:00 p.m. CDT—CST Noon 12:00

CBS—Just Plain Bill; Kolynos Sales Co.; sketch; KMOX WGN

NBC—The Magic of Speech, Vida Ravenscroft Sutton; WEAFF WMAQ WTAM

WBBM—Eddie and Fannie Cavanaugh, Gossip Club

WCFL—Farm Talk

WIND—"Fire Prevention Talk." Claude Holmes

WJJD—Livestock Markets

WLS—Prairie Farmer Dinnerbell Program

WMBI—Organ Music

WTMJ—Heinie's Grenadiers, German Band

1:15 CDT—p.m.—CST 12:15

CBS—Romance of Helen Trent; Affiliated Products, Inc.; WABC KMOX WGN

WBBM—Jack Russell's Orchestra

WCFL—Century of Progress Concert Orchestra, direction Edward Wurtzback

WIND—Livestock Markets; Phil Evans

WISN—Organ Program (CBS)

WJJD—Century of Progress Concert Orchestra, direction of Edward Wurtzback

1:30 CDT—p.m.—CST 12:30

NBC—Smack Out, comedy sketch, with Marion and Jim Jordan; WJZ KYW

CBS—Ann Leaf at the Organ; WABC KMOX WISN WIND

NBC—Down the Song Trail; George Beuler, baritone; WEAFF WTAM

WBBM—Pinto Pete

WCFL—Civic Welfare Talk from the Mayor's Office

WGN—Palmer House Ensemble

WJJD—Dreams of Hawaii

WLS—Uncle Ezra

WMAQ—Board of Trade

WTMJ—Henry and Jerome

1:35 CDT—p.m.—EST 12:35

(FRIDAY CONTINUED)

4:45 CDT—p.m.—CST 3:45

NBC—Alice in Orchestralia, musical dramatization based on book of same name by Ernest La Prade, director of programs and orchestra: WEAQ WMAQ WTAM

CBS—Eddie Copeland's Orchestra: KMOX WBBM
NBC—Little Orphan Annie; Wander Co.; sketch: WJZ WLW

KYW—Secret Agent X-9
WCFL—Junior Federation Club
WENR—Grandpa Burton, Bill Baar (NBC)
WJJD—Music and Banter; Ben Kanter, pianist

5:00 CDT—p.m.—CST 4:00
NBC—Horacio Zito's Orchestra: WEAQ WMAQ WLW

CBS—H. V. Kaltenborn: WABC WISN WBBM KMOX

NBC—Dorothy Page, songs; Orchestra: WJZ WENR

KYW—In the Spotlight
WCFL—Grace Wilson, contralto
WGES—Polish Home Makers' Hour

WGN—Orchestral Program
WIND—Sports Review
WJJD—Songs of Favorite Singers

5:15 CDT—p.m.—CST 4:15
CBS—Century of Progress; Edward Wurtzebach's Concert Orchestra: WISN

NBC—Xavier Cugat's Orchestra: KYW WTAM
CBS—Skippy; Sterling Products, Inc.: WBBM

WCFL—Eddie Varzos' Orchestra
WENR—Salty Sam, sketch
WIND—Trio

WJJD—Fred Beck, organist
WMAQ—Jolly Cowboy

5:30 CDT—p.m.—CST 4:30
NBC—Frank Merriwell's Adventures; Western Co.; sketch: WTAM

CBS—Jack Armstrong, All American Boy; General Mills, Inc.: WBBM

NBC—Cheerio Musical Mosaics, novelty arrangements of poetry and music; Soloists, Chorus and Orchestra, direction of Harrison Isles: WEAQ WMAQ

CBS—Wanderers Quartet: WISN
KYW—Uncle Bob's Safety Club; Hydrox Corp.

WAAF—Hoosier Philosopher
WENR—Marian and Jim, sketch
WGN—The Singing Lady (NBC)

WIND—Hungarian Air Theater; Frank Kovaek
WJJD—Polish Program

5:45 CDT—p.m.—CST 4:45
NBC—William Hain, tenor; Orchestra: WEAQ WMAQ

CBS—Nick Lucas, songs: WABC KMOX WBBM WISN

NBC—Little Orphan Annie; Wander Co.; childhood playlet: WENR WGN

NBC—Lowell Thomas; Sun Oil Company; Today's News: WJZ WLW

WCFL—Piano Recital, Philip Warner

NIGHT

6:00 CDT—p.m.—CST 5:00

CBS—Music Box; Anthony Candeloni's Orchestra; Theodore Erwood, baritone: WABC WISN

NBC—Amos 'n' Andy; Pepsodent Co.: WJZ WLW
KYW—Trio Romantique (NBC)

WBBM—Jack Russell's Orchestra
WCFL—Labor Flashes

WENR—What's the News
WGES—Polish Music Masters
WGN—Stevens Hotel Ensemble

WHFC—Eddie Loftis, songs
WIND—German Music with William Klein

WJJD—Sports Review with Johnny O'Hara
WMAQ—Boyd Raeburn's Orchestra (NBC)

WMBI—Special Musical Program
WTMJ—Mello Cello

6:10 CDT—p.m.—CST 5:10
WJJD—Musical Interlude

6:15 CDT—p.m.—CST 5:15
NBC—Intercollegiate Council Program; The Approach of the United States to World Affairs: talk, Ogden Mills, former Sec. of the Treasury: WJZ WMAQ

CBS—Jack Russell's Orchestra: WISN
NBC—Gillette Presents Gene and Glenn, comedy sketch: WEAQ WTAM

KYW—The Globe Trotter
WBBM—Pat Flanagan's Sports Review

WCFL—Eddie Varzos' Orchestra
WENR—Baseball Resume, Hall Totten; Goodrich Rubber Co.

WGES—Waltz Melodies
WGN—Musical Dessert; String Trio; Len Salvo, organist

WJJD—Piano Reflections, Ben Kanter, pianist
WTMJ—"Our Club"

6:25 CDT—p.m.—CST 5:25
WENR—Sports Reporter

6:30 CDT—p.m.—CST 5:30
KYW—Dorothy Adams and Orchestra

WBBM—Anson Weeks' Orchestra
WENR—Soloist

WGES—Polish Songsters
WGN—Sports Reporter
WIND—Polish Hour

WJJD—The Walkathon
WMAQ—Three X Sisters (NBC)

WMBI—Question Hour
WTMJ—Heinie's Grenadiers; Cheese Report

6:45 CDT—p.m.—CST 5:45
NBC—"Taxi"; B. F. Goodrich Rubber Co.; sketch with Max Baer: WJZ WENR

CBS—Boake Carter; Philco Radio and Television Corp.; News Commentator: WABC WBBM KMOX

HIGH SPOT SELECTIONS FOR FRIDAY

(Time Given Is Central Daylight)

12:00 noon—U. S. Open Golf Championship: CBS-WISN network.
2:00 p. m.—Maria's Matinee with Lanny Ross and Mary Lou: NBC-WMAQ network.
5:45 p. m.—Nick Lucas, songs: CBS-WBBM network.
7:00 p. m.—Ethel Shutta; Walter O'Keefe; Bobby Dolan's orchestra: NBC-WLS network.
7:30 p. m.—Concert; Countess Albani and Rosario Bourdon's orchestra: NBC-KYW network.
7:30 p. m.—Maple City Four, male quartet: NBC-WLS network.
8:00 p. m.—Phil Harris' orchestra; Leah Ray, blues singer: NBC-WLS network.
8:30 p. m.—Phil Baker; Harry McNaughton; Irene Beasley: NBC-WENR network.
9:00 p. m.—First Nighter, drama: NBC-WMAQ network.
9:00 p. m.—Fulton Oursler, in "Stories That Should Be Told": NBC-WENR network.
9:00 p. m.—Schlitz Presents The Spotlight Revue: CBS-WBBM network.
9:30 p. m.—Jack Benny and Mary Livingstone: NBC-WMAQ network.

NBC—The Goldbergs; Pepsodent Co.; Gertrude Berg and James Waters, sketch: WEAQ WMAQ WTAM

KYW—Boyd Raeburn's Orchestra
WGN—Quin Ryan, World's Fair Reporter
WJJD—Gretchen Lee, vocalist; Fred Beck, organist

7:00 CDT—p.m.—CST 6:00
NBC—Concert; Cities Service Co.; Olga Albani, soprano; quartet; Frank Banta and Milton Rettenberg, piano duo; Rosario Bourdon's Orchestra: WEAQ WTAM WTAM KYW

Espana Waltz (orchestra) Chabrier
Some Day I'll Find You (Countess Albani) Coward

The Man on the Flying Trapeze (quartet) Strauss
Tales of the Vienna Woods (orchestra)

El Relicario (Countess Albani)
March Miniature (orchestra) Tchaikovsky
The Ringers (Wilfred Glenn, solo) Loehr

Selections from New Giegfeld Follies (ensemble)
Badinage (orchestra) Herbert

My Little Nest of Heavenly Blue (quartet) Lehar
Tangled Tunes (orchestra) Ketelby

My Old Kentucky Home (Countess Albani) Foster
Under the Double Eagle (orchestra) Sousa

Don't Say Goodnight (Countess Albani and Frank Parker)

Hit of the Day
In a Little Spanish Town (ensemble)

CBS—Carl Hoffmayr's Orchestra: WISN
NBC—Ethel Shutta, vocalist; Lamont Curlliss and Co.; Walter O'Keefe; Bobby Dolan's Orchestra: WJZ WLS

WBBM—Back of the Headlines
WGES—Jewish Players
WGN—Stevens Hotel Ensemble

WIND—Trio
WJJD—Buddy, Zeb and Otto, songs
WMAQ—Bridge Club of the Air

WMBI—Gospel Music
7:15 CDT—p.m.—CST 6:15

CBS—Easy Aces; Wyeth Chemical Co.; comedy sketch: WABC WBBM KMOX

WCFL—Admiral Arnold
WGN—Rube Appleberry, sketch
WIND—Dorothy Gordon, contralto

WJJD—Piano Reflections; Ben Kanter, pianist
7:25 CDT—p.m.—CST 6:25

WTMJ—Sport Flash
7:30 CDT—p.m.—CST 6:30

NBC—Maple City Four; male quartet: WJZ WLS

CBS—Court of Human Relations; McFadden Publications, Inc.: WABC WBBM

WCFL—Night Court, comedy
WGN—The Lone Ranger

WIND—Hot Stove League; John O'Hara
WJJD—Songs and Sermons, Uncle Joe Dobson; Fred Beck, organist

WMAQ—Tom Gentry's Orchestra
WTMJ—Concert (NBC)

7:40 CDT—p.m.—CST 6:40
WIND—Musical Interlude

7:45 CDT—p.m.—CST 6:45
NBC—Babe Ruth; Quaker Oats Co.; baseball comment; dramatization: WJZ WLS

WCFL—Eddie Varzos' Orchestra
WIND—Joe Dalton, songs

WJJD—The Hawk, mystery sketch
WMAQ—Charlie Agnew's Orchestra

8:00 CDT—p.m.—CST 7:00
NBC—Let's Listen to Harris; Northam-Warren Corp.; Phil Harris' Orchestra; Leah Ray, blues singer: WJZ WLS

I Hate Myself for Being So Mean to You (trio)
Chinatown (orchestra)

Ebony Rhapsody (orchestra)
My Hat's on the Side of My Head (trio)
Canadian Capers (orchestra)

NBC—Waltz Time; Sterling Products, Inc.; Vivienne Segal, soprano; Abe Lyman's Orchestra: WEAQ WMAQ WTAM

Q. G.—Will Osborne's Orchestra; "Stars on Parade"; Vera Van, contralto; Rabie Harris interviewing Guest Stars: WLW

KYW—Rex Maupin's Orchestra
WCFL—Dr. Springer's Forum

WGN—Palmer House Ensemble
WIND—Final Edition, drama

WJJD—Organ Melodies; Fred Beck, organist
WSBC—Polish Varieties

WTMJ—Wisconsin Ice and Coal Company

8:15 CDT—p.m.—CST 7:15
CBS—Little Jack Little's Orchestra; Continental Baking Co.: WABC WISN KMOX WBBM

WCFL—Food Flashes
WJJD—The Balladeers; Buddy, Zeb and Otto
WTMJ—Lawton's Syle Review

8:30 CDT—p.m.—CST 7:30
NBC—Phil Baker, comedian; Armour Company; Harry McNaughton; Mabel Albertson; Irene Beasley, blues singer; Orchestra: WJZ WTAM WENR

NBC—One Night Stands; U. S. Tobacco Co.; Pic and Pat, comedians; Orchestra Direction Joseph Bonime; Guest Singers: WEAQ WMAQ WTAM

CBS—Johnny Green; General Motors Corp.; "In the Modern Manner": WABC KMOX

KYW—School Adviser
WBBM—Ray O'Hare's Orchestra

WCFL—Boost Chicago
WGN—Anson Weeks' Orchestra

WIND—Ken and Eddie
WJJD—Stillman's Movie Reporter

8:35 CDT—p.m.—CST 7:35
KYW—Clyde Lucas' Orchestra

8:45 CDT—p.m.—CST 7:45
WBBM—The Puzzler

WCFL—Viewing the Fair with the Voice of the Air
WGN—Bernie Cummins' Orchestra

WIND—Colman Cox
WJJD—Eb and Zeb, rural comedy sketch

9:00 CDT—p.m.—CST 8:00
NBC—"Stories That Should Be Told"; McFadden Publications, Inc.; Fulton Oursler: WJZ WENR WLW

CBS—Schlitz Presents The Spotlight Revue: WABC WBBM KMOX WISN

NBC—First Nighter; Campana Corp.; sketch with June Meredith, Don Ameche, Cliff Soubier, Eric Sagerquist's Orchestra: WEAQ WTAM WMAQ WTMJ

KYW—Globe Trotter, news of the world
WCFL—Polish Program

WGN—Tomorrow's News
WIND—Barbeaux Sisters, songs

WJJD—The Pickard Family, rural music
WSBC—Jewish Hour

9:05 CDT—p.m.—CST 8:05
WGN—Headlines of Other Days

9:10 CDT—p.m.—CST 8:10
WGN—Emil Thaviu's Orchestra

KYW—Charlie Hamp, songs and piano
WENR—Soloist (NBC)

WIND—Dick Ede's Orchestra
WJJD—The Peruna Carnival

9:15 CDT—p.m.—CST 8:15
KYW—Al Kvale's Orchestra

9:30 CDT—p.m.—CST 8:30
CBS—Maxine-Phil Spitalny Ensemble; Cheramy, Inc.: WABC KMOX WBBM

NBC—Jack Benny, comedian; General Tire and Rubber Co.; Mary Livingstone; Frank Parker, tenor; Don Bestor's Orchestra: WEAQ WLW WTAM WMAQ WTMJ

WENR—Grennaniers Variety Show; King's Jesters, quartet

WGN—Dance Orchestra
WIND—String Trio
WJJD—Polish Program
9:35 CDT—p.m.—CST 8:35
WGN—Headlines of Other Days
9:45 CDT—p.m.—CST 8:45
WBBM—Edith Murray (CBS)
WGN—The Dream Ship
WIND—Burke and Murphy
10:00 CDT—p.m.—CST 9:00
NBC—Amos 'n' Andy; Pepsodent Co.; sketch: WMAQ WENR WTMJ
CBS—The Republican Reaction; Senator Charles L. McNary of Oregon: WABC WBBM
NBC—George R. Holmes, Chief of the Washington Bureau of the International News Service: WEAQ KYW WTAM
WCFL—Eddie Varzos' Orchestra
WEDC—Jewish Cabaret Hour
WGN—Seymour Simons' Orchestra
WIND—Slumbertimers

10:15 CDT—p.m.—CST 9:15
NBC—Gillette Presents Gene and Glenn, comedy sketch: WMAQ WTMJ WTAM

CBS—News: WABC WBBM
NBC—A Voice at Eventide; Robert Simmons, tenor, with organ and harp: WJZ

KYW—Dance Orchestra
WCFL—Eddie Varzos' Orchestra
WENR—Clyde Lucas' Orchestra

WGN—Arthur Oberg, tenor; Orchestra
WIND—Washington Column

10:20 CDT—p.m.—CST 9:20
CBS—Ben Pollack's Orchestra: WABC KMOX WBBM

WENR—Julie Styne's Orchestra
10:30 CDT—p.m.—CST 9:30

CBS—Court of Human Relations; McFadden Publications, Inc.: KMOX
NBC—News: WEAQ WTAM WMAQ

CBS—Earl Hines' Orchestra: WISN WBBM
WENR—The Hoofinghams, sketch
WGN—Anson Weeks' Orchestra

WIND—Dick Ede's Orchestra
WTMJ—Josef's Orchestra

10:35 CDT—p.m.—CST 9:35
NBC—Vincent Lopez' Orchestra: WEAQ WTAM KYW

WMAQ—Tom Gentry's Orchestra
WTMJ—Aristocrats

10:45 CDT—p.m.—CST 9:45
WENR—News

10:50 CDT—p.m.—CST 9:50
WENR—Al Kvale's Orchestra
WGN—Jan Garber's Orchestra

11:00 CDT—p.m.—CST 10:00
NBC—Ralph Kirbery, songs: WEAQ WMAQ
CBS—Carl Hoffmayr's Orchestra: WBBM WISN

KYW—Dance Orchestra
WCFL—Paul Ash Revue
WENR—Julie Styne's Orchestra

WIND—Potpourri Parade
WSBC—Polish Revue
WTMJ—Musicians' Association Program

11:05 CDT—p.m.—CST 10:05
NBC—Harold Stein's Orchestra: WEAQ WMAQ

11:10 CDT—p.m.—CST 10:10
WGN—Ted Weems' Orchestra

11:30 CDT—p.m.—CST 10:30
KYW—Harold Stern's Orchestra (NBC)

WBBM—Sam Robbins' Orchestra; (12 Mid. CDT) Jack Russell's Orchestra; (12:30 A.M. CDT) Jules Albertis' Orchestra; (1 A.M. CDT) Three Flats; (1:15 A.M. CDT) Henry Busse's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra

WCFL—Leo Terry, organ recital
WENR—(12:30 A.M. CDT) Tom Coakley's Orchestra

WGN—Charlie Agnew's Orchestra; (11:50 P.M. CDT) Earl Burtnett's Orchestra; (12:10 A.M. CDT) Bernie Cummins' Orchestra Ted Weems' Orchestra; Earl Burtnett's Orchestra; Seymour Simons' Orchestra

WIND—Mellows; (11:45 P.M.) Slumbertimers; (12:30 A.M.) Midnight Salon Music

WISN—Earl Hines' Orchestra
WMAQ—Dan Russo's Orchestra

WTMJ—Late Dance Orchestras

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Saturday, June 9

MORNING

See Monday for Listings Before 9 a.m.

9:00 CDT—a.m.—CST 8:00
 CBS—Jan Savitt's Orchestra: WABC WBBM
 WGN—Keep Fit Club
 WIND—Waltz Time
 WJJD—Song Festival, modern songs
 WLS—Junior Round-Up; Gene Autry; Sue Roberts
 WTMJ—Minute Parade
9:15 CDT—a.m.—CST 8:15
 NBC—Morning Parade, variety musicale: WEAFL
 WTMJ
 KYW—Irene King
 WBBM—Household Institute with Kay Storey
 WCFL—Highlights of Music
 WGES—Canary Concert
 WGN—Robert Ball, readings
 WIND—Monroe Brothers, song duo
 WJJD—Today's Tunes
 WLS—Jolly Joe's Junior Stars
9:30 CDT—a.m.—CST 8:30
 NBC—News: WEAFL KYW WTMJ WTMJ
 CBS—News: WABC WBBM WISN
 WGES—Polish Hour
 WGN—Leonard Salvo's Mail Box; Board of Trade
 Market Reports
 WIND—Happiness Review
 WJJD—Footlight Favorites, musical comedy numbers
 WLS—Scotty's Harmonica Club
 WMAQ—Tune Time
9:35 CDT—a.m.—CST 8:35
 CBS—Let's Pretend, children's program: WABC
 WBBM
 NBC—Morning Parade, variety musicale: WEAFL
 KYW
 WMAQ—Board of Trade
9:45 CDT—a.m.—CST 8:45
 NBC—News: WJZ WMAQ
 WIND—Morning Potpourri
 WLS—Friendly Hour, Martha Crane
9:50 CDT—a.m.—CST 8:50
 NBC—Originalities; Jack Owens, tenor: WJZ
 WMAQ
10:00 CDT—a.m.—CST 9:00
 NBC—Galaxy of Stars; Red Star Yeast and Products Co.; Edna Odell, contralto; Phil Porterfield, baritone; Irma Glen, organist; Earl Lawrence, pianist: WTAM WMAQ WTMJ WLW
 CBS—Cheer Up: WABC WIND WISN
 KYW—The Honey-mooners (NBC)
 WBBM—The King's Men
 WGN—Movie Personalities
 WJJD—Songsters' Parade
 WLS—Weather Markets
 WSBC—German Airs
10:15 CDT—a.m.—CST 9:15
 NBC—Spanish Idylls, string ensemble: WJZ
 WMAQ
 NBC—The Vass Family, Seven South Carolina children singing harmony: WEAFL KYW
 WBBM—Jim and Bob, Hawaiian Serenaders
 WCFL—Morning Musicales
 WENR—Dramatization
 WGN—The Friendly Neighbor
 WIND—Salon Music
 WJJD—Musical Potpourri
 WTMJ—Woman's News of the Day
10:30 CDT—a.m.—CST 9:30
 NBC—Heinie's Grenadiers, German Band: WJZ
 WMAQ WTMJ
 CBS—Concert Miniatures; Crane Calder, bass: WABC WBBM

NBC—Down Lovers' Lane; Gloria La Vey, soprano; Walter Preston, baritone; Al and Lee Reiser, piano duo; Henry M. Neely, narrator: WEAFL WTAM
 KYW—Hodge Podge
 WCFL—The Shopper
 WENR—Program Preview
 WGES—Italian Popular Music
 WGN—Melody Men
 WIND—Spice and Variety, dance and vocal selections
 WJJD—Illinois Medical Society, talk
 WMBI—K Y B. Club; Miss Theresa Worman
10:45 CDT—a.m.—CST 9:45
 Q. G.—Painted Dreams, sketch: WLW WGN
 KMOX—Concert Miniatures (CBS)
 WBBM—Wild Birds of the Bronx Zoo
 WCFL—Famous Soloists
 WENR—Down Lovers' Lane (NBC)
 WIND—Favorite Dance Bands
 WJJD—Eddie Loftus, songs
 WSBC—Timely Tunes
11:00 CDT—a.m.—CST 10:00
 NBC—High and Low; Dick Teala and Gwyneth Neil, songs; Dave Rose, pianist: WJZ WMAQ
 NBC—Pietro Yon, concert organist: WEAFL
 WENR
 CBS—Jack and Jane Carlton: Orchestra: WABC
 KMOX
 KYW—Rose Vanderhosh, pianist
 WBBM—Old Melody Time
 WCFL—Variety Program
 WGN—Hal Kemp's Orchestra
 WIND—Melodies of Romance
 WJJD—Bubb Pickard, Tennessee Hillbilly Songs
 WMBI—Church School Period
 WTMJ—Radio Column of the Air
11:15 CDT—a.m.—CST 10:15
 NBC—Gema Fonariva, soprano; String Trio: WJZ KYW
 CBS—Pete Woolery and the Canadians: WABC
 WIND WISN
 WBBM—Gene and Charlie, song duo; Virginia Clark, talk
 WGN—Harold Turner, pianist
 WJJD—Dancing Tempo
 WMAQ—Paree, Teachers, Talk
 WTMJ—With a Song
11:30 CDT—a.m.—CST 10:30
 NBC—Vic and Sade, comedy sketch: WJZ WMAQ
 NBC—Maurice Lees' Concert Ensemble: WEAFL
 WTMJ
 KYW—In the Spotlight
 WBBM—Al Kavelin's Orchestra (CBS)
 WENR—Child Psychology, talk
 WGN—Board of Trade Market Reports and Louise Brabant, soprano
 WIND—Dance Time
 WJJD—Salon Echoes
 WTMJ—Jack Teter and the Play Boys
11:45 CDT—a.m.—CST 10:45
 NBC—The Sizzlers, male trio: WJZ KYW
 WENR—Woolley, the Moth; Cliff Soubier; Jack Spencer
 WGN—June Baker, Home Management
 WIND—Musical Interlude
 WJJD—RADIO GUIDE interviews with Evans
 Plummer
 WMAQ—Program Preview

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00
 NBC—Words and Music; Leola Turner, soprano; Edward Davies, baritone; String Ensemble; Harvey Hays, narrator: WJZ WMAQ
 CBS—U. S. Open Golf Championship: WABC
 WIND KMOX WISN
 NBC—Ted Black's Orchestra: WEAFL WTAM KYW
 WBBM—Eddie House, organist
 WCFL—Dr. Springer's Forum
 WGN—Mid-Day Service
 WJJD—Luncheon Dance Music
 WLS—Romelle Faye, organist
 WMBI—Birthday Request Program
 WTMJ—What's New in Milwaukee?
12:10 p.m. CDT—11:10 a.m. CST
 WBBM—Madison Ensemble (CBS)
 WIND—Madison Ensemble
12:15 p.m. CDT—CST a.m. 11:15
 WCFL—Luncheon Concert
 WJJD—Fred Beck, organist
 WLS—Tom and Don
12:30 p.m. CDT—CST a.m. 11:30
 NBC—Harold Stern's Concert Ensemble: WEAFL
 WMAQ
 CBS—Harold Knight's Orchestra: WBBM WISN
 NBC—American Farm Bureau Federation; Guest Speakers; U. S. Marine Band, direction Capt. Taylor Branson: WJZ KYW WLW
 WGES—Polish Radio Stars
 WGN—Market Reports
 WIND—"Smiling" Bob Atcher, songs
 WJJD—Favorite Singers
 WLS—Round Up; The Westerners: Joe Kelly
 WTMJ—Hans Badner's Bavarians
12:35 p.m. CDT—CST a.m. 11:35
 WGN—Palmer House Ensemble
12:45 p.m. CDT—CST a.m. 11:45
 CBS—Harold Knight's Orchestra: WABC WIND
 WBBM—Jerry Sullivan, lyric tenor
 WCFL—Leo Terry, organ recital
 WGN—Rikk's Hungarian Orchestra
 WJJD—Buddy, Zeb and Otto, songs
 WLS—Weather Markets

WMBI—Message and Bible Readings
 WTMJ—Kitchen Reporter
12:55 p.m. CDT—CST a.m. 11:55
 WLS—Newscast; Julian Bentley
1:00 p.m. CDT—CST Noon 12:00
 NBC—Xavier Cugat's Orchestra: WEAFL WTAM
 WMAQ
 CBS—Artist Recital; Sidney Smith, tenor: WABC
 KMOX WIND
 WBBM—Eddie and Fannie Cavanaugh, Gossip Club
 WCFL—Farmer's Union
 WGN—Garden House Ensemble
 WJJD—Dramatic sketch
 WLS—Poultry Service time
 WMBI—Message and Bible Reading
 WTMJ—Heinie's Grenadiers, German Band
1:10 CDT—p.m.—CST 12:10
 WGN—Palmer House Ensemble
1:15 CDT—p.m.—CST 12:15
 CBS—Emery Deutsch's Dance Rhythms: WABC
 KMOX WIND
 WBBM—Jack Russell's Orchestra
 WCFL—The Two Bits
 WJJD—Century of Progress Concert Orchestra, Direction Edward Wurtzebach
 WMBI—Bible Reading
1:20 CDT—p.m.—CST 12:20
 WGN—Rikk's Hungarian Orchestra
1:30 CDT—p.m.—CST 12:30
 NBC—George Hessberger's Bavarian Concert Orchestra: WJZ KYW WTMJ
 CBS—Round Towners, male quartet: WABC
 WISN KMOX WIND
 NBC—The Confidence Man, drama: WEAFL WTAM
 WMAQ
 WCFL—Leo Terry, organ recital
 WGN—Lewis White, organist
 WLS—Farm Topics Time
1:45 CDT—p.m.—CST 12:45
 WGN—Century of Progress Concert Orchestra; Direction of Edward Wurtzebach
 WJJD—Songs of the Day
 WLS—Phil Evans, talk on markets
 WTMJ—Musical Notes in Mayfair; Frances Butler Ayer
2:00 CDT—p.m.—CST 1:00
 NBC—Dan Russo's Orchestra: WJZ WMAQ
 WLW
 CBS—U. S. Open Golf Championship: WABC
 KMOX WISN
 NBC—Green Brothers' Novelty Orchestra: WEAFL
 WTAM KYW WLW
 WCFL—Red Hot and Low Down Program; Bob Hawk
 WGN—String Ensemble
 WJJD—Musical Comedy Memories
 WLS—Merry-Go-Round; Variety
 WMBI—Mother Ruth
 WSBC—Poland's Music
2:15 CDT—p.m.—CST 1:15
 WGN—Emil Thaviu's Orchestra
 WJJD—Popular Songsters
2:30 CDT—p.m.—CST 1:30
 CBS—Ann Leaf, organist: WABC WISN WIND
 NBC—Springtime Concert; Concert Orchestra direction of Frank Black; Vocal and Instrumental Artists: WEAFL WLW WTAM
 KYW—Week-End Review
 WGN—Margaret Libbe, soprano
 WJJD—Century of Progress Concert Orchestra, direction of Edward Wurtzebach
 WMAQ—Winters and Weber
 WMBI—Musical Program
 WTMJ—Dance Orchestra
2:45 CDT—p.m.—CST 1:45
 WBBM—Baseball; Chicago Cubs vs. Cincinnati Reds; Pat Flanagan announcing
 WGN—Baseball; Chicago Cubs vs. Cincinnati; Bob Elson, announcing
 WJJD—Debaters' Forum
 WMAQ—Baseball; Chicago Cubs vs. Cincinnati; Hal Totten, announcing
 WMBI—"Plain Talks" Mr. Loveless
2:50 CDT—p.m.—CST 1:50
 WTMJ—Badger Spotlight
2:55 CDT—p.m.—CST 1:55
 WTMJ—Journal News
3:00 CDT—p.m.—CST 2:00
 CBS—66th Running of Belmont Stakes from Belmont Park; Description by Thomas Bryan George, turf expert: WABC WISN KMOX
 KYW—Pickard Family
 WCFL—Popular Musicales
 WIND—Baseball; Detroit Tigers vs. Chicago White Sox; Johnny O'Hara announcing
 WLS—"Smilin' Through"; Elsie Mae Emerson
 WTMJ—Badger Spotlight
3:05 CDT—p.m.—CST 2:05
 WTMJ—News
3:10 CDT—p.m.—CST 2:10
 WTMJ—Dance Orchestra
3:15 CDT—p.m.—CST 2:15
 WJJD—Dance Music
 WMBI—Radio School of the Bible, Mr. Loveless
 WSBC—Italians Airs
3:30 CDT—p.m.—CST 2:30
 NBC—The Lady Next Door, children's program, direction, Madge Tucker: WEAFL WTAM
 CBS—George Scherban's Russian Gypsy Orchestra: WABC KMOX WISN
 KYW—Merrie Macs
 WENR—U. of C. Madrigal Singers
 WJJD—Mooseheart Children
3:45 CDT—p.m.—CST 2:45
 WLW—Don Carlos' Orchestra (NBC)
 WMBI—Musical Program
4:00 CDT—p.m.—CST 3:00
 NBC—Palmer Clark's Orchestra: WJZ WENR
 CBS—Velazco's Orchestra: WABC WISN

NBC—Don Bigelow's Orchestra: WEAFL WTAM
 WLW
 KYW—Musical Comedy Favorites
 WCFL—League of American Pen Women
 WJJD—Dick and Judy, sketch
4:05 CDT—p.m.—CST 3:05
 WTMJ—Baseball Game; Milwaukee vs. Minneapolis
4:15 CDT—p.m.—CST 3:15
 CBS—Velazco's Orchestra: KMOX
 WCFL—Leo Terry, organ recital
 WJJD—Wilbert Liebling, boy soprano
4:30 CDT—p.m.—CST 3:30
 NBC—Platt and Nierman, piano duo: WJZ
 WENR
 CBS—Century of Progress Orchestra; Edward Wurtzebach: WISN WBBM
 KYW—Phil Harris' Orchestra
 WCFL—School Teachers Talk
 WJJD—Salon Echoes
4:45 CDT—p.m.—CST 3:45
 CBS—Mischa Raginsky's Ensemble: WABC WISN
 KMOX WBBM
 NBC—Little Orphan Annie; Wander Co.; sketch: WJZ WLW
 KYW—Personalities in Paint
 WCFL—Junior Federation Club
 WENR—Grandpa Burton, Bill Baar (NBC)
 WJJD—Music and Banter; Ben Kanter, pianist
5:00 CDT—p.m.—CST 4:00
 NBC—Al Pearce's Gang: WEAFL WENR WLW
 KYW—In the Spotlight
 WCFL—Italia Hogan, contralto
 WGES—Ukrainian Homeland Music
 WGN—Orchestral Program
 WIND—Sports Review
 WJJD—Songs of the Day
5:15 CDT—p.m.—CST 4:15
 CBS—U. S. Open Golf Championship: WABC
 WBBM KMOX
 KYW—Peter Van Steeden's Orchestra (NBC)
 WCFL—Leo Terry, organ recital
 WGN—Emil Thaviu's Orchestra
 WIND—Trio
 WJJD—Buddy, Zeb and Otto, songs
 WMAQ—Casino Boys, songs
 WTAM—Al Pearce's Gang (NBC)
5:30 CDT—p.m.—CST 4:30
 CBS—Jack Armstrong; General Mills, Inc.: WBBM
 NBC—Tom Coakley's Orchestra: WEAFL WMAQ
 CBS—Charles Carlisle, tenor: WABC KMOX
 KYW—Uncle Bob's Safety Club
 WENR—Organ Melodies
 WGN—Tony D'Orazi, cartoonist
 WIND—Hungarian Air Theater
 WISN—The Three Flats (CBS)
 WJJD—Polish Program
5:45 CDT—p.m.—CST 4:45
 NBC—Little Orphan Annie; Wander Co.; childhood playlet: WENR WGN
 CBS—Frederick William Wile, "The Political Situation in Washington Tonight": WABC
 KMOX WISN
 WBBM—Luck Star Ranch
 WCFL—United Charities Talk
 WLW—Tom Coakley's Orchestra (NBC)
 WMAQ—Travel Talk
 WTMJ—Organ Melodies

NIGHT

6:00 CDT—p.m.—CST 5:00
 CBS—Leon Belasco's Orchestra: WABC WISN
 KYW—Three Scamps (NBC)
 WBBM—Jack Russell's Orchestra
 WCFL—Mme. Dorothea Derrfuss, contralto
 WENR—What's the News?
 WGES—Polish Hour
 WGN—Palmer House Ensemble
 WHFC—Eddie Loftis, songs
 WIND—German Hour, William Klein
 WJJD—Sports Review with Johnny O'Hara
 WMAQ—Boyd Raeburn's Orchestra (NBC)
 WTMJ—Mello Cello
6:10 CDT—p.m.—CST 5:10
 WJJD—Musical Interlude
6:15 CDT—p.m.—CST 5:15
 NBC—Pickens Sisters, trio: WJZ WMAQ
 KYW—The Globe Trotter
 WBBM—Sports Review with Pat Flanagan
 WCFL—Labor Flashes
 WENR—Chuck and Ray, songs
 WGN—Musical Dessert; Rondoliers, string trio;
 Len Salvo, organist
 WJJD—Piano Reflections, Ben Kanter, pianist
 WTMJ—"Our Club"
6:25 CDT—p.m.—CST 5:25
 WENR—Sports Reporter
6:30 CDT—p.m.—CST 5:30
 CBS—Betty Barthell and the Melodeers: WABC
 WISN
 NBC—Don Bestor's Orchestra: WJZ WMAQ
 KYW—Soloist (NBC)
 WBBM—Anson Weeks' Orchestra
 WCFL—Organ Recital
 WENR—Baseball Resume; Hal Totten; Goodrich
 Rubber Co.
 WGN—The Sports Reporter
 WIND—Polish Hour
 WJJD—Walkathon
 WLS—Baseball Resume; Hal Totten
 WTAM—Martha Mears, vocalist (NBC)
 WTMJ—Heinie's Grenadiers
6:45 CDT—p.m.—CST 5:45
 CBS—Roy Helton, "Looking at Life": WABC
 KMOX
 KYW—Boyd Raeburn's Orchestra
 WCFL—Eddie Varzos' Orchestra
 WGN—Quin Ryan, World's Fair Reporter
 WJJD—Viennese Nights

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 (See Page 14)

HIGH SPOT SELECTIONS FOR SATURDAY

(Time Given Is Central Daylight)

- 8:45 a. m.—Rebroadcast from London; Presentation of Ship's Bell of H.M.S. Canterbury to Canterbury Cathedral: NBC-WMAQ network.
- 12:00 noon—U. S. Open Golf Championship: CBS-WIND network.
- 1:30 p. m.—Hessberger's Bavarian concert orchestra from Old Heidelberg, Century of Progress: NBC-KYW network.
- 3:00 p. m.—66th Running of Belmont Stakes; description by Thomas Bryan George, turf expert: CBS-KMOX network.
- 7:00 p. m.—Morton Downey's Studio Party: CBS-WBBM network.
- 7:30 p. m.—Floyd Gibbons: NBC-WMAQ network.
- 8:00 p. m.—House Party with Joe Cook, comedian, and Donald Novis: NBC-WMAQ network.
- 8:30 p. m.—Beatrice Fairfax, dramatizations: NBC-WMAQ network.
- 9:30 p. m.—Alka-Seltzer Presents WLS National Barn Dance; Linda Parker; Uncle Ezra; Spareribs; the Westerners; Maple City Four and other stars: NBC-WLS network.
- 9:30 p. m.—Elder Michaux's Congregation: CBS-WIND network.

- 7:00 CDT—p.m.—CST 6:00
NBC—Spanish Interlude, featuring Corinna Mura: WJZ WLS
CBS—Morton Downey's Studio Party: WABC WBBM WISN
NBC—Dream Hour: KYW WTAM
WCFL—Vella Cook, contralto
WEDC—Ukrainian Program
WGN—Stevens Hotel Ensemble
WIND—Masters' Music Room, symphony music
WJJD—Buddy, Zeb and Otto, songs
WMAQ—Buddy Rogers' Orchestra
- 7:15 CDT—p.m.—CST 6:15
WCFL—Arminal Arnold
WGN—Lawson Avenue Y. M. C. A. Glee Club
WIND—Eddie Pripps' Orchestra
WJJD—Piano Reflections; Ben Kanter, pianist
- 7:25 CDT—p.m.—CST 6:25
WTMJ—Sport Flash
- 7:30 CDT—p.m.—CST 6:30
NBC—Floyd Gibbons; Johns Manville Co.; the Headline Hunter; Orchestra direction of Nat Shilkret: WEAQ WMAQ WTMJ WLW WTAM
KMOX—Morton Downey's Studio Party (CBS)
WCFL—Insurance Talk
WEDC—A Bit of Russia
WGN—Seymour Simons' Orchestra
WIND—Hot Stove League; John O'Hara
WJJD—Songs and Sermons with Uncle Joe Dobson; Fred Beck, organist
WLS—Household Party
- 7:40 CDT—p.m.—CST 6:40
WIND—Musical Interlude
- 7:45 CDT—p.m.—CST 6:45
CBS—"Fats" Waller, songs: WABC KMOX WISN
WBBM—Ray O'Hare's Orchestra
WCFL—Leo Terry, organ recital
WIND—Jackie Taylor's Orchestra
WJJD—The Hawk, mystery drama
- 8:00 CDT—p.m.—CST 7:00
NBC—Jamboree, musical variety: WJZ KYW
CBS—Grete Stueckgold; Liggett and Meyers Co.; Andre Kostelanetz' Orchestra; Chorus: WABC KMOX WISN WBBM
Waltz Medley
In A Little Spanish Town (Orchestra)
A Boy and A Girl Were Dancing (Orchestra)
Three O'Clock in the Morning (Orchestra)
Il Bacio (Grete Stueckgold) Arditi
How Do I Know It's Sunday? (chorus)
Your Love (Orchestra)
More Than You Know (Grete Stueckgold) Youmans
Rumba Rhythm
Il Mansiero (The Peanut Vendor) (Orchestra and Chorus)
Siboney (Orchestra and Chorus)
Carioca (Orchestra and Chorus)
Waltz Dream (Grete Stueckgold) Strauss
- NBC—House Party; Colgate Palmolive Peet Co.; Donald Novis, tenor; Frances Langford, blues singer; Joe Cook, comedian; Brad Browne, Master of Ceremonies; Orchestra direction of Don Voorhees; Rhythm Girls' Trio; Melody Boys' Trio: WEAQ WTAM WMAQ WLW
WCFL—Dr. Springer's Forum
WGN—Palmer Clark's Orchestra
WIND—Joe Chromis' Orchestra
WJJD—Black and White, piano selection; Ben Kanter
WLS—The Westerners, Songs of the Range
WSBC—In Gay Napoli
WTMJ—Dance Orchestra
- 8:15 CDT—p.m.—CST 7:15
WCFL—Eddie Varzo's Orchestra
WJJD—The Balladeers; Buddy, Zeb and Otto
WLS—Jel-Sert Entertainers
- 8:30 CDT—p.m.—CST 7:30
NBC—Beatrice Fairfax; General Foods Corp.; dramatization: WEAQ WMAQ WLW WTAM
CBS—The Dramatic Guild: WABC KMOX WBBM
NBC—Eddie Duchin's Orchestra; Pepsodent Co.: WJZ WLS
KYW—Clyde Luets' Orchestra
WCFL—The Roamers
WGN—Anson Weeks' Orchestra
WIND—Colman Cox
WJJD—Stillman's Movie Reporter
WSBC—Polish Variety Hour
WTMJ—Polish Hour
- 8:45 CDT—p.m.—CST 7:45
WCFL—Viewing the Fair with the Voice of the Air
WGN—Bernie Cummins' Orchestra
WIND—Melody Men; Jugo-Slav Orchestra
WJJD—Eb and Zeb, rural comedy sketch

- 9:00 CDT—p.m.—CST 8:00
NBC—Saxon Sisters, duo; Male Quartet; Graham McNamee, m.c.; Lennie Hayton's Orchestra; Male Quartet; Hudson Motor Car Co.: WEAQ WLW WMAQ WTAM WTMJ
CBS—Manhattan Serenaders: WABC WBBM KMOX WISN
KYW—The Globe Trotter
WCFL—Mona Van, soprano
WEDC—Voiga Boatman
WGN—Tomorrow's News
WIND—Dick Ede's Orchestra
WJJD—The Pickard Family, rural music
WLS—Keystone Barn Dance Party
- 9:05 CDT—p.m.—CST 8:05
WGN—Headlines of Other Days
- 9:10 CDT—p.m.—CST 8:10
WGN—Emil Thaviu's Orchestra
- 9:15 CDT—p.m.—CST 8:15
WCFL—Tony and Joe, sketch
WGN—Ted Weems' Orchestra
WJJD—The Peruna Carnival, jamboree
- 9:30 CDT—p.m.—CST 8:30
NBC—University of Chicago Inter-Fraternity Sing; Speakers: Gov. Horner of Illinois; Pres. Hutchins, of University of Chicago: WEAQ WMAQ
CBS—Elder Michaux' Congregation: WABC WIND
NBC—ALKA-SELTZER PRESENTS WLS BARN Dance; Uncle Ezra; Maple City Four; Cumberland Ridge Runners; Linda Parker, songs; Lulu Belle; Tom and Don; the Hoosier Hotshots: WJZ WLS WLW
WBBM—Harry Horlick's Orchestra
WCFL—Barratt O'Hara, talk
WJJD—Polish Program
WTMJ—German Hour
- 9:45 CDT—p.m.—CST 8:45
WCFL—Federation of Women High School Teachers, talk
WGN—The Dream Ship
- 10:00 CDT—p.m.—CST 9:00
NBC—Guy Lombardo's Orchestra: WEAQ KYW WTAM
WBBM—Earl Hines' Orchestra
WCFL—Royal Hellenic Hour
WGN—Earl Burnett's Orchestra
WIND—Joe Chromis' Orchestra
WMAQ—Al Kvale's Orchestra
WTMJ—Dance Orchestra
- 10:15 CDT—p.m.—CST 9:15
NBC—News: WEAQ WTAM WMAQ
KYW—Hal Collier's Orchestra
WGN—Remember Way Back When?
WIND—Washington Column of the Air, talk
- 10:20 CDT—p.m.—CST 9:20
CBS—Reggie Childs' Orchestra: WABC KMOX WMAQ—Hal Collier's Orchestra
- 10:30 CDT—p.m.—CST 9:30
NBC—One Man's Family, dramatic sketch with Anthony Smythe: WEAQ WTAM WMAQ
CBS—Reggie Childs' Orchestra: WISN
WBBM—We Go to the Fair (CBS)
WCFL—Eddie Varzo's Orchestra
WGN—Anson Weeks' Orchestra
WIND—Eddie Pripps' Orchestra
WLS—Cumberland Ridge Runners
WTMJ—Los Caballeros
- 10:35 CDT—p.m.—CST 9:35
NBC—Alfredo Brito's Orchestra: WJZ KYW
- 10:45 CDT—p.m.—CST 9:45
CBS—Johnny Johnson's Orchestra: WABC WISN KMOX
WIND—Dick Ede's Orchestra
WLS—Neighborhood Program
- 10:50 CDT—p.m.—CST 9:50
WGN—Jan Garber's Orchestra
- 11:00 CDT—p.m.—CST 10:00
NBC—Dan Russo's Orchestra: WEAQ WLW
CBS—Ted Fiorito's Orchestra: WABC KMOX WISN WBBM
NBC—Jack Denny's Orchestra: WJZ KYW
WCFL—Paul Ash Revue
WGES—Jimmy Green's Orchestra
WIND—Joe Chromis' Orchestra
WLS—Oscar and Elmer
WMAQ—Tom Gentry's Orchestra
WSBC—Polish Midnite Review
WTMJ—Dance Orchestras
- 11:15 CDT—p.m.—CST 10:15
NBC—Carefree Carnival; Ned Tollinger, master-of-ceremonies; Meredith Willson's Orchestra; the Doric Quartet; Gogo Delys, contralto; Tommy Harris, songs; Will Aubrey, Bard of the Byways; Senator Fishface, comedian; Rita Lane, soprano, and Marshall Maverick's Hillbilly Group: WEAQ WMAQ WTAM WLW
WLS—National Barn Dance

NEW PROGRAMS; CHANGES

(Central Daylight Time Shown)

Sunday, June 3

"Oregon on Parade" and "Variety Workshop," two features which have created enthusiastic audiences in their respective localities of Portland, Oregon, and Buffalo, New York, have become CBS-WABC Sunday features. "Variety Workshop," which originates in the studios of Station WKBW, Buffalo, can be heard from 3 to 3:30 p. m. and "Oregon on Parade" will come from the KOIN studios in Portland, from 3:30 to 4 p. m.

Dr. Israel Goldstein, President of the Jewish National Fund, will deliver an address on behalf of Palestine Flower Day over a CBS-WABC network today, from 4 to 4:15 p. m.

Gala premiere of "Voice of Columbia" —with George Jessel as master-of-ceremonies, seven all star acts and five prominent orchestra conductors—all will perform in the first of a new weekly revue, to be presented over a CBS-WABC network each Sunday, from 7 to 8 p. m. Talent includes Gertrude Niessen, Sylvia Froos, Mary Eastman, Nick Lucas, Beale Street Boys, Fats Waller and a forty-five piece symphony orchestra.

The adventures of a woman and her daughter who suddenly inherit a million and a half dollars will be presented in a series of broadcasts entitled "Mrs. Montague's Millions" commencing tonight. This broadcast will be heard over an NBC-WJZ network at 9:15 p. m. Gertrude Coghlan will play the part of mother and daughter.

Helen Hayes, stage and screen celebrity, will be the Hall of Fame guest tonight. She will be presented in a dramatic sketch at 9:30 p. m. over an NBC-WEAF network

11:30 CDT—p.m.—CST 10:30

- KYW—Vincent Lopez' Orchestra; (12 Mid. CDT) Seymour Simons' Orchestra; (12:30 A.M. CDT) Clyde Lucas' Orchestra
- WBBM—Jack Russell's Orchestra; (12 Mid. CDT) Carl Hoffmayr's Orchestra; (12:30 A.M. CDT) Ray O'Hara's Orchestra; (1:15 A.M. CDT) Henry Busse's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra
- WCFL—Leo Terry, organ recital
- WENR—Dance Orchestra; (12 Mid. CDT) National Barn Dance; (1 A.M. CDT) Jules Albert's Orchestra; (1:15 A.M. CDT) Henry Busse's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra
- WGES—Polish Variety Hour
- WGN—Charlie Agnew's Orchestra; (11:50 P.M. CDT) Earl Burnett's Orchestra; (12:10 A.M. CDT) Seymour Simons' Orchestra; Ted Weems' Orchestra; Bernie Cummins' Orchestra; Earl Burnett's Orchestra; Charlie Agnew's Orchestra; Emil Thaviu's Orchestra
- WIND—Trio; (11:45 P.M. CDT) Gus Arnheim's Orchestra; (12 Mid. CDT) Dick Ede's Orchestra; (12:30 A.M. CDT) Midnight Salon

Monday, June 4

The University of Nebraska Commencement Exercises will be broadcast today at 11:30 a. m. over an NBC-WJZ network. The Commencement Address will be given by Owen D. Young, and the invocation, by Chaplain Chancellor E. Guy Cutshall. Music will be furnished by the Lincoln Symphony orchestra.

Tuesday, June 5

Effective tonight the Palmer House Promenade changes its time and network. The new time is 8:30 p. m. over an NBC-WEAF network. Ray Perkins continues as master of ceremonies, assisted by Harold Stokes' orchestra and guests.

The American Premiere of the Russian Ballet "Red Poppy" will be broadcast tonight. The presentation consists of an NBC Symphony performance from Gliere's manuscript with Frank Black conducting. This will be Part I; the concluding broadcast will be heard next Tuesday, June 12. Both of these performances will be heard over an NBC-WJZ network at 9 p. m.

Wednesday, June 6

A condensed version of "The Drunkard," famous temperance play first produced by P. T. Barnum, circus man in New York in 1843, will be heard over a CBS network tonight from 10 to 10:30 o'clock by the cast which is now presenting a successful revival of the play in New York City.

Thursday, June 7

The 38th annual play for the United States Open Golf Championship will be described by Ted Husing in a series of seven broadcasts over WABC-CBS Thursday, Friday and Saturday, June 7, 8 and 9, from the Merion Cricket Club at Ardmore, Pa. The CBS broadcast schedule for the tournament follows:

Thursday, June 17, 12 to 12:05 p.m. and 4:45 to 5 p.m.; Friday, June 8, 12 to 12:05 p.m. and 5:30 to 5:45 p.m.; Saturday, June 9, 12 to 12:05 p.m. and 2 to 2:10 and 5:15 to 5:30 p.m.

Friday, June 8

Ogden Mills, former Secretary of the Treasury, will be the guest speaker in the weekly series of Intercollegiate Council programs. Mr. Mills will be heard this evening at 6:15 o'clock over an NBC-WJZ network.

Countess Olga Albani, soprano, will begin her second Summer series as guest artist on the Cities Service Concert tonight. She will be abetted by the Cities Service quartet, Frank Banta and Milton Rettenberg, piano duo, and Rosario Bourdon's orchestra. The Cities Service Concert is presented over an NBC-WEAF network at 7 p. m.

The Hoosier Hot Shots

The Rural Rhythm Boys

Listen to their Unique Tin Pan Band

Every Saturday Night

24 STATIONS

Coast to Coast

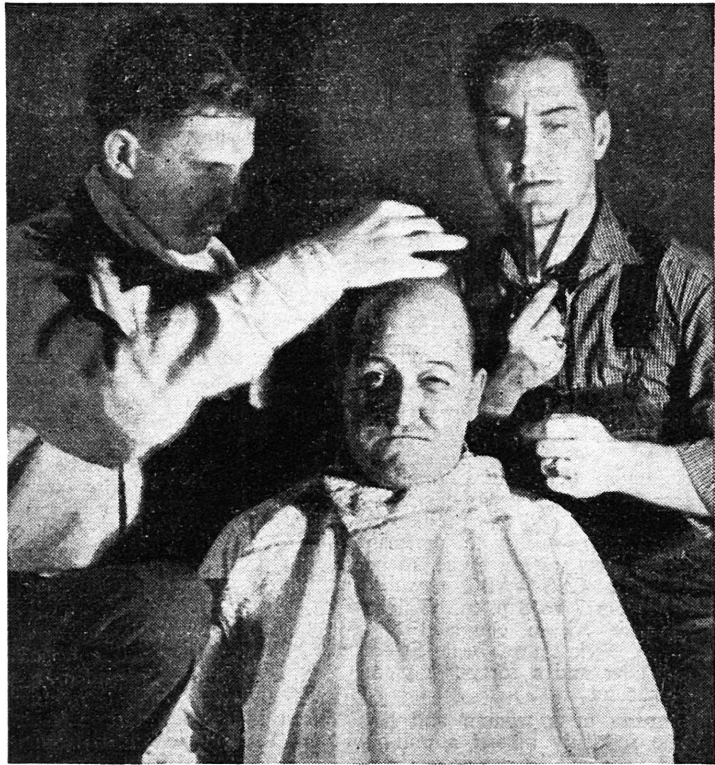
The NATIONAL BARN DANCE

Tune in WLS or WLW 9:30 P.M. CDT

Sponsored by ALKA SELTZER



A rollicking program of old time singing, dancing and homespun fun. Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Skyland Scotty, Maple City Four, Spareribs, Tom and Don, Lulu Belle, Hoosier Hot Shots, Uncle Ezra, Louise Massey and the Westerners brought to you direct from WLS, Chicago, every Saturday night over 24 NBC stations coast to coast.



BUDDY, ZEB AND OTTO ARE LATEST WJJD ACQUISITION

WJJD, in the past few weeks, has presented some new voices on the air and now you see what they look like. *Buddy, Zeb and Otto*, known to you as "Three Boys with Their Fiddle, Guitar and Trumpet," are perhaps the most versatile act on radio today. Their fund of arrangements, from novelty to semi-classic, is limitless. Clowning or serious, they are class personified. When doing strictly instrumental selections they harmonize so perfectly one believes he is listening to an augmented orchestra. But their ability to harmonize on the air does not end there.

The picture above shows Zeb and Buddy anxiously cultivating and preserving the lone six-inch hair that adorns the pate of Otto, Me Tu. If you look closely at the photograph, however, you will note the contemplative mien of Buddy who, it seems would like to wield the shears on the defenseless hair. (Note to Otto: beware that guy Buddy). Buddy, Zeb and Otto are heard frequently throughout the day on WJJD programs. You will like them.

EDDIE LOFTIS, one of Chicago's pioneer radio performers, is an addition to the WJJD staff. We need say little about Eddie who is well-known to all of you.

A NEW SINGER

The good old summer-time is productive of a new radio personality. But *Gretchen Lee* overcame the inhibitions of WJJD program men by her ability and receives her debut immediately, instead of being saved till Fall. Gretchen was discovered, so to speak, by *Fred Beck*, station organist, when she visited the new Beck studios in the Wulitzer Building. Gretchen came not as a singer but as an accomplished pianist. Her brother, however, had been trying to convert her into a singer since she was five years old.



Gretchen Lee

When informed there was no vacancy for a pianist, Gretchen admitted she had sung some in her home town of DeKalb, Ill. She was speedily auditioned and signed by Beck to appear with him on his Tuesday and Friday programs at 8 p. m. Miss Lee will not be eighteen until June 20. Her voice has a peculiar throatiness that will hold you and with experience she bids fair to climb the heights of radio.

* * *

DRAMATIZED HORSE RACES

Buell Patterson is the sports announcer who is handling the new feature of WJJD. He dramatizes the featured races taking place at the major tracks of the country. For further information consult RADIO GUIDE.

ON AIR NIGHTLY TO 9:30

WJJD

20,000 WATTS

1130 KILOCYCLES
265 METERS

PLUMS AND PRUNES

By Evans Plummer

WHILE radio editors the country over are burning up because they were scooped on the news that *Amos 'n' Andy*, after years and years on the air, were about to take an eight weeks' leave from the Pepsodent program and that "Bring 'Em Back Alive" *Frank Buck* would fill in, you may be interested in HOW the story broke. At least it is some satisfaction to us, among those scooped, to tell that.

It seems that Movie Columnist *Jesse Krueger*, of a Chicago evening newspaper, was keeping his nightly vigil at the College Inn, a vigil that is so permanent that uninformed people have the strange idea that Jesse is the manager of the joint. But anyway, there he sat when in walked explorer *Buck*.

"I guess I'll be sticking around Chicago awhile this summer," he greeted the columnist. "I've just been signed by Pepsodent to work on the Amos 'n' Andy time."

"So?" said Krueger, and realizing that you can't put something on the air where something else is, he was wondering what about the blackface team and the mystery of it all when in walked *Charlie "Andy" Correll*.

"Well," drawled Andy, "we've finally succeeded in getting over our request for a vacation. We asked for eight weeks, and we got it!"

And so the story broke . . . but as we go to press, the beautiful portals of the National Broadcasting Company remain as silent as the Sphinx . . . They still won't talk for publication!

THE SAME columnist, Mr. Krueger, seems to have precipitated the singing of a hymn of hate by one *Harry Richman* for a violinist-ribber by the name of *Eddie Cantor* . . . Something about Eddie having said, it is alleged, that Richman introduced him into a crooked gambling game at a charity bazaar which cost the comedian \$5,000 . . . And, now, Harry wants to sue a whole newspaper chain—instead of Cantor, whom he should, if Cantor really slandered him.

Anyway, who ever expected a charity bazaar game to be on the up-and-up? And what's a paltry five grandolas to a big-hearted guy like Cantor who, according to his programs, lavishes currency all over Ida and his five daughters?

Author Downey

MORTON DOWNEY, whose opening for a limited engagement at Chicago's *Chez Paree*, brought one of the greatest ovations from the dine and dance crowds yet witnessed in the Windy City, has turned author. His impressions of the World's Fair, printed in a morning newspaper, were the work of a finished reporter, and the literary form was excellent, according to *Harry Steele*, the demon RADIO GUIDE writer, who comments:

"It all goes to show that being a newspaper and magazine butcher on the New Haven and Hartford left its early impressions on Mort. Authors should always begin at the bottom and work upsy like Downey."

But seriously, Mort's doing all right in Chicago, and his only worries are *Barbara* and the two little tots at home who are ailing with whooping cough. The tenor's rumored resumption of the Downey-Wons-Renard program—with a sponsor—is delayed for the moment, however, as the advertiser is having money trouble.

Plums and—

PLUMS are awarded to WLS for the splendid *Alka Seltzer* stunt program fed to NBC last Saturday night when the Century of Progress opening was covered from the sky. For the first time a singer, *Grace Wilson*, vocalized in an airplane to piano accompaniment (by *John Brown*) from the ground. The synchronization was perfect . . . and plums also to the plane operator, who, when he noticed the WLS transmitter accidentally go off the air for a minute, switched his receiver to another station so that the stunt, so far

as the network was concerned, would not be ruined.

And here's a basket of the juicy fruit to old old friend, *Singin' Sam* (and the charming new missus) who launched his return to the air last Monday night with "Lazy Moon." And now that Sam's back on the air once a week, all we want is more of him—which we'll get come July and August when the *Prager* beer schedule enlarges to twice a week.

More plums, and this time to *Richard Himber* and his "championship" *Studebaker* programs starring *Joey Nash*. You know, of course, that the day changes to Tuesday on June 5?

And now a few wrinkled prunes . . . to the stations of Chicago and networks for throwing mud all over one another's coverage of the Union Stockyards holocaust. They work together grand in a crisis, but at the end, when everyone's done a real job, they all begin fighting over the "bone"—who was first, who did it best, etc. . . . Plums to all for their good work, and prunes for their selfish afterthoughts.

More prunes to the networks, and the local stations in particular, for their lengthy patter selling ballrooms, restaurants and cabarets during the music pickups from these spots. Instead of convincing prospective dancers and diners by means of music, these pickup points are now ruining the best form of testimonial—good music—with their boring announcements.

Inside Pickups

WLS IS MAKING rain-producing experiments, and you may be hearing a radio broadcast of their progress before long. Again WLS lives up to its name—the most important station between the Alleghenies and the Rockies to the farmer . . . *Carnation Contented* show's survey reveals the Brahms' lullaby leading all other cradle songs by 10,000 votes, and *Alme Amelita Galli-Curci* will sing it for you on that program on June 18 . . . The PAYOFF: Remember Downey's and Novis' "battle of the tenors"? Well, last week in New York, *Schlitz* auditioned a show with FOUR (count 'em) tenors in it! We like radio editor *Yank Taylor's* clever comment—"Schlitz has renewed for thirteen weeks' auditions" . . . Then there's another brew, *Blue Ribbon*, for whom *Ben Bernie* will celebrate the beginning of his fourth year next Tuesday, June 5, with a lot of Hollywood stars on hand for the beer and skittles . . . By the way, the Old Maestro's film, "Shoot the Works," will be released June 29 . . . *Irene Beasley* stars in her own program idea beginning July 15 with an eight-week contract over NBC for Fitch . . . Congratulations are in order for the predicted bundle of joy who has arrived at the home of the *Bubb Pickards* and has been named *Marian Arlette* after her mother who is doing nicely . . . *Wendell Hall*, veteran star of the air who was married ten years ago with the pioneering WEA network carrying the ceremony, will observe his tenth anniversary over NBC this Sunday, June 3, at 6:45 p. m. CDT . . . *Dottie Martin*, ex-NBC Chicago hostess who made good in the film tests, has been taken under the wings of *Jack Benny* and *Mary Livingstone* who've taken Dottie to California with them for their air and picture work . . . *Montague Love* did such a beautiful rendition of "Fagin" at the NBC studios the other day that he had the whole force of vice-presidents asking to hear more . . . and *Taylor Holmes*, who isn't such a bad actor himself, is showing his wares to a warm CBS client, while his daughter is going in for radio singing.

Found: One Trio

TRIOS to the right of us, trios to the left of us, and trios front and center. We asked for 'em, and we got 'em.

But among the most promising, which with little grooming will knock your ears off, are the three lasses from Oregon, Ill. No, we won't tell their names—but wait till you and *Admiral Mike Porter* hear them.

That hat's as good as won.

"Lena" Comes of Age

GREAT reputations are common in radio; but now the comic team of Gene and Glenn is trying to make itself two reputations. "Lena," their popular impersonation, comes of age in the process. How? Witness:

It seems that broadcasters all agree that radio has attracted two audiences. One is made up of the daytime listeners. The other consists of the set-owners who tune in after twilight. Thus in radio it is undoubtedly true that one half of the listening world never knows what the other half hears.

That is why Gene and Glenn, who have received so many thousands of fan letters from the day-time audience, have been entirely unknown to the listeners of the night.

Their attempt to conquer this second world of radio broadcasting began on April 23, when they opened with a commercial program now being heard every night except Saturday and Sunday over an NBC-WFAP network.

Will the homey humor that has made their first reputation please this new group of listeners sufficiently to build for them a second? The boys are full of hope and modest confidence.

"We think we have an excellent chance," they say. Though realizing fully that these two clock separated worlds of radio often vary as greatly in taste as they do in time, Gene and Glenn believe that their act has a wide enough appeal to put them over again. "We have tried to give simple comedy situations and simple characters," they state.

"We believe the radio listener likes homey things and things that are easy to understand. We do not believe that a production is good, or clever, merely by virtue of being complicated or elaborate. Our characters, as before, will have their troubles and their laughs, even as you and I. If we can make our situations real and funny and interesting, I think we don't need to worry about the night-time fans."

Perhaps to those same night-time fans, a brief introduction of these boys they have recently met might be in order

Well back in the dark ages of wireless transmission there were two radio teams that delighted the tuners-in of WLS in Chicago. One was Ford and Glenn, and the other Jack and Gene. Then fate, and the different ambitions of the four men, began to shape their futures. Singularly enough, both teams moved to Cincinnati at

about the same time.

Jack, of the Jack and Gene team, had the bad luck to contract a throat infection which eliminated him. So his buddy, Gene, teamed up with Ford and Glenn. Time passed, and Ford decided that he had enough money to fulfill a lifelong ambition; he went west, to the sun-kissed slopes of a fruit ranch in California.

And so came into being the team of Gene and Glenn, by a process of combination and elimination. They've stuck together. Their real names are Gene Francis Carroll and Glenn Rowell, both natives of Illinois.

They went to Cleveland shortly after their Cincinnati experiences and there, over WTAM, they experienced their first foretaste of the wealth of popularity that was to come. It was then that they started to develop the characters "Jake" and "Lena."

These two parts are both played by Gene. Glenn acts as straight man, plays the piano, sings and does whatever else is necessary.

Heretofore they have played only to morning audiences, first at WTAM and later over NBC networks as The Early Birds.

Their most famous character is "Lena," who is "Jake's" girl friend. She came into being in this fashion: One night at WTAM Glenn was kidding "Jake" about his girl. Gene is known by his broad Dutch dialect. "Oh, you mean my girl, Lena," said "Jake," picking the name out of the thin air. And then, assuming a falsetto voice, he pretended to usher "Lena" into the studio where she was quickly introduced.

There is no question about how the afternoon audiences liked her. The boys hope that the night owls like them just as much and that the variation in taste will not, after all, be as great as that in time.

They expect, too, that their fan mail will surely provide an interesting test.



Gene and Glenn, Gene Francis Carroll and Glenn Rowell as they might be found any morning preparing their popular program

RADIO HAPPENINGS at the CAPITAL

WASHINGTON, D. C.—After a reign of seven turbulent years as the supreme monarch over an art and industry that has developed with almost reckless abandon, the Federal Radio Commission soon will be consigned to the scrap-heap of defunct government agencies. Its functions will be turned over to a new, bigger and more important agency—the Federal Communications Commission—which will have regulatory control of telephones, telegraphs and cables along with radio.

The Radio Commission will wind up its tenure in anything but a blaze of glory, if pending legislation to create the new communications body completes the legislative gauntlet at the current session of Congress. It has been among the most criticized of all Federal agencies, and it is no secret that many legislators are fostering the new Commission because they feel that the existing agency has been inefficient. *Senator Dill*, of Washington, radio leader in Congress, repeatedly has taken the Commission to task for alleged incompetency.

In justice to the expiring Commission, it should be stated that it is not entirely to blame for all of the mistakes it allegedly has made. Radio almost from the beginning has been a political football and the demands made upon individual com-

missioners for political favors by members of Congress and others influential in governmental affairs have been great. That has been because radio wave lengths are limited, with the demand far surpassing the supply.

But in its waning days, the Radio Commission has displayed a surprising degree of unrest—or perhaps it is merely nervousness. Two of its most recent actions, both directed at important newspapers which have criticized the Commission editorially, have provoked considerable discussion.

That a government agency can be so "thin-skinned" as to protest criticism in so formal a manner is regarded as little short of amazing. One of its actions was the adopting of a formal resolution calling upon the publisher of the *New York Herald Tribune* to produce evidence to support its editorial contention that radio is controlled by the administration.

Its second action involving a newspaper was that of informing Station WGN, Chicago, owned by the *Chicago Tribune*, which has criticized the Commission editorially for allegedly "playing politics" that a complaint had been made against the use of "profanity" in one of its broadcasts. The Commission has thrown sta-

tions off the air in the past upon proof that obscene, profane and indecent language has been used.

In the Chicago Tribune case it developed that the speaker during the particular program in which it was charged profanity had been broadcast was Rep. James M. Beck, Pennsylvania Republican. True, he criticized the "New Deal" in his address, with particular emphasis on the NRA, but his prepared address failed to reveal use of any language that reasonably would be construed as profanity.

The Commission, in its letter to the station, said the complaint was made by an individual in Chicago and that it was following the usual procedure in asking for an explanation. In some quarters it was felt that the action was taken as a "retaliatory measure" because of the stinging criticisms of the Commission in recent articles written for the Tribune by its Washington correspondent, *Arthur Sears Henning*.

It was the resolution involving the *New York Herald-Tribune*, however, that caused the greatest stir. The resolution pointed out that that newspaper, on May 12, published an editorial in which it stated:

"The radio, controlled by the adminis-

tration through its licensing power, was made the spokesman of the New Deal and largely restricted to government propaganda."

Since the radio law specifically prohibits any censorship by the Commission, the Commission's resolution called upon *Ogden Mills Reid*, publisher, "to furnish the Commission any facts or material, including the names of parties furnishing the same, which would support, or tend to support, the statements made in the editorial column of said newspaper.

Raps Radio's Fidelity

REPEATING the charge of a recent magazine writer that radio "coats the tongue of music" because of the inferior quality of its reproduction, *Stuart Ballantine*, well-known New York radio engineer, hurls the added charge that little progress has been made in the technical improvement of broadcasting the last five years. His charge, and a technical discussion of what can be done about it, appears in the *Proceeding of the Institute of Radio Engineers* for May.

Radio transmission and reception today, he says in effect, is far from the high fidelity that is technically possible. The feeling that it is "good enough" is

(Continued on Page 33)

BEHIND THE SCENES IN THE LOCAL STUDIOS

By Harry Steele

JUST about the time you reach the mood for extolling the value of age, along comes a chap like Eddie Duchin to prove that at 25 the summit is not out of reach.

On the crest of international popularity

NEW LOW PRICES

2 GOOD YEAR Firestone Goodrich

29x4.40-21

THESE TIRES SURE DO LOOK GOOD

YES AND THE YORK GUARANTY BOND PROTECTS YOU

12 MONTH WRITTEN GUARANTY BOND WITH EACH TIRE

LOWEST PRICES ON EARTH

TIRE USERS by thousands all over the U.S.A. vouch for LONG, HARD SERVICE, under the most road conditions of our standard brand Tires reconstructed by the ORIGINAL SECRET YORK PROCESS. OUR 18 YEARS in business makes it possible to offer tires at LOWEST PRICES in history with 12 month guarantee.—Don't Delay—Order Today

Size	Rim	Tubes	Size	Rim	Tubes
29x4.40-21	\$2.15	\$0.85	30x3.25-20	\$2.95	1.15
29x4.50-20	2.35	0.85	31x5.25-21	3.25	1.15
30x4.50-21	2.40	0.85	28x5.50-18	3.35	1.15
28x4.75-19	2.45	0.95	29x5.50-19	3.35	1.15
29x4.75-20	2.50	0.95	30x6.00-18	3.40	1.15
29x5.00-19	2.55	1.05	31x6.00-19	3.40	1.15
30x5.00-20	2.55	1.05	32x6.00-20	3.45	1.25
28x5.25-18	2.90	1.15	33x6.00-21	3.65	1.25
29x5.25-19	2.95	1.15	32x6.50-20	3.75	1.35

REGULAR CORD TIRES

Size	Tires	Tubes	Size	Tires	Tubes
30x3	\$2.25	\$0.65	32x4 1/2	\$3.35	1.15
30x3 1/2	2.35	0.75	33x4 1/2	3.45	1.15
31x4	2.95	0.85	34x4 1/2	3.45	1.15
32x4	2.95	0.85	30x3	2.65	1.35
33x4	2.95	0.85	33x5	3.75	1.45
34x4	3.25	0.85	35x5	3.95	1.55

HEAVY DUTY TRUCK TIRES

Size	Tires	Tubes
30x5 Truck	\$4.25	\$1.95
34x5 Truck	4.25	2.00
32x6 8 ply. Truck	7.95	2.75
32x6 10 ply. Truck	8.95	2.75
36x6 Truck	9.95	3.95
34x7 Truck	10.95	3.95
36x8 Truck	12.45	4.25
40x8 Truck	15.95	4.95

FREE! TUBE WITH EACH 2 TIRES

ALL TUBES NEW HEAVY GAUGE CIRCULAR MOLDED

ORDER NOW BEFORE OFFER EXPIRES

SEND ONLY \$1.00 DEPOSIT with each tire ordered, (\$1.00 deposit on each Truck Tire.) We ship balance C.O.D. Deduct 5 per cent if cash is sent in full with order. ALL TUBES BRAND NEW—GUARANTEED. Tires failing to give 12 months' service replaced at half price.

DEALERS WANTED

YORK TIRE & RUBBER CO.

3855-59 Cottage Grove Ave. Dep. V 8861 Chicago

Asthma kept her awake nights

TELLS HOW SHE GOT RELIEF



"I had Asthma bad for five years. I tried many things without success. Then I began taking Nacor. Now I am feeling fine. I have told lots of people who suffered from Asthma and they found it a success also. I am thankful to Nacor for my good health."

Mrs. Maddalena Rosignoli,
4221 McClellan Avenue,
Detroit, Mich.

FREE—Do you suffer the tortures of Asthma or Bronchial cough? For years, Nacor has given blessed comfort to thousands. Relieves discomfort—lets one breathe freely again. Not an ordinary medicine. Write for booklet of helpful information and letters from happy users. **FREE**—no obligation. Nacor Medicine Co., 404 State Life Bldg., Indianapolis, Indiana.

the brilliant pianist stands a bit out of breath from having literally been whisked to the top. But his mind is clear and unaffected by success, which will doubtless act to help maintain his poise and leadership.

When you stop to compare Duchin with many other musicians, particularly a few of the more talented pianists, you begin to acquire the opinion that success is less a matter of skill than management. Duchin seems to have the knack, not alone of how to play, but what to play. On the other hand there have been countless examples of able piano players who have flashed across the picture and faded from sight because of inability to sense public taste, or downright stubbornness about yielding to it.

Although he has been in Chicago but a few days, Duchin's popularity is already as assured in the middle west as it is accomplished in the east. His sort of appeal is universal and geography affects it not a whit.

Little need to recount his stirring story of a life diverted from purely utilitarian activity to one of entertainment. He is a potential chemist turned alchemist, transmuting the dross of current music into the pure gold of harmony; a predestined dabbler in medicines whose current prescriptions will cure more ills than all the nostrums ever devised.

Long life to his gifted fingers and his sound judgment.

AMONG THE progressive steps of W. B. Bauer, managing director of the Lawyers' Legislative League heard over WJJD and other stations, is the formation of a

ALONG THE AIRIALTO

(Continued from Page 5)

who is to be one of the members of the comic's radio "stock company."

Rosaline Greene enacts the role of the "talking" Mary Lou in both the Show Boat and Maria's Matinee programs.

SEVERAL AGENCIES have looked at and listened to *Earl Oxford*, who appeared in the movie, "Riptide" . . . *Lawrence Tibbett* and *Richard Crooks* will take their regular summer vacation from the microphones, but the sponsors have decided to stay on the air. On June 4, began an entire new show. Talent at this writing has not been selected. The sponsors of the *Red Davis* sketches used the fan mail received last season in making a survey to find out whether they were interested enough in the program for them to bring it back next fall. Those who replied were unanimous in their opinion, so on October 1, Red will return to the airwaves with many more stations added. *Harry Salter* will add *Joyce Whitfield*, a Columbia, Missouri girl, to his Campus Choir. *Frances Langford* leaves New York on Friday for a vacation at her home in Tampa. She returns on June 11, the day upon which the Colgate "House Party" becomes a Monday feature instead of a Saturday show over NBC.

Helen Hayes Show

WHEN *Helen Hayes* made her appearance on a recent Hall of Fame show she gave an original radio drama written by the newspaper-actor-producer *Peter Dixon*, who in other words is radio's Jack-of-all-trades. Pete is also the writer and producer of the CBS *Bobby Benson* kiddie shows . . . May 29 marked Ed Wynn's last broadcast of the season and the eleventh of June will ring down the curtain on the *Walter Damrosch* programs for his auto sponsor . . . *David Freedman* will bring

group of two hundred lawyers which are at the disposal of the administration to advocate *President Roosevelt's* policies and explain them to the public. They are available to the public for meetings or the radio and may be engaged by calling Mr. Bauer, Dearborn 2525, or addressing him at 77 W. Washington St.

NORM SHERR (WBBM) is temporarily hors-de-piano, as a result of getting two fingers caught, and badly lacerated, in a "chain" hook-up. And it was always our assumption that the Wrigley building had more modern equipment than that.

A SPECIAL program comprising a full half hour of music from the pen of Frank Furlett and played by his orchestra with vocal choruses by Harry Kirsch, will be broadcast from Kirsch's Town Club this Thursday, May 31, at midnight over Station WEDC.

The pathological angles of bank robbery may or may not be the motive for a talk to be given over WIND, Monday, 9:15 p. m., by Dr. P. H. Weeks, Indiana State Penitentiary physician, on the subject of that type of criminal.

For purposes of brevity, KYW's Mary Madoc dropped the original form of her Welsh name, Apamadoc. (Or perhaps she was afraid she might be mixed up with the Civil War battle of that name). The "Ap" in Welsh names is equivalent to the "von," "de" and "O" in nomenclature of other nations.

LOVE of the land must be truly primal. No greater devotee of sailing that Steve Trumbull (World's Fair publicity) ever stepped a mast. Next to his family his boat was his pride and he would as soon have deserted one as the other. Steve probably would far rather man his ship than stage a machine gun battle but ave, boom and spar. Trumbull has become

to the radio several scenes from "Life Begins at 8:40," the new Shubert musical for which he is writing the book. It will be on the CBS Monday night *Big Show*

Gene and Glenn, now writing their own material, decided on Jake to play the role of a prizefighter because of the interest in the forthcoming heavyweight title fight.

Waring Uses Head

FRED WARING pulled an original after a recent broadcast. Instead of putting on the request numbers for the Playhouse spectators as is his usual custom Waring staged a dress rehearsal of his current stage act at the Capitol Theater. The broadcast visitors were treated to almost an hour of entertainment with the soloists appearing in their stage outfits. This saved Waring an extra rehearsal for the next day's opening, and the audience had a swell time at the preview!

BING CROSBY's next picture will be the Broadway laugh hit, "She Loves Me Not," a comedy of college life. If the picture is anything like the show, by all means see it. . . *Ruth Etting*, *Everett Marshall*, *Frank Crumit* and *Victor Young's* orchestra were among the auditioners for a revised Schlitz program, with the sponsors trying to sign up Miss Etting. *Ruthie* turned it down because she had to be on a Pacific coast movie lot but that didn't discourage the brewers, who are negotiating to pick her up from there. Although you read here that *Wheeler and Woolsey* would be the guest stars on the *Hall of Fame* program, don't blame me because you didn't hear them. Boys will be boys, you know, and these two had another one of their frequent tiffs. They weren't on speaking terms—Soooo, at the tenth hour an SOS was sent out for the goofy *Marx Brothers*, who replaced those temperamental boy friends

of the landed gentry. His eventual contribution to the world's goods will be the limes for your side-cars and an occasional avocado, all from Florida acreage, lately acquired. But recently it became nip and tuck between the plantation and the boat—Steve was nipped so he tuck the boat and traded it for six wagon loads of fertilizer and if a piece of his heart went with the trim little vessel—well, surely you can understand.

So afraid of being labelled "high-hat" is *Gene Arnold*, that he breaks an age-old precedent by permitting members of his Monday night minstrel staff to address him by his first name. Since the first minstrel show, "bones" and "tambos" have addressed the middle-man as "Mr. Interlocutor." But the lad who put the Gene in genial is so afraid of cultivating formality in the program that he abandons customs.

Many were called but only *Frank Baker* (divorced by fire from WAAF) was chosen in a recent audition by *Manager Jay A. Jones* of the *Edgewater Beach* hotel. He will announce events at the popular north side hotel via WBBM and CBS.

If you were mildly surprised recently at *Attilio Baggione's* repetition of "O Solo Mio" on a WGN program, you can blame it upon the voluminous requests received for the encore. The applause-mail test, infallible in radio, reveals it his most popular selection although it runs but slightly ahead of "Ave Maria" in the listeners' favor.

Ducks and Etudes

Bludgeoning through the accumulata of a week, in search of an inspiration, it is difficult to evade the prevailing message in correspondence anent radio programs. It is apparent that we have growing up in this country a group whose culture has the gloss of veneer, newly applied on baser material. It is their wont to prate of symphony orchestras the while they affect a great disdain for *Joe Penner*.

Seemingly a limited glossary of musical terms, rolled unctiously off the tongue, constitutes their "Shibboleth" and the ability to mouth them marks them of the tribe. And as they chatter blithely of arpeggios, vibratto and the like, they harbor a secret conviction that andante is the daughter of the Italian poet. But *Joe Penner* and his standing in the *RADIO GUIDE* Star of Stars contest prompts them to deplore the taste of all but them. *Fiddlesticks*.

Joe Penner is to radio all that *Charles Chaplin* is to the movies. He is the perennial nitwit (in his radio role), the hapless buffoon, slightly daft and put upon by one and all, yet trying to smile and jest his way around life's obstacles as though to mask his mental confusion. His underdog characterization, deftly presented and beautifully appealing, charms the truly understanding.

Only a person who thoroughly understood and truly loved music could appreciate his art, or shall the premise be reversed to say that only those who have an appreciation of *Penner's* art have the capacity for a genuine conception of music.

Perhaps these self appointed critics accept his execrable and frayed-edge lines as the true symbol of his skill. Which is to be hoped because if their perception is that shallow it bears out the contention that their knowledge of the classics in music is slightly superficial.

The much publicized improved recording system developed in conjunction with telephone company engineers had its most recent test in the *Froman-Ross-Hayton* programs launched recently by WGN. The combination hiss and static which made the discs so palpably synthetic is missing entirely from the new type and listeners who did not hear the introduction or the sign-off of the two programs must have believed they were hearing a direct studio presentation.

MUSIC IN THE AIR

(Continued from Page 14)
are possibilities for adaptation on this hour.

A popular radio accompanist is working on an operetta with only one tune. "It's not a gag", he says. "The theme of the single tune will be developed and arranged to fit the story. It might be monotonous but I think rhythm and harmonic treatment will take care of that."

That's right! One tune is quite enough for an operetta.

"The Red Poppy"

TRAVELERS returning from Moscow have told us the story of the Soviet ballet, the "Red Poppy." At first, many objected to this art-work as communistic propaganda, and some critics described it as mediocre. But the power of the Chinese story persisted, and its melodic music pleased the Russian ear. No one can say today that the two-act ballet continues only as a *succes commande*.

Through the ingenuity of Frank Black, we are to hear the American premiere of the "Red Poppy" Tuesday evenings, June 5th and 12th (NBC at 9 p. m. CDT). Mr. Black will conduct from the hand-copied manuscript of Reinhold Moritzovitch Gliere, which was secured after considerable difficulty from the Soviet authorities, due to the restriction on the export of music from that country. The NBC Symphony Orchestra will be augmented to 100 pieces for these special broadcasts.

Mme. Frances Alda

Frances Alda was one of the most disputed characters ever to sing on the Metropolitan opera stage. As the wife of the General-Manager, Giulio Gatti-Casazza, numerous intrigues were connected with her name, to which gossip fastened many explosive tales.

Since her retirement to the radio (Tuesdays, NBC at 5 p. m. CDT), she has been writing her version of this checkered past. When the autobiography is finally published, many opera singers and their

friends will descend on the book-sellers for a copy. No doubt Mme. Alda can tell plenty. "Will she?" is the question every one is asking.

In the meantime she is planning for the radio debut of a young Italian-American girl, who she believes has one of the greatest soprano voices today.

Mme. Alda as a youngster came from New Zealand to visit some friends in London. There she met Marcel Journet, who after hearing her sing, sent his photograph with the inscription: "Within a year you will sing Marguerite to my Mephistopheles!"

Just eighteen months afterwards she was called to London from Paris to substitute for Nellie Melba in "Faust." Journet was the Mephistopheles.

The young Italian singer, however, will never be able to follow her patroness's career in opera. She was crippled by infantile paralysis when a baby, and walks with difficulty. Mme. Alda hopes to have her sing concerts, and over the radio

The Singing Lady

"HE brought Mozart to mining camps and Wagner to the wilderness," was said of Walter Damrosch when he conducted his "barnstorming" tours of the country years ago. Today, Damrosch is still reaching those same communities with his broadcast concerts.

But not all of his admirers know how he came first to know music and finally be a conductor. And many of the smaller generation will make their first acquaintance with his name and the details of his life as a child next Friday (June 1, NBC at 4:30 p. m. CDT).

At that time Irene Wicker, as "The Singing Lady," will present the story of the child, Walter, as one of her regular Friday night series, "Child Lives of the Great." On these programs musical figures predominate among the great, and she has told earlier of the lives of Haydn,

Mozart, Beethoven, and other composers, as well as contemporary celebrities.

Miss Wicker says that children seem to find music more interesting when they know the personalities that produce it. She is certainly correct, for in this respect, even sixty-year olds and octogenarians are still children.

Assisted by Allan Grant, who improvises on strains of their own music, or music that has influenced them, or music that has become associated with them, "The Singing Lady" dramatizes the events surrounding their first contact with music and their first expressions of it. She does this in the language of children, with naturalness and consummate mastery.

Her creations are works of art. They touch a sympathetic chord in every sensitive adult as they take him back to days long since gone. With Miss Wicker, we all become children again.

Her dramatizations, entertaining as they are, have deeper implication than mere story-telling. By "painless" education, they extend the realm of appreciation and culture in America.

Sibelius Concert

ALL TOO short will be the portion of the Sibelius concert we hear from the Queen's Hall, London (NBC, Monday, June 4th, at 2:40 p. m. CDT). A portion of a symphony and a song sung by Miss Helmi Luukkonen will fill the twenty minutes that we will hear. Georg Schneckvoigt, noted French musician, conducts the concert by the Finnish National Orchestra now visiting London. The English, probably more than any other people, are devoted to the works of Sibelius. Their great critic, Ernest Newman, con-

siders him "the greatest living symphonist." It is unfortunate, when we hear so little of his music, that we can not have the full concert re-broadcast

Giuseppe Bentonelli

THE Streets of Paris Ball in Chicago's Century of Progress was the scene for the American debut of a new operatic tenor, Giuseppe Bentonelli. The young man, an American—Joe Benton, by name—possesses one of the rare lyric tenor voices of the day. It has a timbre all its own, of smooth, dark glory, and he sings with taste. His sympathy glows through an ease and abandon that are contagious.

Mr. Bentonelli broadcast an impromptu aria on the radio recently, but he will be heard again next season from the Chicago Civic Opera. At the moment he might be best described as the answer to an opera impresario's dream

Broadcast Notes

(Time Shown Is Central Daylight)

Yascha Davidoff, American basso just returned from many years in Russia, sings "All Things Apart" by Rachmaninoff; Tchaikovsky's "Where Dancing Was Loudest"; "Sweet Song of Long Ago"; and Sachs' "The Three Riders." (Thurs. May 31, NBC, at 2 p. m.)

Josef Lhevinne broadcasts an all-Chopin program (May 31, NBC at 9:30 p. m.) and an all-Liszt program (NBC, June 7, at 9:30 p. m.)

An "Ave Maria," arranged to the Intermezzo from Mascagni's opera "Cavalleria Rusticana," the ever-popular "L'Amour Tourjour L'Amour" by Friml and "Siboney" by Lecuona are Jessica Dragonette's solos on the Cities Service Concert (NBC, Friday, June 1, at 7 p. m.)

The famous Mexican Typica Orchestra takes you to Old Mexico every Sunday morning (NBC, at 9:30).

Happenings at the Capital

(Continued from Page 31)
described as "an attitude of laissez faire that has been eagerly espoused by receiver manufacturers and broadcasters alike during the present economic depression." Mr. Ballantine calls it "a demoralizing period that has not encouraged the exercise of a critical judgment of performance either by engineers and manufacturers or by the public."

Not only have technical improvements been overlooked during the period of "red ink," he charges, but the public taste has been further dulled by exposure to the quite inferior performance of the smaller types of sets—midgets and submidgets—which its reduced pocketbook has obliged it to buy.

"Radio receivers," he adds, "still sound about the same today as they did five years ago and a lot of the more recent types a great deal worse. The majority of these improvements have contributed to operating convenience and reduction of cost but have not greatly enhanced the aesthetic value of the receiver as a musical instrument."

New high quality technical standards, insuring tonal fidelity, are urged by the writer. Demonstrations of high quality receivers to many non-technical persons during the last two years, he says, have indicated a high degree of interest and satisfaction. This indicates, he believes, that "an avid public acceptance can therefore be confidently predicted" if the right kind of equipment is placed on the market.

The first anti-radio-propaganda pact has been concluded between Austria, Switzerland and Czechoslovakia. The signatories promised to avoid all transmissions likely to harm the susceptibilities of their respective populations.

EXCEEDING either New York, Chicago or Los Angeles, which lead the Unit-

ed States and the rest of the world in the number of their broadcasting stations, the city of Shanghai has 35 broadcasters. Twenty-nine of these broadcast in Chinese, and the National Government has been troubled with a real problem in allocating wave lengths to the stations to preclude interference.

Broadcasters to Meet

The men who make the radio kilocycles hum—the broadcasters—will foregather this fall in Cincinnati to tackle the problems confronting the industry and devise ways and means of improving radio's service to the listeners.

Having virtually doubled its membership in the last year, the National Association of Broadcasters anticipates an attendance of some 500 of the nation's 600 stations at its next convention, to be held there September 16, 17, 18 and 19. Aside from the usual topics relating to program development, the broadcasters this year are faced with an enormous task of re-adjusting their operations in conformity with changes wrought by the National Recovery Act.

Radio's perennial battle over music performing rights again will come into the open during the convention. At its convention last year the broadcasters retained the law firm of Newton D. Baker, former Secretary of War, to handle all matters incident to its copyright conflict with the American Society of Composers, Authors and Publishers, to which stations this year paid about \$2,000,000 in royalties.

Although a suit to dissolve the Society as an alleged illegal combination now is pending, and many conferences have been held in an effort to reach an agreement, little headway has been made during the last year in the copyright conflict.



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BANDSTAND AND BATON: Moving Day

ONE OF THOSE big movements in dance orchestras, so popular on the west coast, will take place again this week. Before the smoke has cleared, fans will find that every major orchestra will have changed places. *Kay Kyser* will take his singing ensemble and orchestra into the Miramar hotel, San Francisco, and *Happy Felton* will replace Kay at the Bal Tabarin, in the same city. West coast NBC wires will broadcast music by both of these maestros. *Ted Fiorito* begins a ten weeks' road trip, and *Gus Arnheim* moves into the vacated Coconut Grove, Los Angeles. From this spot, Arnheim's airings will be NBC rather than CBS, as before.

RUMORS CONTINUE to fly as to the location of *Hal Kemp* during the summer. Hal was first destined to open the Lincoln Tavern, road-house just outside of Chicago and across from the Dells. However, the owner decided he couldn't face the competition of *Eddie Duchin* at the Dells and will not open the Tavern this year. Next Kemp was to take over the Rainbow Gardens, closed for redecoration. However, *Carl Hoffmayr* has been signed to re-open that spot June 9, the day after *Harry Sosnik* returns to the Edgewater Beach. Now it is said that Kemp may be

back in the Blackhawk, where he made good for over a year lately. His fans seem determined to have him spend the World's Fair season in Chicago, and his broadcasts will be NBC once again.

Carol Lofner has moved into the St. Francis hotel, San Francisco. He opened there May 29, and will take charge of the coast-to-coast Columbia networks formerly supervised by Arnheim. This will be Lofner's first nation-wide chain broadcast, and critics are expecting the former partner of *Phil Harris* to go over big.

CHARLIE AGNEW is back in the Stevens, Chicago, with WGN airings, and will remain during the Fair. . . . *Anson Weeks* is drawing them to the Aragon ballroom almost as well as *Wayne King* did, which is something for a maestro who is making his first bow to Chicago audiences. . . . Jan Garber walks out of the Trianon for the summer shortly but will remain on his Monday night commercial, no matter where his wanderings may take him. Garber will play at Catalina Island later in the summer, and will be back in Chicago in September.

Joey Nash, celebrated warbler with Dick Humber's Studebaker Champions,

has signed his third commercial in three weeks, and starts vocalizing for a California prune-grower (Plummer, please note) for twenty-six weeks beginning in September.

DON BIGELOW is one of the few, the only one called to mind off hand, among the maestros whose featured instrument is the piccolo. . . . Bigelow also has a washboard in his hand, played on with thimbles for rhumbas and tangos. . . . *Harold Stern* is now heard from the re-decorated Montclair roof in New York, via the same old NBC pickups. . . . *Eddie Duchin* motored all the way to Chicago with his entire orchestra for their engagement at the Dells. . . . *Vincent Lopez* has signed *Fred Loary*, whistler, with his band and Loary will be heard on all of Lopez' broadcasts from now on. He will be remembered by listeners of station WFAA, Dallas, Texas, where he was featured.

AL KAVELIN has assumed the Columbia wires from the Hotel Lexington, in New York. Kavelin is managed by a board of twelve directors. . . . *Vic Irwin*, formerly on NBC with the *Betty Boop* program, which he originated, has opened at the Longue Vue, Hastings-on-the-Hudson, with an NBC wire. . . . *Roger Wolfe Kahn* comes back to the networks after a long absence from the swanky Claremont on Riverside Drive. As vocalists, he will have *Evelyn Poe*, *Joan Blaine*, *Vincent Calendo*, and the three *Marsbells*, trio.

PAUL WHITEMAN's opening date at the Hotel Biltmore, New York, will be June 2. He will again have an NBC wire. This time, Whiteman is playing in the new "Moonlit Terrace," a room construct-

ed particularly for Whiteman by the hotel's management, at a reported cost of \$50,000. . . . *Don Bestor* will be filmed this summer even though his contract at the Pennsylvania will not allow him to make the trip to the west coast. Don will make several shorts during the furlough of four weeks from his present NBC commercial with *Jack Benny*.

CHATTER FROM Cincinnati reveals that *Noble Sissle* recently concluded a one-night stand in the Castle Farm. . . . *Jimmie Joy* will begin a week's work at Coney Island June 9, and *Paul Pendarvis* moves out of the Netherland Plaza for the Lowry, St. Paul.

DICK MESSNER is heard over the Yankee network now from the Tent Club, Norembega Park, Massachusetts, just outside of Boston. . . . *Little Jack Little* has discontinued his affiliations with Columbia and is booked through MCA at present. . . . *Bob Grant* will have an NBC wire from a New York hotel shortly. . . . *Ozzie Nelson's* present CBS pick-ups are from Pittsburgh, where he is barnstorming. His Sunday commercials on the duck show are piped from various cities on his tour.

GUY LOMBARDO's crowds at his recent engagement in the Greystone Ballroom, Cincinnati, failed to come up to those drawn by Jan Garber, when Garber one-nighted at the same spot last fall. Perhaps the hot weather was responsible, perhaps not. At any rate, Garber will play for two nights at the Castle Farm, just outside of Cincy, this week, and these results should really show whether the "Napoleon of the Violin" has become first in the minds of fans of the Ohio metropolis.

Sportcasts of the Week

SCHEDULE OF EVENTS

(Time Shown Is Central Daylight)

TUESDAY, June 5: 10 p.m., wrestling, WGBF (630 kc). THURSDAY, June 7: 12 noon and 4:45 p.m., National Open Golf, CBS-WABC network. 9:15 p.m., wrestling, CKCL (580 kc), WFBE (1200 kc). FRIDAY, June 8: 12 noon and 5:30 p.m., National Open Golf, CBS-WABC network. SATURDAY, June 9: 12 noon, 2 and 5:15 p.m., National Open Golf, CBS-WABC network; 3 p.m., Belmont Stakes, CBS-WABC network.

TED HUSING, Columbia's ace sports commentator, faces a busy schedule in his airing of the *National Open Golf Tourney* at Merion Cricket Club at Ardmore, Pa., June 7, 8 and 9. With 150 of the country's best golfers teeing off on the opening day and about 60 of these continuing play through Saturday, Husing's series of seven broadcasts will be crammed full of particulars for interested golf bugs. From a point overlooking the eighteenth green, where he will park in wait for latest scores, will come a pair of broadcasts on Thursday at 12 noon and 4:45 p. m. CDT, two on Friday at 12 noon and 5:30 p. m., and the final 36 holes will be covered by a trio of hook-ups at 12 noon, 2 and 5:15 p. m.

These CBS-WABC sports attractions are certainly making a hit with the American public.

ONCE AGAIN, on June 9, the country's leading three-year-old thoroughbreds will line up at the post, this time with the \$50,000 added purse of the Belmont Stakes dangling as the reward to the winner. It will be the 66th running of this mile and one-half feature for horses of Derby age, and equine enthusiasts who earlier this year saw their choices finishing in game stretch bids behind the leaders, will have their hopes renewed by the extra pair of furlongs. *Thomas Bryan George*, turf expert, will again be at the mike over a CBS-WABC chain at 3 p. m. CDT, and our mass of dialside turf followers, will be sure to receive the same spicy reports dished out in his previous assignments of the 1934 season, the *Derby* and *Preakness*.

THERE'S NOTHING amateurish about *Maxie Baer's* part in "Taxi," the skit being presented three times a week over NBC with the heavyweight challenger in the leading role. The bruising Californian certainly handles his lines okay and his backers are hoping he can do as well with his dukes in the Madison Square Garden's Long Island Bowl, June 14. . . . *Bernard Darwin's* airing of the British Amateur final between *W. Lawson Little* and *James Wallace* made the second time

his voice was heard rebroadcast from Britain. Bernard, the grandson of the famous scientist, also handled the Walker Cup matches and is prominent in England as an expert on the links game. . . . We wonder when amateur tennis will take its fling at the mike. The pro sport has been fast jumping into prominence and a broadcast of a few of the Davis Cup matches with talks by the stars would do much to bolster the non-commissioned sport. . . . They say that one thing these dugout interviews of the baseball stars are boosting is the attendance on Ladies Day at various parks. The femmes listen to the quizzing of their favorites and then traipse out to the diamond to see them in action. . . . We hear where one of the football coaches, reading of coppers with radio sets, is thinking of equipping his quarterback with the works to make sure he won't call for a forward pass on his own ten-yard line. Not a bad idea, if the q.b. doesn't have his antenna or tubes knocked loose. . . . So far the only thing that has brought about a complete shut-out of broadcasting the ball games has been rain. One day last week all the National League games were drenched out, but that didn't stop Pat Flanagan and a few others who switched to the American League for their daily broadcast. That's one solution to the problem of anti-air baseball moguls.

DERBY DAY in "merrie" England arouses even more hullabaloo among followers of the kingly sport than our own Bluegrass classic, and once again NBC and CBS will pick up the British Broadcasting Company's account of the *Epsom Derby* on Wednesday, June 6. Since the spectators are allowed to enter the infield, it is easy to picture a crowd of several hundred thousand shrieking fans and hundreds of odd layers, who are kept busy at all times. All this and the mile and a half grind between Europe's highly pointed three-year-old fillies and colts, will be brought to a universal audience by *R. C. Lyle*, English turf specialist, who was heard earlier this year in the airing of the *Grand National Steeplechase* from Aintree.

Having its inception in 1780 the Derby ranks as one of the oldest turf epics on the books and each anniversary of its running is rightfully celebrated as a holiday throughout the British Empire.

Lyle's tale should prove quite listenable, even though American dialers will have to kick off the covers quite early to tune their entertainment in at 7:45 a. m. CDT over either the CBS-WABC or the NBC-WEAF networks.

UNDER the BUGABOO

(Continued from Page 7)

"necking" him. He believes that a cut while shaving always brings him a check that day. He uses a straight razor with the reckless abandon of a man who has no regard for his life.

The father of the Radio Cuckoos, Ray Knight, whimsically announces that he has no superstition other than sleeping on a park bench. That always gives him a cold.

Ladders are avoided by most of the theater gentry as if they were pestilences; but Groucho Marx never passes one up. He wouldn't walk under it for the world, but he insists upon climbing a couple of rungs of every ladder that he sees.

Crowded elevators scare the life out of Paul Whiteman. Once he was the last man to enter an elevator. Immediately after the gate was closed behind him, it dropped six stories. At NBC you will always find Paul getting out of an empty elevator.

Three on a match, whistling in the studios, and walking under ladders are things that never are countenanced by performers, and are likely to break up a program at any time.

Here are the superstitious aversions of some of the headliners today:

Gus Van—A black cat anywhere and anytime.

Phil Harris—Out of bed on the left side.

Ben Bernie—Winchell.

Arlene Jackson—Hats on beds.

Ray Heatherton—Being knocked down by a hearse.

Henri Deering—Three on a match.

B. A. Rolfe—Whistling in the dressing room.

Robert Simmons—Sitting on a table.

Phil Baker—A crawling beetle is always a bad sign.

Fred Allen—A fall on the ice is bad luck and is sure to bring a bad break.

Frank Black—Ladders, I shun them like poison ivy.

Joe Penner—I really don't want anyone to buy that duck, just for good luck.

Connie Boswell—A braided lock of hair must be curled around my left ear—or I

won't broadcast.

Ethel Shutta—No spilt powder, please!

Paul Whiteman—Dropping a musical instrument gives me the jitters.

Ramona—A lost ear-ring makes me uneasy until I find it. If I don't find the missing one, I throw the other away.

Sharlie—A cranky collar button is a good sign for me. It often means a new contract.

Charles Winninger—A slip in rehearsal always means a good show.

Eddie Cantor—If Rubinoff comes in with a hair cut, I'm scared to death of that night's show.

Harry (Bottle) McNaughton—Spilling the salt is good luck for me.

Walter Damrosch—Thirteen is my lucky number.

Carolyn Rich—A phone call before eight in the morning always means money.

Buddy Rogers—A team of white horses on the 13th is a good omen of the first water.

Tamara—An itching left palm indicates money.

Frances Langford—If I see a cross-eyed boy on the way to the studio, I'm sure to meet an old friend.

Martha Mears—A run in my hose means flowers.

Peggy Healy—Dropping a valise is bad luck, indeed.

Ray Perkins—If I fall down on the way to the train it means a rumpled temper.

Shirley Howard—Kissing before going out of the house is always bad luck.

Leo Reisman—A cricket in the house is wonderful luck.

Graham McNamee—A slip of the tongue in a program usually follows a too careful reading of the script. I carry a favorite lighter to ward off bad luck.

Mary McCoy—Dropping my purse on the street brings me a happy day.

Milton J. Cross—It's better luck for me if I stand during a program.

Phil Ducey—Coffee before ten in the morning brings me a day of worries.

Frank Luther—Spilt sugar is my nemesis. I overcome this hoodoo by carrying a piece in my pocket.

CALLING ALL CARS—MANHATTAN'S MADMAN

(Continued from Page 13)

Virginia Brannen joined some casual acquaintances in a final round of the up-town speakeasies. At three in the morning they still were going strong, with the exception of Billie, who "couldn't take it" on account of her abstinence while in the reformatory. She had been sent home in a taxi . . .

The couple in the front seat of Durringer's stolen car were a Miss Mildred Moore and a Mr. Robert LeClair, and in the back seat Virginia Brannen sat enfolded in the arms of both Crowley and Rudy Durringer.

At six in the morning the party stopped for breakfast, and bought two more bottles of liquor. Then they started north for Durringer's home at Ossining. He thought that he ought to return the car which he had borrowed from his employer, "or there might be trouble!"

According to the story they told later, the couple in the front seat weren't paying much attention to what went on behind them. Added to the intoxication of liquor was the fiery impulse of romantic and forbidden love—for Miss Moore recently had run away from a perfectly good husband for the sake of the dapper Mr. LeClair.

Crowley wasn't drinking. He never touched tobacco, liquor or even coffee in any form—pitifully enough, because he thought that they might stunt his growth!

At nineteen years and eleven months, Francis Crowley stood five feet and one inch tall. Durringer, who had smoked since childhood, and who was soaked in whiskey, was nearly six feet.

As the car sped northward in the early morning through the vastness of the Bronx, Durringer and the fair Virginia had an argument. Durringer said later that she demurred about marrying him, "or something like that!"

Anyway, Rudy Durringer was no man to trifle with. He took a deep breath and then leaned toward his diminutive gunman friend. "You always carry a rod, don't you kid? Lemme see it."

There was nothing that Crowley would rather do than display his arsenal. He handed Rudy a .38 from his shoulder holster. Rudy gripped the top of Virginia Brannen's dress. "So you won't, eh babe?"

Before she could answer, he had pressed the gun against her side and pulled the trigger. The girl slumped brokenly in her seat . . . and the car went on.

Crowley was pretty sore about that, Durringer confessed later. Not at killing the Brannen girl, who was known as a "teaser", but because Rudy hadn't aimed the gun toward the back of the seat!

"That slug mighta gone right through her and hit me!" protested Francis Crowley.

The two in the front seat, no doubt feeling a little out of place in the light of recent developments, insisted upon being taken home, after which Rudy and Crowley drove merrily away with their silent passenger.

Pretty, plump Virginia Brannen never would receive ten cents for another of her dancing embraces. She was found by a butcher's boy later that morning, where her body had been tossed over a stone wall of a seminary near Yonkers.

It took Bronx detectives only a few hours to connect fat Rudy Durringer with the dead Brannen girl, for they had been seen together that night in a dozen different dance and drinking places. Their companion was described as a tight-lip-

ped, boyish youth with wild eyes and loose blonde hair—a dead ringer for Francis Crowley, who was still wanted for both the American Legion and the Schaedel shootings.

The radio alarm went out—pick up Rudolph Durringer and Francis Crowley! Their descriptions, furnished by dance hall hostesses, was added. To clinch the thing, it was shortly announced over the air that the bullets found next to Virginia Brannen's spine bore rifling marks exactly similar to the bullets taken from Detective Schaedel's chest, in the hospital! Thus the police knew that diminutive Francis Crowley was definitely involved in the shooting which had preceded the last ride of Virginia Brannen.

The word went out over the air, to

sent seven slugs into the looming blue-clad figure.

Then, while the rookie cop looked on amazed and horror stricken from a distance, Crowley jerked the service .38 from his victim's holster and emptied that, also, into its owner's body—a last final gesture of derision to the uniform he hated!

The car roared away down Black Shirt Lane, and all too tardily Patrolman Yodice drew his own gun and fired several wild shots. But it was too late for him to help Frederick Hirsch, honor cop and father of two small children. Crowley, the "runt killer," had disappeared into the night, bearing with him a girl.

Again the radio came into play, for it was in response to a police broadcast that a radio car succeeded in picking up a

telling Billie Dunn, the sweetheart he had picked up in the ten-cents-a-dance hall, that she might as well move out of her apartment because he wanted to move in—with a new girl!

For a day or so Billie, who was of an easy-going type, put up with having Crowley, his new flame Helen Walsh, and Durringer all camped out in her apartment at 303 West 90th Street. But she didn't like Durringer much, he was too fat and stupid. She didn't want to be his girl, and Crowley had a girl he liked better.

So finally Billie Dunn moved out, leaving the strange threesome parked in the furnished flat. She went regularly to her "job" as dancing hostess at the Primrose. What is more to the point, she had a great deal to say to her fellow "hostesses" about the deal she had received from her former sweetie. "He brought home a Brooklyn baby who thinks she looks like Swanson," said Billie. "But she's too dumb to wash her own nighties."

The word got around. One of the girls at the hall was a "stoolie" for a Bronx detective. She was using the money to send her little brother through reform school, or some similar charitable enterprise. Naturally, she passed on the tip about Billie's apartment at 303 West 90th Street, saying only that Helen Walsh had been seen there. Which was the reason that Dominick Caso and Bill Mara cracked down on the apartment house on that afternoon of May 7th.

The same tip, telephoned to a New York afternoon newspaper, had resulted in the making of the appointment with the reporter and photographer by Billie Dunn—though she no longer lived in the place! Billie Dunn had sold out to the press, impelled by the green-eyed monster of jealousy.

Yet somehow, weakening at the last moment, she had tried to steer them away from the outlaws who had cast her out, and had placed the note intended to put an end to the avalanche her loose tongue had started.

Placing it, she had crept away silently, hiding herself in the shadows of downtown Chinatown, where she was found a week later.

These were the tragic events leading up to the greatest manhunt which New York City ever saw—a sordid, crude history of petty theft, illicit lovemaking, bragging, liquor, stolen cars and "good time" sweethearts . . .

No wonder Detective Caso dashed madly down the stairs when he glimpsed the face of the mad bandit! He nabbed the photographer in the hallway. The man tried to explain that he had come here because a reporter friend had caught wind of the same rumor which had reached the

(Continued on Page 36)



Big "Rudy" Durringer (with hands manacled) shown as he pointed out to detectives the thicket near Yonkers, New York, where he threw the body of Virginia Brannen and (insert) a photograph of his victim taken shortly before her tragic end

every police car over an area of three hundred square miles. . . "Pick up Francis Crowley and Rudolph Durringer!"

Out in the desolate stretches of North Merrick, a rural section of Nassau County, Long Island, yet still within the limits of Manhattan, Patrolman Frederick Hirsch heard the alarm, as did Albert Yodice, a rookie cop whom he was breaking in. The two left the station on a hunt for a car supposedly carrying stolen auto tires. Late on that evening of May 5, as they beat their weary way back along a dark and dismal stretch of road known as Black Shirt Lane, Hirsch noticed a Ford touring car, without parking lights, pulled up at one side of the road.

"You wait here," said Hirsch. "I'll have a look at that car."

He flashed his light up on the surprised and indignant couple who sat in the car, and then returned to his partner.

"Just a little quiet necking," he explained. "I told 'em to get a move on."

The two cops had taken a few steps along the road when suddenly Hirsch stopped short. "Say! That muddy-haired kid in the car fits the description of Crowley, the guy who's wanted for that Brannen shooting in the Bronx. There couldn't be two with mugs like that . . ."

He turned suddenly and went back to the car, placing his foot on the running board.

"Just a minute, buddy," said Hirsch, jovially. "Let me see your license."

"Certainly, officer," said Francis Crowley. He pronounced it "soitenly". Then, instead of reaching for his inner jacket pocket, his hand flew to his armpit. He

single thread. Crowley's companion of the night had been a Brooklyn girl of sixteen—a pretty, somewhat ingenuous girl of fairly good family, named Helen Walsh. That much was established from connecting various links in the chain, some furnished by Harlem dance halls where she formerly played hostess, and others from her own frightened parents.

For Helen Walsh did not return that night, either to the dance halls or her own home. Her name was added to the police alarm broadcast—but it was because of fear for her own safety. Helen Walsh previously had brought Crowley to her own home, had introduced him to her family. She thought him a "wild kid" but a nice boy for all that. And now she was riding with him in a stolen car, riding God knew where . . .

Riding with a man whose hands were twice red with murder, and she the only living witness to his darkest deeds! Helen Walsh was the only person in the world whose testimony at that time could send Crowley to the chair. He would realize that fact, police and district attorneys pointed out, and her chances of living to see another day were not one in ten.

If Francis Crowley felt that the presence of the pretty, loving girl of sixteen would impede his chances for a safe getaway, he would not hesitate a second in emptying his guns into her young body. He would wipe her out as he might brush a fly from his nose.

That's what they were saying about Crowley at the time the radio-guided manhunt was at its height. And at that exact time Francis Crowley calmly was

Liberal Rewards for True Mystery Stories

of crime mysteries in which radio served the law. Writers, Police Officers, Detectives and any one else in possession of authentic cases, are especially invited to earn these rewards. Radio must be a prominent element in the detection and apprehension of the criminals. Photographs, names of principals, dates and places must be bonafide.

Address all letters to Editor, RADIO GUIDE, 551 Fifth Avenue, New York, New York.

CALLING ALL CARS—MANHATTAN'S MADMAN

(Continued from Page 35)

detectives. Helen Walsh was supposed to be in the building—Helen Walsh, the youngest and best-looking gun-moll of all time.

Gun-molls make good copy, especially when they are in reality "gun-dolls". The photographer and one Murray, a reporter, had been assigned to the job of following up the tip, with hopes of getting a story and some photographs out of Helen Walsh. But Murray had not been able to sober up, and so the photographer, "Red," trying to cover the story alone, had blundered his way into the affair!

It was for these two newspapermen that the note had been left—a strangely misleading note, as it turned out later.

But while Dominick Caso argued with the photographer, his Irish partner chose to take the bull by the horns. There was no use in gum-shoeing any longer. There was no need to pose as firemen, future tenants, or plumbers in order to get through the building. He slipped out of his overalls and drew his service gun. Then he beat upon the doorway of apartment 10.

"Come on out, Crowley," he yelled. "We've got you cornered . . ."

The only answer was a fusillade of bullets which tore through the thick oak door even as Bill Mara side-stepped. Seven shots—then seven more—ripped through the panelling of the door and crashed against the opposite wall. The killer had emptied two guns, blindly.

"Go to hell!" yelled Francis Crowley hoarsely. "There's three of us, and we've got ammunition enough for a week. Come and get me!"

Another, deeper voice joined with his shouted paen of defiance, and the detective knew that Fat Durringer, dim-witted accomplice of the daredevil Crowley, was with him. He also heard the quick scream of a girl, suddenly cut off . . . The rat hole was full!

Mara got to the bottom of the stairs in nothing flat, and flung himself to the telephone. He gasped the magic words Spring 3-100 . . . and thirty seconds later the radio of every police car on Manhattan Island and the Bronx thrilled to a "32" alarm.

Thrilling Call to Arms

That is the code signal which, when heard over a short-wave set, means that the police are involved in a matter of such importance that all other calls and all other chases are forgotten.

Once in a blue-moon comes a "32" alarm "Calling all cars" . . . when a Lindbergh baby is stolen, when a Dillinger runs amok in an Indiana jail—but when it comes, the men who daily risk life and limb in New York City's radio cars know what to do.

Even before the crisp voice of the announcer down in the attic dome at Center Street had died away, there arose all over the city a shuddering, wailing scream like the cry of countless weird birds of prey gathering for the kill.

All over Manhattan and the Bronx, rising in one shrill and terrible unison above the diminished cacophony of the city, the sirens of the speeding radio cars chimed in the battle cry of death. The hunt was on!

Roaring down Riverside Drive against traffic, zooming up Broadway from Times Square and across 125th Street where dapper sepian shieks scampered to get out of the way, the radio cars of the city converged like several hundred eagles upon a single uncovered nest of rats.

Four minutes from the time when bullets first traced their erratic and twisted design of death upon the door of the apartment in West 90th Street, there were more than 800 policemen joined in a cast-iron circle around the entire block, cutting off the faintest hope of escape for those prisoned within!

Never before was such an exhibition given of the speed with which radio has endowed our police protectors. In less time than it would take the average citizen to put on his hat and coat, 800 of the

"finest" had been brought together to make war upon one of society's avowed enemies.

Speedily the number mounted to more than a thousand as the reserves were called out to handle the crowd, as the emergency squads were rushed to the scene, and as the special departmental sharpshooters were summoned and issued rifles and Thompson sub-machine guns.

In answer to that "32" radio alarm, even Commissioner Mulrooney himself sped to the scene, as did Police Chief Quirk of Yonkers, Captain King of Nassau Headquarters, Inspectors Bruckman and Sullivan, and a dozen other brass-hats of the police department. This was the first time of all times that a police commissioner rushed to a chase on a radio summons!

The Ring of Death

Never was there such a radio alarm, not even on that memorable hour in Los Angeles when Hickman, the boyish kidnaper, took the ransom money and gave to the father of Marian Parker the dismembered body of his little girl. Seven emergency squads filled the street, together with two fire trucks, four hospital ambulances, and two hundred radio cars which were drawn in an outer barricade to make certain that no one passed the police lines going in or out!

A mob of more than ten thousand people milled in the neighboring streets, drawn by the crackle of gunfire which rang from the windows of the besieged apartment. The crowd was constantly increased as police hustled tenants from near-by buildings to safety.

Bullets hummed through the streets of New York as never had been seen anywhere apart from a field of battle—even in the worst days of the Wild and Woolly West.

The Battle of the Boy Bandit was on! The history of all crime records no such fracas. But the police of New York wanted Francis Crowley worse than they ever had wanted anyone before. They were after his satellite Durringer, too. But big fat Rudy Durringer was only a murderer and petty auto thief. Crowley, nineteen-year-old, hundred-pound boy was a sworn cop-killer!

No more time was wasted in challenging. The Battle of West Ninetieth Street was begun as cops swarmed onto the roofs of adjoining buildings and sent a torrent of hot lead into the barricaded apartment. Others fired upward from the street, with rifles, service revolvers, and sub-machine guns.

On the roof, directly over the apartment, Detective Bill Mara chopped furiously with a borrowed fire-axe, hoping for a chance to drop tear gas bombs upon the bandit trio, who were returning as good as they got and making both street and hallway a death-ridden trap.

Commissioner Mulrooney himself stood

on the stairway, directing the fire of his rifle squad who were raking the apartment through the thin plaster walls. But a hail of death thrust them back again and again. The fire from within never paused, and the police knew that pretty Helen Walsh, sixteen-year-old gun-doll, was reloading the guns of the two mad desperados.

Modern Molly Pitcher

All this took place in the days when the only tear-gas equipment which the police had was in the form of "pine-apples"—gas-bombs resembling the playthings of Mr. Capone, except that they sprayed weep-gas instead of scrap metal.

On the roof over the beleaguered trio, Detective Mara finally had succeeded in chopping a hole so that he could see into the room below. He caught a glimpse of Helen Walsh, kneeling behind a barricade of furniture and hastily reloading gun after gun from the scattered arsenal spread out before her.

Mara caught a fleeting glimpse of Crowley, who was running back and forth from one room to another, thus confusing the police in the hall as to his location.

But Mara had no time for shooting and besides the detective made too good a target as he loomed against the sky. Detective Byrnes of Headquarters had by this time produced a basket full of gas-bombs. Mara dumped the whole affair into the hole in the roof, and then dragged a damp mattress over the hole and sat upon it.

"We'll smoke 'em out!" was the cry.

But Francis Crowley, the little runt with the Napoleon complex, was having the greatest hour of his warped and twisted life. While Helen Walsh cowered, and Fat Durringer whined and begged to surrender, Crowley dashed about the gas-filled room like a monkey, snatching up the bombs and hurling them out of the windows—back at the police who had sent them!

Johnny Broderick, tough-guy of the Broadway squad, was by this time leading the attack on the oaken door of the apartment. He broke his ankle kicking in a panel of the door, and then had to withdraw as a tremendous burst of fire came through the panel. But now the police could fire directly into the apartment hallway, and the bandits were unable to dash from room to room as they had been doing, to escape the volleys of the detectives' fire. They were holed up in one bedroom.

Through the hole in the door Johnny Broderick, standing on his broken ankle, threw an armful of gas bombs. One of them came flying back, to explode almost in the face of Commissioner Mulrooney, and the general of the police army saw the rest of the fracas through a mist of tears.

The battle dragged on, with more than two thousand rounds of ammunition fired by police. Streets outside were fairly littered with exploded shells, and still the

shooting continued.

Detective Bill Mara, pushing his mattress on the roof in order to drop more gas bombs, caught a glimpse of Crowley firing from a window in the room below. Mara drew first blood with a bullet which raked the desperado's thigh. As Crowley turned, guns blazing, Mara fired again, and by a strange coincidence his second shot raked the other thigh of the gunman.

There was no further sign of Durringer. The story was given out later that he had been struck on the forehead by a flying gas bomb, and knocked unconscious. As a matter of fact, the big, fat man had gone to pieces from sheer funk. Never noted for stamina, he was a man whose deeds of daring consisted only of auto theft and the killing of a girl who lay trustfully in his arms. Fat Durringer collapsed in a trembling heap on the floor.

Helen Walsh was in a queer daze of love and terror—the strain of the two hours of dodging bullets and waiting for the touch of death, mercifully had acted upon her as an opiate. She reloaded guns and between times amused herself by writing farewell notes to her family and "to whom it may concern," some of them dictated by her killer sweetheart, during lulls in the battle—while she lay barricaded beneath a bed.

One "death note" began: "I was born on the 31st. She (Helen) was born on the 13th. I guess it was Fate that made us meet."

"When I die put a lily in my hand and the boys will know how they'll look. Underneath my coat will lie a weary heart that wouldn't harm anybody. (!)"

"I had nothing else to do, that's why I went around bumping off cops. It's a new sensation of its own. Take a tip from me and never let a copper . . . They will tell you they love you, but as soon as you turn your back they'll club you and say 'What the hell!'"

"Now that my death is near, as a couple of bulls are at the door and saying 'Come here.' I am behind the door with three .38s. One belongs to my friend who put on weight so quick in North Merrick —" (a sardonic and whimsical reference to the murder of Patrolman Hirsch through what gangsters like to call "lead poisoning").

Devoted Henchmen

That was Crowley's message, put down on scraps of paper by Helen Walsh and not by him—because in six years at school he never had learned to write. She whiled away the long hours while the police poured lead and tear gas at them, by composing the following:

"I had a good time while it lasted . . . the boys were great to me, they even washed my pajamas. If I die, powder my nose, manicure my nails, make my face look pretty and put a lily in my hand, signed, Helen Walsh . . . P.S. Everybody happy, and how!"

But there was only one end to the fantastic battle between a thousand cops and a lone midget killer with his two accomplices who were both sick unto death of the struggle. Once more Crowley appeared at a window and emptied a gun into the crowd of police, without any appreciable damage. Then he hurled the gun after the bullets. It was Patrolman Hirsch's gun, as identified later.

Mulrooney and Inspector O'Brien were leading a crew of cops, with fire-axes, who had gotten down part of the wall of the second bedroom in the besieged apartment.

Johnny Broderick yelled to Crowley to surrender. The answer was a "Hell, no!" and a blast of gunfire. But fire from a sawed-off shotgun tore into the door behind which Crowley was crouching, and he received another slight wound. Crowley wasn't used to seeing his own blood flow.

"Surrender or we'll have to kill you!" yelled the cops. There was a long pause, and then came Crowley's voice—"We surrender."

The first man into the bedroom was Commissioner Mulrooney, and he knew

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OFF THE BRASS STANDARD

(Continued from Page 7)

for he is the outstanding example of the conductor who has anticipated the pulse beats of a nation and has continued changing his medium of expression, from the early days when he introduced the symphonic treatment of popular songs, to the present. It was Whiteman who began the work of switching tastes toward softer music and more interesting and intelligent arrangements.

Rudy Vallee, with his soft style of singing, influenced immeasurably every form of radio music—orchestral, solo vocal and ensemble singing. His singing created that same previously discussed feeling of restfulness and repose, and he has been an all-important cog in the transition in taste from loudness to beauty.

One who deserves great credit for anticipating present-day musical needs is Wayne King. Orchestally speaking, he

probably is the best and most successful of what we might term "The School of Today." He uses no vocalist, presenting his soothing waltzes purely instrumentally. The fact that he has won numerous popularity contests recently is tribute not only to his ability, but also to the fact that the public has been educated unconsciously to a point where it appreciates beauty in music.

What Rudy Vallee did with his singing and Wayne King with his waltzes, Fred Waring achieved with his Glee Club. His thoughtful arrangements of melodious glee club numbers struck home, and showed the radio listeners another medium of expressing musical beauty.

The future holds much for radio music. Melodies will be more beautiful, arrangements more thoughtful and interesting and playing less blatant and more restful.

Short Wave Carnival

WORLD SHORT WAVE TIME TABLE

(Continued from Page 4)

the broadcast of the English Derby from Epsom Downs on Wednesday, June 6. Perhaps the most famous horse-race in the world, the Derby is a national institution with the English. Hundreds of thousands of Britishers—ranging in class and appearance from the costermonger "pearly kings" with their button-bedecked attire, to nobility and even royalty—throng to this picturesque event.

American and Canadian long-wave listeners can hear a British racing expert give a narrative description of the Derby over the CBS-WABC network. This broadcast comes through on the morning of Wednesday, June 6—from 8:45 to 9:15 a. m. CDT. NBC also will furnish a Derby rebroadcast, picking it up direct from England. Columbia will use the RCA Communications System. But short-wave fans have a much wider choice, insofar as hours of broadcast are concerned. They can tune in the British Broadcasting Corporation's station GSE (25.28 meters) at any time from 6:15 a. m. to 12:45 p. m. CDT.

A ship's bell is the center of an unusual religious ceremony in historic Canterbury Cathedral on Saturday, June 9. The Bri-

tish navy will present the bell of the battle cruiser H.M.S. *Canterbury*, to the cathedral. The proceedings will be short-waved to this country by the BBC for NBC rebroadcast from 8:40 to 9:30 a. m. CDT.

The actual note of the bell thus will be thrown across the ocean upon which it has sailed. The Rt.-Hon. Sir Bolton M. Eyres-Monsell, G.B.E., First Lord of the Admiralty, will make the presentation of the bell on behalf of the British Navy, and the Rev. Hewlett Johnson, Dean of Canterbury, will accept it for the clergy of the famous old church.

The program will open with music by the Royal Marine Band, after which the presentation will be made and Admiral Percy Royds, retired, will strike "six bells". Religious services will follow, then the British national anthem and a blessing from Dean Johnson will end the ceremony.

This program will originate from the BBC station GSE on 25.28 meters. Short-wave listeners will be able to get it direct, until 12:45 p. m. CDT.

A condensation of the principal short-wave relay stations of the world appears on this page.

Meters	Megs	Station	Location	(CENTRAL DAYLIGHT TIME)	Time
13.92	21.54	W8XK	Pittsburgh, Pa.		6 A.M. to 1 P.M.
13.97	21.47	GSH	England		Daily 6 to 7:30 A.M.
16.87	17.78	W3XAL	Bound Brook, N. J.		Daily 7 A.M. to 1 P.M.
16.88	17.77	PHI	Holland		Monday, Wednesday, Friday, 7:30 to 9:30 A.M.
17.20	17.38	JIAA	Japan		7 to 8 A.M.
19.55	15.35	CTIAA	Portugal		8 to 10 A.M.
19.56	15.34	W2XAD	Schenectady, N. Y.		Monday, Wednesday, Friday, 1:30 to 2:30 P.M. and Sunday, 1 to 3 P.M.
19.64	15.27	W2XE	Wayne, N. J.		10 A.M. to 12 Noon
19.68	15.25	PONTOISE	France		7 to 10 A.M.
19.72	15.21	W8XK	Pittsburgh, Pa.		9 A.M. to 3:15 P.M.
19.73	15.20	DJB	Germany		12:30 to 2 A.M. and 6:35 to 9:45 A.M.
19.82	15.13	GSF	England		6 to 7:30 A.M. and 8:40 to 11 A.M.
19.84	15.11	HVJ	Vatican City		Daily 5 to 5:15 A.M.; Saturday, 10 to 10:30 A.M.
23.38	12.83	RABAT	Morocco		Sunday, 7:30 to 9 P.M.
25.20	11.90	PONTOISE	France		10:15 A.M. to 1:15 P.M. and 2 to 6 P.M.
25.27	11.87	W8XK	Pittsburgh, Pa.		3:30 to 9 P.M.
25.28	11.86	GSE	England		8:45 A.M. to 12:45 P.M.
25.36	11.83	W2XE	Wayne, N. J.		2 to 4 P.M.
25.39	11.81	ZRO	Italy		11:30 A.M. to 12:30 P.M. and 1:15 to 6 P.M.
25.51	11.76	DJD	Germany		12:45 to 4:30 P.M. and 9 to 11:30 P.M.
25.53	11.75	GSD	England		12:15 to 2:15 A.M. and 1 P.M. to 8 P.M.
25.57	11.73	PHI	Holland		Monday, Wednesday, Friday, 7:30 to 9:30 A.M.; Saturday, Sunday, 7:30 to 10 A.M.
25.60	11.72	VE9JR	Winnipeg, Canada		Daily 6 to 10:30 P.M.
25.63	11.71	PONTOISE	France		2 to 11 P.M.
30.40	9.87	EAQ	Spain		Daily 5:15 to 7 P.M.; Saturday, 1 to 3 P.M.
31.00	9.67	T14NRH	Costa Rica		Heard in the evenings
31.25	9.60	XETE	Mexico		8 to 10 P.M.
31.25	9.60	CTIAA	Portugal		Tuesday, Friday, 4:30 to 7 P.M.
31.27	9.59	HBL	Switzerland		Saturdays, 5:30 to 6:15 P.M.
31.28	9.59	W3XAU	Philadelphia, Pa.		11 A.M. to 5 P.M.
31.29	9.58	VK2ME	Australia		Sundays, 1 to 3 A.M.; 5 to 9 A.M. and 11:30 A.M. to 1:30 P.M.
31.30	9.58	GSC	England		6 to 8 P.M.
31.36	9.57	W1XAZ	Boston, Mass.		6 A.M. to 12 Midnight
31.38	9.57	DJA	Germany		6:45 to 9:45 A.M. and 5 to 7:30 P.M.
31.49	9.53	W2XAF	Schenectady, N. Y.		6:45 to 10 P.M.
31.55	9.51	VK3ME	Australia		Wednesday, 5 to 6:30 A.M.; Saturday, 5 to 7 A.M.
31.55	9.51	GSB	England		12:15 to 2:15 A.M.; 11 A.M. to 12:45 P.M. and 1 to 5:30 P.M.
31.56	9.50	YV3BC	Venezuela		4:30 to 10 P.M.
32.02	9.37	HJ5ABH	Colombia		11 A.M. to 12 Noon and 7:30 to 9:30 P.M.
32.89	9.12	CP5	Bolivia		7:30 to 10:30 P.M.
36.65	8.19	PRA3	Brazil		6 to 7:30 P.M.
37.33	8.05	CNR	Africa		Sunday 2:30 to 5 P.M.
38.07	7.88	JIAA	Japan		5 to 7:45 A.M.
38.47	7.80	HBP	Switzerland		Saturday, 5:30 to 6:15 P.M.
40.55	7.40	HJ3ABD	Colombia		7:30 to 11 P.M.
41.55	7.22	HKE	Colombia		Monday, 6 to 7 P.M.; Tuesday, Friday, 8 to 9 P.M.
42.92	6.99	LCL	Norway		11 A.M. to 6 P.M.
45.31	6.62	PRADO	Ecuador		Thursday, 9 to 11 P.M.
45.38	6.61	REN	Russia		1 to 6 P.M.
46.30	6.48	HJ5ABD	Colombia		7 to 10 P.M.
46.51	6.45	HJ1ABB	Colombia		6 to 10 P.M.
46.69	6.43	W3XL	Bound Brook, N. J.		Used for experimental NBC broadcasts
48.78	6.15	YV3BC	Venezuela		10:30 A.M. to 1:30 P.M. and 4:30 to 9:30 P.M.
48.86	6.14	W8XK	Pittsburgh, Pa.		3:30 P.M. to 1 A.M.
48.92	6.13	ZGE	Malaya States		Sunday, Tuesday, Friday, 6:40 to 8:40 A.M.
49.00	6.12	JB	Africa		4 to 6 A.M.; 8 to 10:30 A.M. and 11 A.M. to 3:30 P.M.
49.02	6.12	PK1WK	Java		5 to 6:30 A.M.
49.02	6.12	W2XE	Wayne, N. J.		5 to 10 P.M.
49.08	6.11	YV1BC	Venezuela		10:30 A.M. to 1 P.M. and 5 to 10 P.M.
49.10	6.11	VE9HX	Halifax, N. S.		8:30 to 11:30 A.M. and 5 to 10 P.M.
49.18	6.10	W3XAL	Bound Brook, N. J.		Monday, Wednesday, Saturday, 4 P.M. to 12 Midnight
49.18	6.10	W9XF	Chicago, Ill.		3:30 to 7 P.M. and 8:30 P.M. to 1 A.M.
49.22	6.09	VE9GW	Bowmanville, Can.		Monday, Tuesday, Wednesday, 1 to 10 P.M.; Thursday, 2 to 11 P.M.; Saturday, 6 to 11 A.M.; Sunday, 10 A.M. to 7 P.M.
49.34	6.08	W9XAA	Chicago, Ill.		1 P.M. to 6 P.M. Sundays
49.34	6.08	CP5	Bolivia		7:30 to 10:30 P.M.
49.39	6.07	YV5BMO	Venezuela		5:30 to 11 P.M.
49.40	6.07	OXY	Denmark		2 to 6:30 P.M.
49.42	6.07	VE9CS	Vancouver, B. C.		Friday, 12:30 to 1:45 A.M.; Sunday, 12 Noon to 12 Midnight
49.50	6.06	HIX	Santo Domingo		Tuesday and Friday, 8 to 10 P.M.; Sunday, 8:40 to 10:40 A.M. and 2:40 to 4:40 P.M.
49.50	6.06	W3XAU	Philadelphia, Pa.		7 P.M. to 12 Midnight
49.50	6.06	W8XAL	Cincinnati, Ohio		6:30 to 10:30 A.M.; 1:30 to 3:30 P.M. and 6 P.M. to 12 Midnight
49.50	6.06	VQ7LO	Kenya Colony		11 A.M. to 1 P.M. daily
49.60	6.05	HJ3ABI	Colombia		8 to 10 P.M.
49.67	6.04	W1XAL	Boston, Mass.		6 to 7 P.M. daily
49.67	6.04	W4XB	Miami, Fla.		Saturdays 6 to 11 P.M.
49.83	6.02	DJC	Germany		12:50 to 4:30 P.M. and 9 to 11:30 P.M.
49.83	6.02	MACAO	China		Heard in the mornings
49.96	6.01	VE9DN	Drummondville, Can.		Saturdays, 10:30 P.M. to 1 A.M.
49.96	6.01	COC	Cuba		4 to 6 P.M. and 8 to 10 P.M.
50.00	6.00	RV59	Russia		2 to 6 P.M.
50.08	5.99	YV4BSG	Venezuela		8:30 to 10:30 P.M.
50.25	5.97	HJ2ABC	Colombia		11 A.M. to 12 Noon and 6 to 9 P.M.
50.26	5.97	HVJ	Vatican City, Italy		Daily, 2 to 2:15 P.M.; Sunday, 5 to 5:30 A.M.
70.65	4.25	RV15	Russia		1 to 9 A.M.
73.00	4.00	HCJB	Ecuador		7:30 to 9:45 P.M. daily except Monday

MANHATTAN'S MADMAN

(Continued from Page 36)

that death walked close beside him. On his heels were Johnny Broderick, Caso, Mara, Byrne and Barry—the cops who had led the fight against the gunmen and who had earned the honor of taking the prisoner. But it was Broderick who first laid hands on Francis Crowley—the same Broderick who recently was demoted and sent out on a "bicycle beat" among the goats of Long Island as a punishment for "shoving around citizens who didn't need shoving around," as one Broadway columnist put it.

Police Scent Trap

The Commissioner suggested that the prisoners be stripped before being taken away. It was a good idea, as things turned out, for when the dumpy figure of the killer stood pasty white and naked before the detectives, they found a gun strapped to his leg and another tied low on his abdomen. He had planned a little surprise for the cops who tried to take him away in the "wagon." He bragged of this later.

It was then that Crowley suffered an accident or two, as he was "jostled" by the detectives and coppers who hemmed him in: The men who had walked a beat with Patrolman Fred Hirsch hardly could be expected to treat his murderer with kid gloves.

Crowley went out of the apartment house on a stretcher. Fat Rudy Durringer shambled down the stairs shackled to two detectives, obviously delighted that it was all over. And then Helen Walsh was dragged, wild and screaming, past a battery of newspaper and movietone cameras, in the clutch of the law. Sweet sixteen—

Never for a moment was there any doubt about what would follow. Durringer confessed to the murder of Virginia Brannen with a surprising alacrity, even being so obliging as to guide officers to the spot where he had tossed the body over the fence. Helen Walsh confessed—to having accompanied Francis Crowley on a mad and hectic honeymoon which followed the necking party and the shooting of the officer who recognized the killer from his radio description.

Francis Crowley confessed—with great gusto and many details—to complicity in the killing of Virginia Brannen, to half a dozen holdups, a bank robbery, the murder of Hirsch, and anything else he could call to mind. But no confession was needed. The testimony of the girl whom he had led on a mad flight from justice was the state's chief witness against him when his case came to trial. What really convicted him was the mute evidence of Pa-

trolman Fred Hirsch's revolver, which was part of the seven-gun arsenal in the apartment.

Jesting At Death

Behind the grim gray walls of Sing Sing Prison, Francis "Two-Gun Frank" Crowley walked resolutely to the electric chair on the evening of January 21st, 1932—with a greeting for a guard he had known in another cell-block, and a jest about "the hot-squat."

Fat Rudolph Durringer, as befitted a minor character in the sordid drama of blood and love, already had paid the price, a month earlier, for the brutal killing of pretty Virginia Brannen.

Helen Walsh, freed by the police after they were convinced of her essential innocence and her lack of realization, was given a home and a new name by a family living far from the narrow streets of uptown New York, the scene of her little crowded hour of fear-haunted infatuation. She had no last message for the man who walked that night down the long corridor, through the little green door, and calmly seated himself in the chair.

"Let 'er go!" said Francis Crowley on that chair. He received three shocks of 200 volts each, and was pronounced dead at 11:07 p. m.

He had wanted a lily in his hand, and as an epitaph the words: "Underneath my coat will lie a weary heart that wouldn't harm anybody."

He was given a swift prison autopsy, and an unmarked grave within the walls of Sing Sing Prison.

Bullet gouges bitten deeply into the brick walls on the rear of the building on West Ninetieth Street, stand today as his only monument.

In Next Week's Issue of RADIO GUIDE:

"Snatching the Snatchers"

another thrilling and absorbing story of the use of radio in bringing criminals to justice—the desperate and deadly operations of a kidnap ring that struck in the dark and gave the country a bad case of jitters.

REVIEWING RADIO

(Continued from Page 5)

air, but before this can be done, employers must provide the funds. The meeting recalled the distressing fact that for every dance band at work in New York alone, a thousand individual musicians are out of jobs.

The audience CAN be fooled—as proved by Fred Waring last week, who revealed a strange bit of psychology.

If you are listening to a dramatic sketch and a "prop" phone rings, it won't startle

you at all. Even if your own phone rings at the right moment, the chances are you won't answer it, but will believe it is in the act.

Last Friday, *Rosemary Lane* and *Tom Waring* were singing a song, and Fred Waring buzzed a telephone bell as part of the effects.

Coming unexpectedly during a song, instead of a sketch, it so completely fooled the audience that hundreds of telephone subscribers rushed to answer what they thought were calls on their own phones. They wrote in to tell Waring about it.

PHIL BAKER'S TWO GREAT LOVES

(Continued from Page 3)

piano-keyed instruments. He was more sure of himself. Bernie liked his playing. Out of that second audition the team of Bernie and Baker was born. They opened at the Winter Garden in 1925.

Already the star seemed within reach. Those were epic years in the theatrical world. Phil saw his "gang," Cantor, Jessel, Lou Holtz, Frank Fay, Ben Bernie and himself, flash into the bright lights up and down Manhattan. The team of Bernie and Baker already was earning \$150 for a week's engagement at the New York Palace theater, mecca of all vaudevillians.

But there were still difficulties. Phil's shyness now proved a real handicap. Ben was a comedian as well as a violinist. Dialogue found its way into the act. But Phil learned that he could not talk. He was forced to become mere "feeder" for Ben's gags. What was worse, he found he could not listen to Ben's gags without laughing. Time and time again, to his utter chagrin, his laughter threatened to spoil the act.

But it was the war which really split the team of Bernie and Baker. Phil joined the Navy and learned to talk. "I never had the nerve to speak a line on the stage until I put on a uniform," he admitted later. "But now, well—even Beetle can't keep me quiet!"

After the war there was some idea of continuing the partnership. But Ben Bernie had caught the band fever and soon took the way that has made him the one and only "Ole Maestro." Phil concentrated wholly on vaudeville.

And in vaudeville he found himself. He found he could not only sing and perform miracles on his accordion, but could talk as well. He had everything his profession demanded. He became a headliner. He doubled with Morton Downey and Bert Lahr. Morris Gest featured him on his Century Roof, on the same bills with Eddie Dooley and Ed Wynn. He played a record run of twelve weeks at the Palace. He was worth \$5,000 a week in the big vaudeville and motion picture houses. He was headlined in Flo Ziegfeld's Midnight Frolic. Almost, it seemed, the shining star was in his hand.

Almost, but not quite. Not until he married Vivian Vernon did the miracle seem to Phil Baker complete. In her eager, questioning eyes was the magic that wrought it.

They returned from their European honeymoon. To Phil, all of life lay rich with promise before them. It seemed but natural to him that the anticipation should still shine forth from Vivian's eyes. She had an offer from Hollywood. That meant long separation. But Vivian was young and beautiful and talented. And both of them must, after all, follow their secondary star. So he let her go, and returned to his work at the Midnight Frolic.

But applause and admiration were now even less than enough. Every day he wrote Vivian how lonely he was. Finally, when word came that she felt ill, he dropped the show, took the Twentieth Century Limited to Chicago, there boarded an airplane chartered in advance by wire, and flew to Hollywood. He watched over his wife's recovery, and brought her back to New York with him. Vivian there entered the Follies. She found friends. She was busy and seemingly content. The miracle held.

Phil surveyed the world triumphantly from a lofty, rose-enclouded peak. He was at the top of his profession. He was starred in musical comedy; Greenwich Village Follies, The Passing Show. He was in love with his wife. What if, now and then, her eager eyes seemed to look beyond him, ready, waiting . . . A man in love finds it easy to discount such little things.

Vivian seemed restless. In his anxiety Phil sent her to Shawnee-on-the-Delaware for a two weeks' rest. On the evening of her return, he dined with her mother.

The telephone rang. "It's Vivian, Phil." Even the thrill he felt at the sound of her voice could not conceal that it was strange, unfamiliar. "Phil, I can't see you until after the show. You'll wait, won't you, dear?"

Of course he would wait. That was little enough to do for Vivian. But that strange huskiness in her voice! Nameless fears arose within him. They prompted him to trace the telephone call. The Commodore Hotel. Perhaps, he thought, Vivian's ill. I should be with her.

He found Vivian worse than ill. She lay prone on the floor in a cluttered and disordered room.

Damning Evidence

"Some of the girls were up," she explained, her eyes avoiding his. "Yes, we did have a few cocktails . . ."

He stood looking at her, incredulous. It was obvious enough what had been going on in that room!

"Why, Phil," the girl whimpered, "what makes you look at me so strangely? Surely you don't object to my seeing the girls now and then!"

No, he couldn't object to that. He tried not to see the telltale disorder in the room. He tried to put out of his mind a sudden memory of ugly rumor: A Spaniard, people had hinted. Very handsome. He and Vivian had been seen together often. His faith battled for her, battled to preserve intact this lovely thing that was between them. He bent and picked his wife up in his arms. He smoothed her radiant hair, kissed away the terror in her eyes. From behind her long lashes they looked out at him, no longer frightened, but curious, secret.

Something was spoiled. Try as he would to ignore the fact, the perfection of his marriage had been broken. Empty were the new triumphs that awaited him. Artists and Models, Music Box Review, Gay the music of his accordion. Bright the smile he gave his audience. And all the while doubt gnawed at his heart.

Vivian saw much of "the girls" in the days that followed. That seemed, on the surface, logical enough. She always had been a great favorite with her fellow show girls in the Follies. She gave a luncheon for them once. It was at the Maison Arthur. Here were assembled the talented, the glorified, the pick of that picked group of young American beauty, the girls of the Follies. They are said to have worn on this occasion jewels to a combined value exceeding half a million dollars.

But Vivian saw "the girls" much too often. Struggle with doubt as he would, Phil could not but wonder about that Spaniard. A romantic fellow, with a neatly groomed, pointed beard, according to rumor. Phil had forbidden Vivian to see

him again. But had Vivian kept her promise?

He wondered about other men, too. There were plenty of rumors afloat for his bitter imaginings to feed upon. And Vivian spent more and more time away from him, on mysterious jaunts with her girl friends. The eagerness in her eyes seemed so seldom, these days, to belong to him!

While she was out, Phil put in time as best he could: Cards with some men friends in his own apartment, one particular evening. But it was difficult to keep his mind on the cards. In spite of him, his thoughts wandered more and more often to the closed door of Vivian's own room, behind which stood her writing desk, with the little drawer she always kept locked.

He hated himself for the dark thoughts he was entertaining. But he hated even more the prospect of a future filled with suspicion, clouded by doubt. Suddenly he could endure it no longer. He rose from the card table, excused himself. In another room he obtained a small hammer. This hammer in hand, he entered his wife's room.

It was half dark in the room: On the dressing table, Vivian's toilet articles, a tiny photograph of himself, a mussed handkerchief giving out an elusive but familiar perfume—over the bed a crumpled dressing gown. But Phil did not allow himself to see these things. The hammer gripped tightly in his hand, he walked over to Vivian's writing desk.

Foolishly, he tugged at the little drawer—a vain gesture. He knew she kept it locked. The thought infuriated him. Locked drawers, locked hearts, sheltering secrets, raised doubt and misery to highest point. He seized its fragile handle in one hand. In the other he raised the little hammer.

What did the secret of that locked drawer reveal? Confirmation of all Phil Baker's worst fears—or dissipation forever of the myriad goading thoughts that gnawed his heart? Next week's issue of RADIO GUIDE will contain further gripping episodes in the Two Loves and in the professional life of this star of air and stage. Read it in the issue of the Week Ending June 16.

MR. FAIRFAX KNOWS THE ANSWERS

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

M. A. H., Wharton, N. J.—Johnny Marvin is married, but there is no information available for publication about his wife. According to present schedules, he will continue broadcasting this summer.

J. Oguia, Orillia, Ont.—The brass section of Victor Young's orchestra on the new Chevrolet program consists of: Frank Durante and Sterlin Bose, trumpets, and Charlie Butterfield, trombone.

Kathlyn A., Elgin, Ill.—William Shelley, the original Old Ranger on the Death Valley Days program, is still heard frequently in NBC dramatic presentations.

Ann K., Aurora, Ill.—Irene Taylor is not broadcasting at present. She is on a vaudeville tour. It is rumored she will be heard from a World's Fair cafe during the summer.

B. J., Champaign, Ill.—None of the Mills Brothers have been replaced; they are still the original group.

Mrs. H. W. K., Lancaster, Pa.—Kate Smith is on tour at present and is not

broadcasting. She may be addressed at the Columbia Broadcasting System, 485 Madison Avenue, New York, N. Y.

Mrs. H. P., Croton on Hudson, N. Y.—The "Hello Marie" program was dropped some time ago from NBC schedules and there is no hint of its restoration at present.

Miss L. L., New York, N. Y.—Pat Kennedy is absent from radio for the time being, but his most recent sponsors have renewed his broadcasting schedule for Fall presentation. His birthday is June 12, at which time he will be thirty years old.

Miss A. L. G., Glendale, Calif.—We are very sorry, but it is impossible to furnish you the addresses of fan clubs because to do this efficiently would require a special department. The Voice of Experience is married.

Mrs. V. L. S., Hazleton, Pa.—An accordion trio is a novel section of Abe Lyman's orchestra, therefore the program is known as "Accordiana." Andre Baruch was born in Paris, France on August 20, 1906.

Mr. A. A., Rahway, N. J.—We have no record of Paul Douglas having been a newspaper reporter before he became a radio announcer. Norman Brokenshire is not broadcasting at present, but expects to be back on the air soon.

Mrs. A. E., Baltimore, Md.—The part of Mother Moran of "Today's Children" fame

is taken by Irna Phillips and the part of Lucy Moran is played by Lucy Gillman.

H. K., Ripley, W. Va.—All network programs stop when the President is on the air. Doubtless many independent stations continue their broadcasts, and it may have been a case such as this that your friend overheard.

K. S., Urbana, Ill.—Wayne King is of German descent. He has been married only once. A photograph of him can be obtained by sending twenty-five cents to the Music Corporation of America, 32 W. Randolph St., Chicago, Ill.

Miss M. M., Chicago, Ill.—Kate Smith had a birthday on May 2nd. She was twenty-five years old.

A. B., Wilmette, Mich.—Guy Lombardo was born in London, Ontario, Canada about 32 years ago. His wife's name is Lily Belle. They have no children.

Mrs. E. Kretschmar, St. Louis, Mo.—None of the characters of "Today's Children" take part in the sketch "One Man's Family." The first program originates in Chicago and the latter in San Francisco.

Ed F., Cahill, Dixon, Ill.—The members of the scorching harmonizers, the Sizzlers, are Bill Kearns, Johnny Russell, Paul Corder and Henry Lloyd.

Mrs. V. H. B., Covington, Ky.—When you come to the Fair this year, you can

perhaps obtain one of the precious tickets to the Sinclair Minstrels program and at that time watch Bill Childs do his stuff.

Mrs. F. L. S., Meridian, Miss.—You will find Ozzie Nelson's orchestra as one of the attractions on the Sunday night Bakers' Broadcast, which also features Joe Penner.

A. W., New York, N. Y.—You can obtain tickets for a broadcast of the program in which you are particularly interested by writing to its sponsor in care of the network studio in that city from which the program originates.

Miss J. R., Timken, Kans.—Rosaline Green is the speaking Mary Lou of the Show Boat hour. Lanny Ross now speaks for himself on the program. The part of Judy in the Judy and Jane sketches is taken by Margie Evans. Irene Wicker takes the part of Jane. Rudy Weidoeft is not on the air at present.

Miss A. Z., Aurora, Ill.—Mrs. Phillips Lord has always played the part of Lizzie Peters in the old sketch "Sunday Night at Seth Parkers". Phillips Lord has two daughters, Jean and Patricia. There are to be no women or children on his projected cruise.

Mr. E. D. T., Mt. Vernon, N. Y.—You can obtain tickets for the Joe Penner program by writing to the Bakers' Broadcast c/o the National Broadcasting Company, 30 Rockefeller Plaza, New York City.

LAST CHANCE TO VOTE FOR FAVORITE STARS

WITH this issue of RADIO GUIDE comes the last opportunity to vote in the Star of Stars election. Those of you who buy your copies as soon as they're on the news stands may strengthen the position of your favorites—if they're at the top; or by your belated votes you may help send a lagging star toward the top.

Who can tell what tomorrow may bring?

The tides of an election may turn within 24 hours, as many a politician has discovered. Likewise, the tide of RADIO GUIDE'S Star of Stars poll may change overnight as supporters of the less prominent candidates pour ballots into the tellers' offices. In this connection, three new stars, three new programs, four new orchestras and two new teams have entered the race and may climb to a commanding position as the vote draws to a finish.

This issue of RADIO GUIDE reaches the news stands Thursday, May 31, one day before the election closes. The distribution date gives voters one last opportunity to place their ballots in the mails with the assurance that each vote will be tabulated and credited to the star, orchestra, program and team of individual preference.

Already, at the time of making the latest tabulation, 374,194 votes have been cast. Another 100,000 votes could "upset the dope" and turn the tide of the election. Even this late date may reveal a surprising turn of events—and ballots.

Don't fail your favorites in this "zero" hour of the Star of Stars election. If this copy of RADIO GUIDE is in your hands on May 31, don't hesitate to cast a vote for the individual, program, orchestra and team which gives you the greatest degree of entertainment over the air.

A vote for a leader may help him to retain a giddy position on the heights, which is threatened by the approach of a newcomer; and a vote for a newcomer may help him soar aloft to tumble a top-notchers from his footing on the crest of popularity hill.

So, don't forget to clip the ballot, cast your vote and get it in the mails before midnight, June 1. Thereafter, all voting ceases.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard.

Stand by for the Star of Stars!

Here are all who have received sufficient votes to be listed among the leaders:

STANDING AMONG THE STARS:

Joe Penner	79,052	Lawrence Tibbett	884
Bing Crosby	61,604	Donald Novis	876
Eddie Cantor	29,793	Smith Ballew	853
Jack Benny	28,728	Phillips Lord	846
Rudy Vallee	16,306	Elsie Hitz	822
Lanny Ross	9,962	Connie Boswell	817
Frank Parker	8,401	James Melton	779
Gertrude Niesen	7,782	Irma Glen	748
Ben Bernie	7,098	Little Jack Little	727
Jimmy Fidler	5,709	Cheerio	703
Will Rogers	4,094	Albert Spalding	694
Roy Shelly	3,553	Myrt (of Myrt and Marge)	692
Vera Van	3,531	Irene Beasley	682
Jessica Dragonette	3,232	Floyd Gibbons	649
Phil Baker	2,745	Irene Wicker	648
Annette Hanshaw	2,716	Kate Smith	618
John L. Fogarty	2,680	Mary Small	604
Bradley Kincaid	2,622	Edgar Guest	599
Al Jolson	2,379	Marge (of Myrt and Marge)	598
Edwin C. Hill	2,219	Phil Harris	592
Ed Wynn	2,178	Mary Darling	587
Gene Arnold	2,133	Gracie Allen	585
Ethel Shutta	1,946	Fred Hufsmith	572
Don Ameche	1,945	Milton J. Cross	541
Jack Arnold	1,891	"Skinny" Ennis	532
Fred Allen	1,771	Nino Martini	508
Tony Wons	1,675	Harry Steele	502
Wayne King	1,619	Frank Munn	494
Ralph Kirbery	1,595	Happy Jack Turner	478
Alexander Woollcott	1,395	Richard Crooks	454
Russ Columbo	1,359	Ed MacHugh	450
Morton Downey	1,347	Boake Carter	414
Lulu Belle	1,346	Alan Rice	396
Guy Lombardo	1,334	John McCormack	393
Pat Kennedy	1,317	Arthur Boran	389
Tito Guizar	1,307	Walter Winchell	381
Jack Pearl	1,265	Baby Rose Marie	350
Lowell Thomas	1,237	Jack Denny	346
Richard Maxwell	1,219	Buddy Rogers	335
Conrad Thibault	1,161	Jerry Baker	333
Ruth Etting	1,111	Eddie Albert	325
Father Coughlin	1,109	June Meredith	321
Voice of Experience	1,090	Raymond Knight	320
Jackie Heller	1,077	Walter O'Keefe	318
Nancy Kelly	1,003	Rosa Ponselle	309
Alice Joy	1,001		
Uncle Ezra	906		

STANDING AMONG THE PROGRAMS:

Fleischmann	65,977	Death Valley Days	1,713
Show Boat	37,502	Hour of Smiles	1,686
Chase & Sanborn	36,644	American Album of Familiar Music	1,629
Chevrolet	26,815	Texaco	1,519
Spartan	9,223	Amos and Andy	1,518
Old Gold	9,063	Big Show	1,506
Pabst Blue Ribbon	8,996	Swift Revue	1,311
One Man's Family	8,809	Nestle	1,201
Woodbury	8,498	Betty and Bob	1,189
White Owl	8,408	Wheatonville	1,108
Sinclair Minstrels	7,624	Roses and Drums	1,066
Bakers' Broadcast	7,348	Aragon-Trianon	970
Armour	6,248	Yeastfoamers	922
Ford	6,044	Cutex	911
Hollywood on the Air	5,770	Melody Moments	904
Myrt and Marge	4,762	Buck Rogers	896
WLS Barn Dance	4,695	Cheerio	824
Lady Esther	4,198	N. Y. Philharmonic-Symphony	815
Camel Caravan	4,178	Vic and Sade	762
Seth Parker	3,498	Wizard of Oz	734
Today's Children	3,329	Hoofinghams	722
Eno Crime Clues	3,124	Easy Aces	712
Cities Service	2,664	Cadillac	667
March of Time	2,494	Soconyland Sketch	654
First Nighter	2,461	Voice of Experience	628
Dangerous Paradise	2,404	Gems of Melody	595
Carefree Carnival	2,174	U. S. Marine Band	594
Kaltenmeyer's Kindergarten	2,144	Farm and Home Hour	574
General Tire	2,135	Byrd Expedition	570
Metropolitan Opera	1,934	Painted Dreams	546
Breakfast Club	1,801	Warden Lawes	528
Kraft	1,789	Junis Facial Cream	507

Carnation Contented	472	Red Davis	382
Goldbergs	471	Royal Gelatin	373
Father Coughlin	465	Brillo	364
Pontiac	456	Gene and Glenn	354
Musical Memories	453	Irma Glen's Lovable Music	342
Bar X Days	437	A. & P. Gypsies	340
Crazy Crystals	436	Forty-Five Minutes in Hollywood	337
Seven Star Revue	419	Chesterfield	332
Sally's Studio Party	416	Clara, Lu 'n' Em	311
Just Plain Bill	414	Edwin C. Hill	308
Richard Himber	395		
Corn Cob Pipe Club	387		

STANDING AMONG THE ORCHESTRAS:

Wayne King	101,011	B. A. Rolfe	1,320
Guy Lombardo	51,396	Cumberland Ridge Runners	1,158
Ben Bernie	35,780	Don Voorhees	1,097
Rudy Vallee	30,975	U. S. Army Band	1,087
Fred Waring	21,388	Smith Ballew	1,047
Richard Himber	11,677	Buddy Rogers	990
Jan Garber	8,805	Gus Haenschen	974
Glen Gray	6,880	George Hall	878
Rubinoff	6,562	Rosario Bourdon	874
Paul Whiteman	5,465	Lennie Hayton	827
Eddie Duchin	5,417	Don Bestor	796
Hal Kemp	4,762	Harry Kogen	701
Ozzie Nelson	4,265	Danny Russo	686
Little Jack Little	4,198	Ted Lewis	664
George Olsen	2,531	Harold Sanford	597
N. Y. Philharmonic	2,569	Claude Hopkins	592
Cab Calloway	2,309	Joe Sanders	564
Phil Harris	2,240	Duke Ellington	561
Walter Blaufuss	2,186	Charlie Agnew	534
A. & P. Gypsies	2,111	Will Osborne	476
Isham Jones	2,075	Vincent Lopez	458
Jack Denny	2,002	Vincent Sorey	449
Frank Black	1,793	Enric Madriguera	443
Ted Fiorito	1,741	Erno Rapee	433
Abe Lyman	1,679	Xavier Cugat	377
Philadelphia Symphony	1,572	Bernie Cummins	375
Carlos Molina	1,535	Emery Deutsch	338
Ted Weems	1,532	Heinie and His Grenadiers	328
Walter Damrosch	1,365	Maurie Sherman	311
U. S. Marine Band	1,361	Joseph Koestner	302
Harry Sosnik	1,352		

STANDING AMONG THE TEAMS:

Burns and Allen	83,313	Clara, Lu 'n' Em	1,317
Amos and Andy	77,063	Allen and Hoffa	1,224
Myrt and Marge	23,047	Ed Wynn and Graham	1,172
Mills Brothers	19,593	Pratt and Sherman	1,029
Olsen and Johnson	13,481	Pickens Sisters	1,023
Stoopnagle and Budd	12,958	Pappy, Zeke, Ezra and Elton	1,011
Benny and Mary	12,856		
Gene and Glenn	10,729		
Baron and Sharlie	6,206		
Molasses and January	5,321		
Dragonette and Parker	5,204		
Maple City Four (Sinclair Quartet)	4,904		
Landt Trio, White	4,753		
Boswell Sisters	4,303		
Betty and Bob	3,831		
Easy Aces	3,454		
Hitz and Dawson (Gail and Dan)	3,395		
Vic and Sade	3,166		
Tom, Dick and Harry	2,986		
Don Hall Trio	2,817		
Shutta and O'Keefe	2,644		
Baker and Bottle	2,639		
Sanderson and Crumit	2,608		
Cantor and Wallington	2,592		
Marion and Jim	2,338		
Lum and Abner	2,005		
Hoofinghams	1,632		
Mac and Bob	1,458		
Revelers Quartet	1,340		



Rosa Ponselle, operatic and concert star heard over a Columbia network every Monday night, is among the newest entrants in the Star poll

Goldbergs	976	Lasses and Honey	768
Mary Lou and Lanny Ross	930	Fred Hufsmith and Muriel Wilson	749
Marx Brothers	923	Eton Boys	712
Phil Harris and Leah Ray	921	Jones and Hare	681
Eddie and Fannie Cavanaugh	879	Tom and Don	667
Munn and Rea	830	Joe Penner and Stooze	629
East and Dumke	809	Mike and Herman	602
Al and Pete	790	Sims and Bailey	569
		Breen and de Rose	547

Favorite Star's Official Ballot

1. My favorite radio performer is: _____
2. My favorite orchestra is: _____
3. My favorite program is: _____
4. My favorite radio team is: _____

There are _____ in my family; I own my own home _____; rent a house _____; rent an apartment _____; (number)

I own a car _____; I do not own a car _____; My radio is _____ years old and is a _____.

I am checking the type of radio program that I like best. Popular Musical _____; Classical Musical _____; Comedy _____; News _____; Dramatic sketch _____; Lecture _____; Religious _____; or _____.

MY NAME IS: _____
 Mrs. _____
 Miss _____
 Mr. _____

I LIVE AT: _____ (Street and number) _____ (City and State)

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, care RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. This convenient size will allow the ballot to be pasted on a one-cent postcard

LAWRENCE TIBBETT

As He Appears Under the MIKEroscope

By Carleton Smith

THIRTY years ago a barefoot boy, all ears and legs, peddled newspapers and wanted to grow strong and husky to succeed his father as the Sheriff of Kern County, California. Today Lawrence Tibbett—no longer barefoot or gangling—is the highest paid singer on or off the air. He alone is eminently successful in the four fields, opera, concert, radio and the movies.

And today his dream is to bring music to all Americans and sing it so that they can understand it. He wants people to hear music and enjoy it, so that they will not think of it as a "thing apart" or as something to be giggled about.

Years ago, when the doctor sent him to the country because of weak lungs, it never entered his head that some day girls would be threatening to faint at his recitals if he didn't answer their letters. Nor did he have any such ideas when he was just a plain "gob", scrubbing the decks of a navy ship.

Almost since his seventh year—and the murder of his father, the Sheriff, by cattle thieves—Larry Tibbett has shifted for himself. He got the idea of becoming an actor from watching cowboys put on their own entertainment. He began helping in amateur theatricals. When the war came, he turned down the job of Y. M. C. A. entertainer to join the Naval Reserve, and the Armistice found him at Vladivostok, Russia.

He returned to do what odd jobs he could find—clerked in a newspaper advertising department, folded Sunday papers, and acted and sang occasionally for the fun of it. Borrowed money (for which he insured his life as collateral) and the advice of Rupert Hughes, brought young Larry to New York, leaving his wife and two-year-old twins in California.

Hiring a hall, he put on a recital—hoping a concert manager would hear him. All he gained was the second "t" on Tibbett—added through the mistake of a typesetter. All the concert-managers in New York made a mistake, too. They all missed hearing him.

His second attempt to crash the Metropolitan opera landed him a \$60-a-week contract—and his debut took place off-stage, in a duet as one of the monks in "Boris Godunoff"! Several seasons later the illness of the second baritone, whom he was understudying, brought him the chance to sing Ford to Antonio Scotti's "Falstaff".

Larry Tibbett sang desperately. He made a furious effort to force the audience to feel his presence on the stage. They did! They stopped the opera to recall him again and again to the stage. January 2, 1925, thus became Tibbett's red-letter day. But he didn't realize what had happened until an avalanche of reporters, photographers and newsreel men surrounded his room next morning, heating frantically at his door.

He was front-page news! And has been ever since. He is the only male singer except Caruso accorded the honor of opening a Met season; the creator of all the leading baritone personages in operas produced during the past ten years; the choice of officials to start off (along with Arcturus) the 1933 Century of Progress; first singer to win the American Academy's diction award; world-famous as the greatest American lyric artist!

Through all his success, he has remained humble before his art. Nor has he lost touch with his fellow men. He feels that his voice is meant to bring joy to others; believes all operas should be sung in English, made understandable and not ridiculous as many of them are. He wants smaller theaters, so that audiences can see what happens on the stage; thinks opera producers could learn from movies. Tibbett will spend the summer in Hollywood singing in "The Return of the Gaucho," his next film.

Larry beats time with his left foot while singing. He loves to discuss the philosophy of art and enjoys informal debates on any subject. Often he sings to his ten-month-old baby, Michael, who looks like his daddy and has a good pair of lungs himself.



LAWRENCE TIBBETT

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the eighth: You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

RADIO GUIDE NEXT WEEK:

"SNATCHING the SNATCHERS"

Another of the Thrilling Police
Mystery Series, "Calling All Cars"; also

GRAHAM McNAMEE'S OWN STORY

And Many Other Striking Features

TED HUSING'S JINX

WILL Ted Husing's persistent rowing jinx beat him this season—for the fourth time?

Three times Ted has tried to tell the listeners all about the annual Poughkeepsie Regatta—the historic collegiate crew carnival staged on the Hudson. And thrice Ted has failed. It seems that a jinx sits on his coat-tails and steers poor Ted into disaster!

But Ted is game—and once again he'll try it this year, when the race probably will be held on Saturday, June 16. About six to eight crews are expected to row the course, including many big colleges in the East.

Ted tried to broadcast the regatta in '29, '30 and '31. There was no broadcast in '32 because of a conflict in time with the national

political conventions. But in each of the other years that little jinx coxswain thwarted him. Let Ted tell it.

"Everything seemed all set for our first attempt in '29," he says. "Columbia leased Commodore Cunningham's yacht, Maid Marion, but anticipated ease gave way before a rough river. And right at the start of the race, the Maid Marion crashed in a most unladylike manner into a stake boat. In '30, Columbia selected a cruiser much less cumbersome than a yacht. And when the big main event came on—some wiring broke in our short-wave transmitter! We used another cruiser in '31. It was a miserable day. A pelting rain and electrical storm made broadcasting dangerous. Then we learned that the storm and an electric train had distorted our signals!"