

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

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

5¢

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Dorothy Page

The Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 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. RADIO GUIDE assumes no responsibility for returning your photograph.

Keel Be Humming Black

Dear VOL: Elwood, Indiana
My favorite comedian is now off the air for some reason or another. His name is Roy Atwell. The Carefree Carnival program from the west coast has been trying to copy Mr. Atwell's style of talk. They call their comedian Senator Fishface. I don't like the Senator as well as Roy Atwell because the Senator is too monotonous. Don't you think so, too?



Robert Osting

There is only one grouch I have against radio programs. I do not like electrically transcribed programs which have been creeping in rather numerous of late. One does not get the same thrill when listening to a favorite movie star this way as he does when the star is speaking or singing to him directly through a microphone. Robert Osting

The Ardent Elmira

Dear VOL: Elmira, N. Y.
Like "J. Wasso, Jr." I wish to ask why good space is taken up with such stuff as "the year 2034"? Just what good will knowledge of what is to be a hundred years from now do us? We want to know what is going on now. The feature "Calling All Cars" has its place as it is about radio, but "Signposts of Success," "Open Door to Beauty" and "Radio Road to Health" I see no place for in a RADIO GUIDE.

So sorry that Arthur Pendleton thinks all the decent talent comes from New York. I wonder what his mind is like to think only the fit-to-hear talent is in N. Y. I enjoy a lot from Chicago and California and I find them very decent and fit to listen to.

Now, for Samuel Soloman who calls your readers "wise guys." It's too bad he and a few more like him did not save their talk and send in their votes as the rest of us "wise guys" did. I enjoy the "Boston Symphony" but I also enjoy Wayne King, Ben Bernie and "Myrt and Marge" and "Dangerous Paradise."

May Leonard

Old Spanish Custom

Dear VOL: Madisonville, Kentucky
Why is it that some orchestra leaders try to make tangoes out of North American music like Old Black Joe, etc., when there are plenty of good Spanish rhumbas to play?

In a recent letter in "The Voice of the Listener" Helen A. Leiner said Jan Garber's orchestra was a poor imitation of Lombardo's. I can't see where she gets that idea because I don't think they sound alike in any way.

Here's hoping your detective thrillers will soon be replaced by something more worthwhile.

David Dunning, Jr.

Just Summer Complaint

Dear VOL: Sellersville, Pa.
I want to second the motion of Everett Willets. Why complain if you don't like this or that? I'm sure there is enough of everything on the radio to satisfy everyone.



Bob Napier

I can't explain to myself why I like Guy Lombardo and do not like Wayne King, or why I like popular music and do not like opera.

I guess it's a matter of taste but why tell a million persons they are crazy if they do not happen to like the things you like. If you don't like it, skip it. Why offend other listeners? They are entitled to their own opinions.

It would be a funny world if we all liked the same thing. Bob Napier

Totten 'Em Up

Dear VOL: Hammond, Ind.
When I read letters in this valuable space concerning the merits of Pat Flanagan and Bob Elson I have to laugh. Any real baseball fan realizes that Chicago has only one efficient baseball announcer—Hal Totten. The next best is Johnny O'Hara.

Unfortunately, Totten is off the air on Sunday and doesn't handle the Cub road games. In that case it is a toss up between Elson and Flanagan. Pat's ignorance of the technical side of the game is astounding, considering his many years of service in the radio box. Both men are careless

about making sure whether the play in question is a hit or an error. This makes it impossible to score the games correctly. Elson often gives his commercial "plug" when something of importance is transpiring on the field. I would suggest that Elson be a little more informal and editorialize more. And, if I may be so bold, I would suggest that Pat abandon his nerve-racking shout and be just a bit more impartial.

As for all-around excellence there is no one in the field to compare with Hal Totten, the most natural and well-informed of them all.

Richard C. Murray

What...No Television?

What is holding back television? This question is being asked every day, and still the man in the street does not know the answer. People do not know that today—right now—television is technically perfect. What, then, is keeping it out of our homes?

The truth is, that while television is technically ready for the market, the market is not yet ready for television.

It would cost several hundred million dollars to give television to the people of the United States—and with times so hard as they are, the radio industry does not know where to find those hundreds of millions of dollars.

Alfred J. McCosker, president of the National Association of Broadcasters, is quoted in "Variety" as saying that \$368,000,000 is needed to get television going. He estimates that eighty transmitting stations, at a cost of \$40,000,000, would be necessary. In addition, the public would be required to purchase seven hundred thousand sets. This item alone represents approximately \$210,000,000, or \$300 an instrument. Then, there is the tidy little sum of \$58,000,000 for the production of television programs for a year. It seems like a large-sized order at this time, despite the perfection of television projection.

But even when all this money does become available—whenever that may be—other obstacles still may stand in the way of television. For instance—what attitude will be taken by the newspapers of the country? Present indications are that when television does come, it will be supported by advertisers, or sponsors, the way radio is today.

This will mean that television will compete with newspapers for advertising revenue—and the powerful press of this country will not welcome another big competitor for the money that advertisers spend.

Newspaper publishers have come to accept radio as a supplementary advertising service. There is no direct competition between newspapers and radio, in the sense that the newspaper appeals to the eye, while radio's appeal is to the ear. But when radio adds television it will appeal to the eye as well as to the ear. It will then be able to do some things which today the press alone is able to do. More than that, it will be a particularly severe competitor of the press, because it will appeal to two senses, while the newspaper can appeal to only one.

The newspapers have been very friendly towards radio, and the infant industry is not anxious to disturb or endanger that friendship.

Then, last but not least, is the audience itself. No one is quite sure how the listener will take to television entertainment in the home. Some interesting experiments have been conducted; they raise the serious question: "Can television hold its audience?" The atmosphere of the home is so unlike that of a theater or movie house that people do not want to give more than about half an hour of their undivided attention to a television screen. Television may follow the sad experience of home-projected motion-pictures into oblivion. So radio and radio executives have a multi-angled problem on their hands, that requires a lot of solving before television is launched.

Listener Accord

Dear VOL: St. Joseph, Mo.
I thoroughly agree with the letter of Robert Garvey in which he states that there should be more announcers such as Deems Taylor, and more time devoted in making programs such as Eno Crime Clues with Spencer Dean and Dan Cassidy.

Also put the good old timers (Lum and Abner) on more stations, and at an earlier hour.

And for Pete's sake don't stop publishing your radio crime mysteries, or you'll be missing quite a few newsstand subscribers here in this community. They certainly are great.



Bennie Kalouner
They certainly are great.
Bennie Kalouner

And the Poor Get—Music

Dear VOL: El Verano, Calif.
As long as we continue to hear broadcasts of the best musical organizations in the country, I shall continue to know that music is not for the idle rich. It is for everybody. If at the turn of a dial we continue to hear and appreciate the most glorious music ever conceived, we are just that much richer.

But how about RADIO GUIDE co-operating with both CBS and NBC in headlining this type of broadcast? Both chains are headlining and increasing this type through popular demand.

Why not enlarge Carleton Smith's column, eliminate the trashier ones and put in their stead pictures and articles of real artists? Grete Stueckgold, Rosa Ponselle and Nino Martini would make fine cover pictures. Come to think of it, Madame Schumann-Heink would also make another fine one. She is beautiful in the truest sense of the word.

Through the opera broadcasts, all these singers come into being as radio stars. Alexander West

She's Just Cimarron

Dear VOL: Cimarron, Kan.
I wonder where some of the "would-be advisers if they could be advisers" of music, get nerve enough to voice such ignorance as some of them do in your column. I have lived in the east and in the west for 34 years. I learned early in life to enjoy the good in all things.

I am a lover of music of all kinds and think all kinds should have their place on the radio, just as I feel I should have different dishes served on my table. I hope my mind never gets so stale that it can hold but one phase of anything.

I feel Charles B.'s criticism that only women enjoy Johnny Marvin puts women on a little higher plane and removes him to the ash dump. I have never tired of Johnny Marvin. Why do some folks feel that what they do not like should be removed from the air? Grace Robinson

Orchid and Rose in Stock

Dear VOL: Bronx, New York, N. Y.
May I be the first to congratulate RADIO GUIDE for publishing the Name-the-Stars contest which has now come to a close after fifteen weeks that were both joyous and interesting?

I have been a RADIO GUIDE reader for the past year and like your Voice of the Listener and Along the Aerialto columns best. Let's have more contests as in the past.

May your Jingle contest be just as popular and interesting as the "Name-the-Stars" was.

I am sure that the average persons like to try their skill at contests and even if you do not win you have the diversion of studying the problem at hand. And it adds to the general enjoyment of radio.



Al Rosenstock
Al Rosenstock

Comedian's Holiday

By Ray Hastings

On His Day Off a Busman Rides a Bus, a Sailor Rows a Boat—Here's the Truth of What Comedians Do

Jack Pearl registering the emotion he felt when he said good-by to his wife and to George Burns and Gracie Allen immediately before they sailed for Europe

His work and his wife's play make Jack a dull boy. Here the bespangled Baron looks on in cruel glee as Mr. Pearl ruminates on new gags to tell the public to get the cash to meet the bills that come from the spouse that Jack wed

A pale summer moon cast its eerie reflection on the sleeping form of Jack Pearl, whose bed had been shifted over to the window's edge in an effort to capture any vagrant breeze that might stir. All was peaceful and serene. The only noises which broke the stillness of the night were the Baron's gentle snores and the ticking of an alarm clock.

The telephone jangled noisily. Jack stirred but did not waken. He had had a hard day. The tinkling persisted—and he sat up in bed. One glance at the clock as he rubbed his eyes, showed that it was 4:30 a. m. He swore softly. "A devil of a time to call a person!" he grumbled. "Wait 'till I tell that bird a thing or two."

Grasping the telephone violently, he lifted the receiver. "Hello!" he called, wide awake now. "Say, what's the idea of calling a guy—"

"Hello, Jack!" came the voice from the other end of the wire. "Don't tell me you're sore 'cause I think enough of you to call."

"Gracie!" exclaimed the aroused Baron. It was Gracie Allen. "Why—how—Say, am I going nuts? I thought I saw you and George and Winnie off on the *Rex* last night!"

"Sure you did," reassured Gracie. "We're still aboard the *Rex*. This is a ship-to-shore call."

The Baron's voice shook with emotion. That's what he would term a real friend! "Gee, that's swell of you, Gracie. But these calls must cost a pile of dough. Really, you shouldn't spend your money so foolishly."

"Oh, that's all right, Jack. This call isn't costing me a penny. You're paying for it. I'm charging it to Winnie!"

The Baron gulped. "Some pal!" he stormed then. "First you steal my wife and then you make me pay for a call like this. Put Winnie on immediately. As long as I'm paying the bill I want to speak to my wife."

Gracie's voice came floating over the wire. "But you can't speak to Winnie, Jack."

"Whad'dya mean, I can't speak to Winnie?"

"Well, there's an Eye-talian mathematician on board and—"

"An Italian mathematician! What's that?"

"Jack, you're so dumb at times. Let's see what else do they call them—Oh yes, a count—an Eye-talian count."

"But what's that got to do with Winnie?" queried the puzzled Baron.

"I hate to tell you, Jack," responded Gracie, "but she's up on the deck watching the moon with the count. He's fallen desperately in love with her, and you're liable to be presented with a quick and easy divorce soon. Well, I know you're happy that I called. So long!"

There is the answer to what happens to some comedians on their free time. The postman goes for a walk, the sailor goes for a row—and a comedian plays practical, albeit expensive jokes!

You've read stories, of course, about the funny men and women of the stage, radio and screen who tear their hair and moan that they'd give anything to get away from the grind of being funny. Well, it's a lot of hooey. Attend further the saga of George Burns, Gracie Allen, Winnie Pearl and her illustrious husband, the Baron:

It was the night of June 22, and George and Gracie were throwing a farewell party at the Waldorf-Astoria to celebrate their European vacation jaunt. Only the two of them proposed to go. They were sailing the following evening, and their itinerary included expected visits to Naples, Venice, Budapest, Vienna, Warsaw, Moscow, Leningrad, Paris, London and sections of Scot-

land and Ireland.

Among the guests of the party were the Lombardos, Helen Jepson, Ramona, Peggy Healy, Gene Spier and Billy Wells, (script writers), Peter Van Steeden, Kathleen Wells, Ward Wilson, Harold Richards and Winnie Pearl. Jack Pearl was to arrive several hours later, due to the fact that he had been unable to break away from a benefit performance over in Jersey. Had Jack been able to wiggle out of the charity show, this story never would have been written, for Gracie Allen, like a snake in the grass, seized upon his absence to sell Winnie a bill of goods.

When Jack arrived at the Waldorf about midnight he was greeted with broad smiles and puzzling slaps on the back. He grew suspicious immediately, but it was too late.

Gracie and George descended upon him, and in eloquent tones congratulated him on his great and generous heart. They told him how much they appreciated his magnanimous gesture.

"What are you birds talking about?" he demanded.

"We're trying to tell you, Jack," answered Gracie. "You see, Winnie has agreed to come along with us—providing we can get you to okay the trip. You know the poor kid really needs a long vacation. This trip will be just the thing for her."

The Baron was on the spot. He didn't want to appear mean by voicing his disapproval, yet he relished the idea of being left alone in the city for the entire summer not one little bit. He held his decision in abeyance while he consulted with Billy Wells, his script writer.

"Look, Billy," he pleaded, "as a friend of mine please do something to stop this, will you? You know how I feel about being without Winnie for the summer. Maybe Winnie and I will be able to go on a short trip later in the season."

So absorbed were they in their conversation that they didn't notice Gracie Allen spying on them.

Ten minutes later a page boy arrived. "Paging Mr. Wells," he called.

Billy, who had been talking to Gracie and George, trying to dissuade them from their plans, turned. "Yes, boy, what is it?" he answered.

"A gentleman in room 706, Mr. Wells. He says he's a good friend of yours, sir, and has something very important to discuss with you. He wants you to come up for a few minutes."

Wells, puzzled at the strange message, excused himself for a few minutes, and hurried up to room 706. There he was met by two burly looking individuals, who locked the door and seated themselves beside him. "If you know what's good for you," said one significantly, "you'll not make a single move until we tell you to."

"Wait 'till I get my hands on that Gracie Allen," roared Billy. He realized at once what had happened. "Getting you mugs to shanghai me up to this room was a great idea—not?"

Meanwhile, Jack was searching everywhere for Wells, because he was depending upon Billy to bolster his faltering decision. A few hours later, despairing of Wells' return, he capitulated.

As a last-minute afterthought it was decided to include Bavaria in the trip, so that (Continued on Page 17)



My First 30 Years

The Youth Who Had Greatness Thrust upon Him, Tells of His Loves and His Successes Before He Was Called "America's Boy Friend"

Often Buddy would spend his lunch period on the movie lot playing music, forgetting entirely about food. (Below) Buddy and Mary Brian, celebrated movie actress, whom Buddy calls "pretty, gentle, sweet and intelligent," and whom he sees whenever his itinerary brings him within calling distance of where she is

work. But no limelight is so bright and penetrating as that a small town sheds on its own.

My folks were wonderfully sporting about it. Father, of course, was only too glad his eldest son was having his opportunity. Mother worried a little that I was going so far away, where she could not remind me to keep my ears clean and wear my rubbers. I think she was the only one who really shared my own bewilderment, almost misgiving, at this thing that had happened to me and where it might lead. Mothers are like that.

And so I found myself in New York. The Paramount Training School was a publicity stunt. We became accustomed to the studio atmosphere, learned to call the big lights "broads" and the little ones "babies," and practiced such useful arts as the graceful descent of a stairway, the proper angle of the arm in pouring water out of a pitcher; and we accumulated due respect for the director. Yes, we learned a lot of things, but we didn't learn much about what to do when actually in front of a camera.

When our six months of training were almost up, we made a graduation picture. It was called "Fascinating Youth," and was about a young fellow who had inherited an old hotel that was physically about to collapse and financially in the hole. He decided that publicity of the right sort would save it. Then he hired a bevy of beautiful motion-picture stars to come out and live in it for a while. Business thereupon looked up, and everything ended happily with a final clinch. I was the young fellow.

Never will I forget my sensations the first time they actually started taking the scenes of that picture. Stage fright isn't the name for it. It's the feeling that whatever expression you register, the way you pull your mouth or cock your eyes or crook your little finger is going down to posterity in a form comparatively permanent. I was self-conscious, and I was scared.

It became easier after a while, of course; easy enough so that we could even make something of a joke of it. That, by the way, was one advantage of the silent pictures. You could amuse yourself by telling the object of your frantic and adoring gestures, "I think you're simply terrible!"

But it was never too easy for me. The business of acting before a camera never will be easy so long as they shoot pictures they way they must, a final scene on top of an opening one, and three minutes of action out of the middle after that. It means that you have to summon up a complete set of emotions and expressions every time you go before the camera. You have little or no chance to build up a mood. You dive into it headlong.

"Fascinating Youth" completed, our course of training was over. The picture was released through the ordinary channels and went the rounds of the movie houses and attracted considerable attention. To further its publicity value, all twenty of its cast were scheduled to go around with it for personal appearances. The rest of them went. But meanwhile I had signed up to make my first real picture, "Wings," and was on my way to Hollywood.

I don't suppose I realized yet what was happening to me. I've always been enthusiastic about pictures, of course. I was so overwhelmed with all this sudden success that I didn't stop

(Continued on Page 23)

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By Buddy Rogers

Little over thirty years ago Buddy Rogers was born in Olathe, a small town in a farming community of Kansas. Son of a newspaper owner, Buddy felt that he was destined for a journalistic career. His induction into a boys' band, as baritone horn player, and his appearance in a successful amateur dramatic performance, changed all that.

During his college years he worked his way abroad on a mule-carrying freighter. He saw a little of Spain, and less of Paris; but he came back with his love of music sharpened and mellowed.

His interest in girls was indifferent. He was content to drift, believing that at the end of his college course some occupation would present itself, and that life would work out for him.

Life did, in a way he little expected. He tells what happened immediately after college in this, the second instalment of his story:

It seems that Mr. S. C. Andrews, owner of the local movie house at Olathe, while at the Paramount Exchange in Kansas City to arrange for films, overheard a bit of news. The great Lasky, as part of a gigantic publicity stunt, was looking for ten boys and ten girls to send through his Paramount Training School in New York, and convert into full-fledged motion-picture actors and actresses.

Mr. Andrews was a friend of our family who had known me since I was knee-high. He, too, had seen my performance in "Clarence" and watched my antics with kid orchestras round and about town.

He told father, and father wired me at Lawrence. The next time I was in or near Kansas City, I should drop in at the Exchange and ask for Mr. So and So. It happened that the band was playing Kansas City the following weekend. I followed instructions. I didn't think I had made much of an impression. I went back to Lawrence and to school.

A week later things began to happen so fast that I can't remember much clearly, except how excited I was. It was in June at the end of my junior year. Final examinations were to begin the next day. Suddenly telegrams began to arrive. And the next thing I knew, a delegation of camera men and staff operators had invaded the University of Kansas campus, and I was making my first screen tests.

Those screen tests were unbelievably bad. I saw them later. They were so bad they were funny. When I tried to register the emotions the director dictated to



me, I simply made faces. Unpleasant faces.

But I didn't know that then. When I went up for the final examinations the next day, I was so excited that I merely scribbled down my name and the first thing that came into my head. I never even went back to see if I had passed.

For immediately afterward word came from Paramount headquarters that I had been chosen as one of the lucky twenty. My only explanation of this miracle is that other screen tests must have been worse than mine.

I went back to Olathe for a few days, and found that I was suddenly a person. Old-timers to whom I had been merely that Rogers kid, stopped me on the street to tell me how much the home town was expecting of me, and how proud it was. Or else they kidded me with: "Well, Buddy, I suppose the next we hear of you you'll be in Hollywood and married to a countess!"

I've been in the limelight a great many times since then. Sometimes it has been exhilarating, sometimes it is merely uncomfortable. Always it is a satisfaction to know that people are noticing you and approving your

The Queen Approaches

New Leaders Mark the Latest Results in the Election of Radio's Queen for 1934, to Be Crowned at the Radio Exposition, Madison Square, This Month

As RADIO GUIDE's gala Radio Queen contest nears a close, Countess Olga Albani, the talented noblewoman of song, vacates the lucky sixth spot position and spurts into the lead with a total of 5,892 votes. Several other contestants have clambered from the sixth spot to the lead, but the Countess has the advantage of rallying just before the contest's deadline. A few days and the results will be known to all!

A scant three hundred votes away is Mona Van, the practically unknown Chicago lass who is waging such a gallant fight to reach the top. Irrespective of whether Mona wins, she's assured of the fact that her name will have been repeated on the lips of radio listeners in practically every city of the country as a result of her appearance and amazing showing.

Rosemary Lane, Leah Ray, Gertrude Niesen, Jessica Dragonette and Harriet Hilliard, all with totals above the five thousand mark, are closely bunched behind the Countess and Mona.

The RADIO GUIDE bandwagon is going to town, folks. The contest is a sensation, and Radio Row is waiting with bated breath for the actual outcome. It's not too late to cast a ballot, so do it now and help send your nominee to the top of the heap!

RADIO GUIDE's search for the Radio Queen of 1934 has reached the point where any one of ten contestants can step out and win the coveted prize by virtue of no more than one good day's balloting!

To the winner will go the greatest honors in radio. The editors of RADIO GUIDE and the sponsors of the annual National Electrical and Radio Exposition will spare no expense to make the coronation scene one of the greatest spectacles in radio history.

During the period of September 19-29 the radio star selected by the host of RADIO GUIDE readers, will be escorted to the most spacious amphitheater in New York City—Madison Square Garden—where thousands of fans will be gathered. There she will be crowned Queen of Radio for 1934.

In addition to the honor and glory attached to the coronation, the Queen will be the recipient of a generous budget which will be lavished upon her. A week at one of New York's finest hotels, and a spectacular round of theaters, night spots and public receptions have been mapped out for her. The expenses of a traveling companion to the queen have been included in this budget; as well as transportation.

Individual balloting on the part of radio listeners and readers of RADIO GUIDE constitutes a nomination in the contest. But every candidate thus nominated must receive at least ten reader-listener votes, cast on the ballot provided on this page. These votes will be counted in her total. The selection of the Radio Queen

Memo Holt, who has been singing with Harry Owens and his Royal Hawaiian Hotel Orchestra over KGU-NBC, Honolulu. She is in America to make her mark—and has begun by leaping upward in the race for Queen. Below is Carolyn Rich, NBC singing star whose voice has entertained millions of listeners over many stations



STANDING OF ENTRANTS

Olga Albani	5,892	Mary Eastman	695
Mona Van	5,575	Elsie Hitz	620
Rosemary Lane	5,473	Louise Massey	612
Leah Ray	5,412	Virginia Hamilton	606
Gertrude Niesen	5,287	Honey Sinclair	564
Jessica Dragonette	5,209	Grace Hayes	515
Harriet Hilliard	5,038	Mary Livingstone	510
Ruth Etting	4,760	Maxine Gray	508
Annette Hanshaw	4,221	Mickey Greener	493
Rosa Ponselle	4,116	Myrt (Myrt and Marge)	454
Ethel Shutta	4,015	Mary Steele	451
Dorothy Page	3,831	Peggy Healy	416
Irene Beasley	3,794	Irene Rich	413
Loretta Lee	3,517	Irene Wicker	402
Muriel Wilson	3,384	Judy Talbot	373
Babs Ryan	3,298	Anna Melba	356
Edith Murray	3,273	Emrie Ann Lincoln	329
Sylvia Froos	3,115	Schumann-Heink	315
Jane Froman	2,992	Alice Remsen	314
Doris Shumate	2,813	Roxanne Wallace	297
Shirley Howard	2,808	Arlene Jackson	256
Vera Van	2,649	Vet Boswell	220
Connie Boswell	2,316	Beatrice Churchill	216
Marion McAfee	2,290	Florence Case	210
Joy Hodges	2,154	Lucille Hall	193
Ruth Lee	2,018	Dorothy Hicks	169
Mary Rooney	1,882	Jane Ace	121
Kate Smith	1,827	Louise Sanders	113
Mary Barclay	1,815	Sue Fulton	107
Dorothy Adams	1,805	Mattie Curran	102
Julia Sanderson	1,763	Mother Moran	98
Carolyn Rich	1,702	Marian Jordan	97
Lee Wiley	1,630	Fannie Cavanaugh	92
Rosaline Greene	1,554	Grace Donaldson	86
Memo Holt	1,531	Ruby Wright	83
Grace Albert	1,510	Joanne	74
Gracie Allen	1,482	Nan Johnson	70
Virginia Rea	1,410	Frances Baldwin	68
Ramona	1,404	Lilian Bucknam	50
Gretchen Davidson	1,388	Dorothy Lamour	49
Joy Lynne	1,363	Elizabeth Lennox	34
Jane Pickens	1,356	Mary Small	34
Linda Parker	1,253	Frances Forbes	32
Alice Faye	1,238	Elaine Melchior	30
Sandra (Dixie Debs)	1,197	Marguerite Huestis	29
Priscilla Lane	1,081	Cynthia Knight	28
Lulu Belle	1,015	Mary Wood	27
Irma Glen	1,012	Martha Mears	27
Marge (Myrt and Marge)	1,011	Patti Pickens	27
Lillian Roth	966	Josephine Loone	25
Gale Page	962	Betty Winkler	24
June Meredith	870	Mabel Todd	24
Mary McCoy	858	Dale Nash	21
Gladys Swarthout	827	Ann Leaf	20
Alice Joy	797	Mary Lakey	18
Frances Langford	706	Betty Brooks	16

Radio Queen Ballot

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

My choice is

My name is

I live at
(street and number)

.....
(city and state)

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

1 2 3 4 5

This convenient size will allow the ballot to be pasted on a one-cent postcard. Mail to Radio Exposition Editor—RADIO GUIDE, 112 Fourth Ave., New York City 9-1-34

rests on the shoulders of RADIO GUIDE readers.

There is but one restriction. Each nominee must have been a regular radio performer prior to June 1, 1934.

You may cast as many ballots as you wish—providing each ballot bears your authentic name and signature. Loyal fans have sent in as many as fifty ballots at a time. Can you say as much?

Fill in the ballot printed herewith. Write into the ballot the name of the person who meets with your conception of a radio queen, and send it to the Radio Exposition Editor, RADIO GUIDE, 112 Fourth Avenue, New York, N. Y. Remember you may cast as many ballots as you wish!

Only One More Week to Vote for Your Queen. Send in Your Ballot NOW!

Reviewing Radio

By Martin J. Porter

Second only to the fame enjoyed by *Jack Hyllon* is that of *Ray Noble*, bandleader in England. You've probably heard the marvelous recordings tossed off by this gentleman's outfit: they are characterized by arrangements and tempos which seem peculiarly suited to American, rather than British, tastes. On the short waves *Ray* and his orchestra have done a remarkable job of popularizing themselves hereabouts.

It was annoying, therefore, when the announcement that *Ray Noble* was coming to America in mid-September, to stay for a brief five years, was made, that a lot of self-styled patriots should rise up and say: "The American musicians' union should not allow a foreigner to come in and hog a lot of prestige and dough, and take jobs out of the hands of American musicians." This squawk arose when it became handed about that *Noble* would put a band into the Rockefeller restaurant in Radio City, and would have access to the networks—which doubtless would lead to his being launched on a commercial broadcast series.

That is exactly what *Mr. Noble* will do, but there is no reason for enduring a lot of grief about it. We should, and probably will, give his music a warm welcome, and in doing so we need not be disloyal. The truth of the matter is that *Noble* is not going to take anybody's job away. He is going to create more than a dozen jobs. He is not bringing his famous band with him. He is coming alone, and will organize perhaps a better band here. He has promised that he will employ only American musicians who are now out of work. He will not use units already associated with studios. He is not here for a quick cleanup, but for a long stay—he may remain permanently. And since he is an accredited genius with a band, we should give him a warm welcome and three cheers for making at least fourteen new jobs!

Phillips Lord is back in the NBC fold, with a weekly series coming from his itinerant schooner, despite the fact that two weeks ago the name of the gent was poison to the NBC. *John Royal* has patched up the feud. The broadcasts from the schooner, it seems, possess a little more realism, probably because the material is better down in the tropics.

Joe Cook's goofy inventions, that give you a cheer on those Colgate parties, are not as goofy as they sound. Twenty people have garnered practical ideas from some of *Joe's* tomfoolery, and an equal number of models of his supposedly insane contraptions have



been made. A couple of them actually have been put on the market.

This surprising development has given *Joe* a few inhibitions.

When he works out a new goofy invention for his broadcasts nowadays, he goes over it all a dozen times and then shudders at the possibility that it might really work.

In case it has escaped your attention, it is a fact that only fifteen radio broadcasts out of 180 ever really succeed.

You might want to write it down in the book also that the statisticians have discovered that the average length of a radio program is eighteen and a half minutes. And if you're still awake, how about digesting the fact that daytime audiences are entirely different from night-time audiences in their tastes, criticisms and demands? In 1934 only eighteen programs have become real hits.

The New York audience recently had the promise of a new and successful comedian in *Dave Vine*, former vaudevillian, who was given an important spot at WOR. During the past week, however, *Vine* has made two mistakes which doubtless have harmed his radio career. First, he has fallen into a rather cheap imitation of the *Joe Penner* voice; and, more seriously, he has been making use of crude material.

One instance stands out: It introduced a familiar character—an effeminate man, referred to as a "sissy"—and the ensuing dialogue was unfit for radio. One wonders where the script editors were when that particular dialogue was dragged in.

As one of those persons who demand that radio be kept clean, I think WOR ought to chasten *Mr. Vine*. We can't have dirty radio at any time, and especially during the crusade by the churches for clean entertainment. It's like slapping the cleaner-uppers in the face. If there were no such smut as *Mr. Vine* offered on the broadcast mentioned, there wouldn't be any need for reformers.

Some prospective CBS guest-stars, who guessed they wouldn't perform, had to be primed recently by the foghorn tones of Poley McClintock. The reluctant talent, which represented Who's-Zoo in the Bronx, New York, responded nobly when prompted by a voice that literally shook them out of their stubborn lethargy. Curator Lee S. Crandall (rear) watches a cockatoo trying to outpipe the Waring star

Along the Airialto

By Martin Lewis

I ran into *Jack Benny* the other day, just back from Hollywood.

"Well, old pal," I greeted my favorite ether comic, "how does it feel to be back from Hollywood and famous?"

"Famous?" demanded *Benny*. "Did I understand you to say famous? Let me tell you how famous I am."

He made a wry face, and continued:

"On the way from the coast when the train pulled into Chicago, a girl reporter came aboard. She came up to me and said: 'Are you *Jack Benny*?' Ah, thought I, the newspapers know me. I guess I'm a big shot. 'Why yes,' I said, 'I'm *Jack Benny*.' The girl looked at me a moment as though trying to remember something she'd forgotten. 'Well, what do you do?' she asked. I must have sounded like *Joe Frisco* when I answered her. 'Why . . . why . . . I-I-er . . . I'm on the radio, you know,' I said. 'Yes, that's what they told me,' the girl admitted. 'But I mean, what do you do on the radio?' So I asked her: 'Did you ever hear of *Frank Parker*?' She said no, she hadn't. Then I asked her if she'd ever heard of *Don Bestor*. She said no, she hadn't. 'Well,' I told her, 'I help those fellows with their program.' Did you say famous?"

Kilocycle Chatter: When *Lawrence Tibbett* returns to the airwaves it will be for the Packard Motor Car Company and not Firestone . . . A pleasant voice I miss on the airwaves is that of *Shirley Howard*—never tired of this swell songstress . . . *Georgie Price* has been retained on the "Summer Interlude" show for the remainder of the series. Last program is September 17. The following week the sponsors will inaugurate their new "Variety Show" with *Bloch and Sully*, *Gertrude Niesen* and the *Glushin* orchestra . . . Although I didn't hear him on his initial program, those who did are raving about the work of *Danny Malone*, NBC's new

impertation. He can be heard Tuesday and Thursdays at 7:30 p. m. over the NBC-WEAF network . . . *Ward Wilson*, one of the better mimics of the kilocycles, is getting more to do besides just announcing on the *Jack Pearl* program. *Ward* recently did five character impersonations during one show and did them all exceptionally well . . . *Joey Nash* accepts every request to entertain at a benefit, and many's the time he's traveled great distances to lend his services . . . *Frank Novak*, who directed and adapted the "Wizard of Oz" series, is working on a new script for the same sponsor.

Dick Leibert, the NBC organist, carries \$30,000 insurance on his hands. "And what a time I have on my hands meeting those instalments," *Dick* moans . . . *Robert Simmons*, the NBC tenor, has his own private kennel of a various assortment of pedigreed dogs at his country place near Cornwall, New York. Dogs are his hobby, and *Bob* doesn't hesitate to say the business is a howling success . . . Recently I told how *Ralph Kirbery* enjoyed fishing, and how it was instrumental in getting him on the air. Not until the other day did I learn that although the "Dream Singer" likes the sport, he never eats fish himself—and this fish story isn't a "fish" story . . . *Jessica Dragonette's* sunkissed face beamed the night she returned to the Cities Service program from her vacation, for on the stage were huge baskets and bouquets of flowers sent to her by her host of admirers. It took the songbird most of the week-end to read all the telegrams and letters she received welcoming her back to the air.

Jack Pearl is one of the smart people in the professional business. The Baron just took out a \$100-

000 annuity policy assuring him of perfect independence during that rainy day period . . . *Tito Guizar* is working on his first feature picture at the Paramount Studios on Long Island. "The Mexican Troubadour" spent a few weeks in Hollywood, but left in a huff because he didn't care to wait around until the movie "smart men" decided what to do . . . After all these years *Joe Penner* is taking to bathing—I mean swimming. He's getting daily instructions at the Ambassador Lido Pool in Los Angeles. Probably training for a swimming meet with his side kick, good old Goo-Goo, the duck.

Jimmy Melton is no longer a guest of the *Fred Allen* show. He is a permanent feature, having been signed after a few successful guest appearances. *Jimmy*, by the way, is the most nonchalant singer in front of a mike that I've ever seen.

He stands up there and sings as if he were entertaining in the living room of his home, instead of singing to the large studio audience present, and the millions of outside listeners.

Last week while playing at a benefit at the City Hospital in Cleveland, *Helen Gordon*, whom you hear three times a week over the networks with "The Sizzlers," asked one of the tots in the ward if the children ever listened to the radio. The answer was to the contrary, and it wasn't because they wouldn't like to—they just didn't have any radios. That evening good samaritan *Gordon* informed "The Sizzlers" of the situation.

They all chipped in money, and the following day there were five radios installed in the huge wards so that every child in the hospital could listen to their favorite program. I'll give you three guesses which one it is!

And now to Bermuda, folks. See you in a couple of weeks.

My Two-Score Children

By Milton J. Cross

Radio Children—Come from Where?—Going On to Theatrical Immortality, To College, to Obscurity?—Here's the Truth About Some of Them, Told by One Who Has "Fathered" Them for Years

Radio children . . . you listen to them a few times, utter something about the precociousness of the coming generation, and dismiss them from your consciousness, with never a thought to the comedy, the tragedy, the high spots and the low spots that are in perpetual evidence in back-stage radio.

Do you ever wonder where they come from, these talented kids of the mike? Thousands of them flock into the studios throughout the course of the year, but only a pitiful few succeed in making the grade. There's romance, pathos and comedy in the story behind the story of the child performers of the air.

Imagine a thirteen-year-old girl strolling into the studio, nonchalantly seating herself at a piano and play-

ing perfectly the most difficult operatic arias. Or a seven-year old kid attired in kilts, who walked into a rehearsal and convulsed a group of radio veterans with his inimitable songs and patter. Or a brother and sister, ten and seven years old, respectively, who overwhelmed studio officials by rendering excerpts from several dramatic shows. Or—but I am get-



Patsy Dowd, whose photograph had to be sent to more than eight thousand listeners



Andrew Donnelly, who with his brother Jimmy has appeared with Maude Adams, Eddie Cantor, Jack Benny and other celebrities



Winitred Toomey, one of radio's future greats

ting ahead of myself. Let us go back to the very beginning of the children's hour.

Like Topsy, my radio children have "just grown" up. A few of the old-timers are still with the networks. Many have gone off to college to carve other niches in life. Still others have heeded the call of the legitimate theater and vaudeville.

These radio children, two-score, maybe two hundred in number, have intrigued me almost from the start. I say "almost" advisedly. Years ago, when I

first was assigned to a kiddie program, I reported to my chief and flatly refused to become identified with the hour. I loved children, of course, but I felt that the dignity of the leader of the Cross clan was incapable of mingling successfully with the flamboyant spirits of the youthful Thespians.

No false pride keeps me from admitting that I was wrong. Although my job called for straight announcing, I find that I've been father confessor, scene shifter, referee and soloist for the young actors and actresses of the kilocycles. The Cross dignity be hanged! I love these kids as my very own, and if anyone tried to usurp my position on the kiddie hour there would be a right merry fracas.

My association with the programs dates back to station WJZ when it was still located on Forty-Second Street, and before it became a part of the National Broadcasting Company. I was assigned to announce a

Sunday Children's program. Somehow the thing got started, and it ran on and on every week until after the NBC was formed. Then it became a national feature. When the merger was complete I went along with the microphones, the pianos and the other studio fixtures. So here I am, still the announcer for this veteran feature.

I say that these children have interested me. They still do. They have been so spontaneous, eager and enthusiastic that the job has proved to be anything but an onerous chore. Despite the early morning hour at which I must dash into New York on Sunday mornings, and despite the noise, the many little collisions and infrequent youthful fights, it has been great fun.

Six years ago a youngish woman strolled into the studio and displayed a little snapshot of her boy.

I blinked my eyes. He was the cutest little devil I ever saw. He was attired in a saucy sailor suit, and his pep and personality gave brilliant life to the snapshot.

I called Miss Madge Tucker, the director of NBC's children's programs. All she needed was one look. "Bring him in, by all means," she told the boy's mother.

Thus little Jimmy McCallion, nine-years old, was brought into the studio. The picture hadn't lied. He was wonderful. He read lines with the feeling and shading of a veteran trouper. He never had acted before in his life. His mother had noted his love for the land of make-believe, and had taught him at home.

Jimmy, now fifteen, was the first youngster to come to our network shows. He appeared in the first kiddie commercial, portraying *Penrod* in "Penrod and Sam." He is the driver and one of the leading performers in the "White Line" broadcasts, and is heard on many other sponsored shows. Thus you see that Jimmy was discovered through a snapshot.

Billy Halop kissed his first girl at the tender age of ten, and so embarrassed was he that he had to shut his eyes to do it! And to make matters worse, the girl was his seven-year-old sister.

About four years ago Mrs. Halop decided that she should do something about her talented children, Billy and Florence. So she dressed the kids in their finest, boarded a train and came to the NBC studios. Once there she demanded an audition—and got it. The kids were grand. So they were given the romantic leads in a kid show. That's when Billy had to kiss a gal.

"If it wasn't for my art, I'd never do it," he said seriously before the broadcast. The kids are still with us. Billy is playing on "Home Sweet Home," and Florence is remembered for her excellent bits on the Wheatenville Program with (Continued on Page 17)

Signposts of Success

Revealed by the Lines of Your Face

By "The Doctor"

If Your Face Resembles That of Admiral Byrd, You May Learn Much About Yourself from "The Doctor's" Analysis of the Great Explorer



Admiral Byrd's face shows much that a character analyst could detect, that is not apparent to the untutored eye

projection of the unusually oval forehead—all show intense interest in the strange and weird things of nature, as much as they do in problems of utility.

Underneath these, as shown by the mouth and chin, is an intensive, highly-controlled, specialized friendship which is not easily broken. But these regions also have, in the tightened corners of the mouth, a restricted sociability and lack of interest in the "slap-me-on-the-back" kind of social relations.

We know little about this man's social life from personal knowledge, but these indices point out very little of the politician's desire to be agreeable in all situations or to present a "good front." The same indices tell of an enormous sincerity and willingness to stand punishment for any purpose he has in mind.

Admiral Byrd likes to work hard to attain his goal, and possesses the aspirations and the emotions of a man who takes a long look ahead.

There is a positive indication of truly remarkable foresight displayed by the width of the end of the nose. Byrd looks much like Lindbergh in a technical manner, when analyzed. He is not so much a natural mechanic as the "Lone Eagle," but is much more of a constitutional scientist. His natural modesty is greater than Lindbergh's, but he does things which the world wants to know about.

Richard Byrd has a high understanding of other people and a particular, calm disposition; yet we know he is restless and loves activity; for his jaw indicates courage, hardihood and independence.

In the nose are found synthesis, analysis and judgment. All are well developed in this subject. Byrd accepts information conditionally, analyzes it and settles his own problems. He is both practical and theoretical.

The indices of time, system and facts are prominent in this forehead. Its owner possesses high powers of concentration and works methodically. He probably finds little need for carrying a watch.

Does he possess a sense of humor? Yes, but his nature is too exacting to give much time to wit, humor or comedy. On the other hand, it really is difficult to make him display a truly disagreeable disposition.

And this is the story of those aptitudes, weaknesses and strengths which are plainly visible in the face of Admiral Richard E. Byrd to be read by anyone . . . who is versed in the science of character analysis.

Bulls and Boners

Announcer: "Get rid of gray hair and worry forever."—Miriam West, Wilmette, Ill. (August 4; KYW; 10:30 p. m.)

Bill Randol: "Mr. Semmler will be pleased, if that is possible, to play your request."—Sol Fleischman, Tampa, Fla. (August 5; WDAE; 10 a. m.)

Allen Prescott: "And another lady writes to say her hosiery lasts twice as long as her friends."—Marie J. Basile, Long Island, N. Y. (August 7; WEAJ; 9:55 a.m.)

Larry Harding: "Three hundred men have been killed by conservative estimates."—Edward S. Allen, Ames, Ia. (July 27; WMT; 8:30 a. m.)

Announcer: "Drink one cup before going to bed for one week."—Augusta H. Silver, Chicago, Ill. (July 30; WGES; 9:30 a. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

Flashes of Best Fun

Readers: Dear Aunty Caroline—Is it bad luck to get married on Friday?

Poopik: Why Friday especially?
—Farm and Home Bugle

Jimmy Durante: Meadows, a policeman tells me that you can never arrest a nudist for stealing.

Meadows: Why not, Mr. Durante?
Durante: Because you can't pin anything on them!
—Chase and Sanborn Hour

Uncle Obadiah: The flu is both affirmative and negative. Sometimes the "eyes" have it and sometimes the "nose."
—Hoosier Philosopher

Joe Cook: Over in Russia the other day the first game of polo was played under the Soviet Government. That ought to give the Communist movement a swell slogan. "A polo pony in every garage."
—Colgate House Party

Fred Allen: The dollar is so low in France that the American Express has moved into a basement!
—Hour of Smiles

Hill Billy: I shore do like that last tune we just played. It haunts me.

Jimmy Durante: It ought to. You murdered it.
—Chase and Sanborn Hour

Joe Cook: I see where a scientist has invented a wrist watch with dry ice in it that will keep you cool. Personally, I'd sooner have an ice box that would tell the right time.
—Colgate House Party

The people of the world know the achievements and the almost unlimited courage of Admiral Richard E. Byrd, all of which is shown in a very remarkable jaw-line, a powerful, set chin (as an expression of his uncommon endurance) by an individualistic aggression shown in his nose, starting early and quickly to carry him far in individual and mutual endeavor. But few persons have been able to penetrate an almost guarded expression of his emotions and feelings.

As a matter of fact, ambition, in the ordinary sense of the word, had little to do with the accomplishments of this man. The nose is that of a scientist, more interested in natural phenomena than in mechanics, in themselves. This nose, the contour of the brows, the

Open Door to Beauty

By V. E. Meadows

Mr. Meadows, Director of the Beauty Guild, Will Bring Further Beauty Advice to the Air Starting Monday, August 27, Over the American Broadcasting System Network—Supplementing His Counsel Here

The question of proper eyebrow shading and arching is a perplexing one to thousands of women. What to do? Shall she shape them into thin hairlines? Shall she have the space over the bridge of the nose wide or narrow? Shall she have them slanting, tilted up or down from the bridge of the nose, or shall she shave them? Is there any method of removing stray hairs from the eyebrow without extreme pain? These are but few of the queries asked by milady.

Shapely eyebrows are important necessities to the careful and beauty-conscious woman, for eyebrows give contour and shape to the face. The perfect eyebrow should start fairly full at the bridge of the nose, and as the line moves to the outer side of the face it should taper off gradually, terminating in a thin line. This tapering of course should not be irregular, and as a consequence great care should be exercised in plucking each individual hair.

Now as to the center space over the bridge of the nose: Extreme care should be exercised here, for the width of this space determines the appearance of the width of the bridge of the nose. The outside point of the eyebrow which is considered perfect, should taper downward gradually from a bow in the center. In other words, tracing this line from the inside point of the bridge of the nose, the eyebrow should taper upward in an arc to the center point, from which point it should gradually taper downward toward the outer edge of the eye. Terminate this outside point exactly

opposite to where the upper and lower lids meet on the outside of the eye.

For eyebrows that are particularly unruly, the only suggestion I can make is to brush the eyebrows every day with a clean eyebrow brush. By doing this repeatedly it will be possible to train the unruly or curly eyebrows into an even contour.

Many women possess eyebrows that will not grow to the proper length; and many times the eyebrow is too light in color and does not properly define the contour of the face. I do not advocate the dyeing of eyebrows, due to the fact that dye is usually quite artificial looking. I suggest the use of a regular wood-en-cased eyebrow pencil. If the eyebrow is too light, go over it a few times with this pencil, repeating the operation until the proper color is attained. If the eyebrow is not long enough, elongate it by the application of the eyebrow pencil, bringing up the color so that it matches exactly. It may take a little practice to achieve the proper perfection, but if you will rest your hand on your cheek as you draw the line, you will find that the touch will be light and even enough.

In discussing eyebrow pencils, I have discovered that many women think that brown is a lighter color than black, when as a matter of fact brown can be made just as dark as black if it is applied heavily. Brown eyebrow pencils should be used only by natural red heads. Black should be used by all other types—the lighter the type the lighter the application.

The Child's Hour

By Nila Mack

Is Your Child a "Poor Sport"? Let Miss Mack, Director of All Children's Programs for CBS, Tell You What Can Be Done to Help

The extent of a child's sportsmanship depends more or less upon his home environments and his upbringing. Children are notorious mimics. Their keen powers of observation drink in every word and deed. They are quick to imitate every move of the grown-up. Many parents and guardians heedlessly permit their children to witness unfortunate episodes, and thus plant the seeds of various complexes and weaknesses that bear fruit in later life.

The average child is proud of his ability to reach out and duplicate the parental mannerisms. Thus when mother entertains a group of her friends at a bridge party, fluttering about the house seeing her guests' every need and in general being the perfect hostess, sonny is duly impressed. However, the moment the party adjourns, he is subjected to a perfect example of poor sportsmanship, for mother invariably seizes this opportunity to indulge in a few catty remarks about her erstwhile guests. The sharp, caustic and unwarranted observations of his parent penetrate his subconscious mind, with the result that his playmates soon are being subjected to the same backhanded treatment. He passes pleasant hours with his friends, yet returns home and reports uncomplimentary untruths.

Overindulged children are prone also to be bad

Your Grouch Box

Some folks have the misguided notion that it is "il-bred" to make a complaint. They are the ones who say "don't complain if you dislike a program—turn the dial."

Such people don't know the meaning of the word "democracy." They forget that in this country, governments and radio programs are selected by the likes and dislikes of the majority.

Is there anything you dislike about radio? If so, send your ideas to "Your Grouch Box." Radio is constantly improving. Perhaps your "grouch"—if thus brought to the attention of radio executives from coast to coast—will help remove some rough spot, and add to the joys of listening.

"Pity the rural listener whose local station is slipshod," implores this anguished fan.

Dear Editor: I wonder if, in other parts of the country, listeners suffer as we do here? And if so, why isn't there a revolution or something?

We have a local station here that is just about everything a station ought not to be. Absolutely the only time they ever put on a decent program is when they play records; and while this is most of the time, it is very seldom indeed that even a good record program goes through without the hoarse voice of an untrained announcer booming punk advertising into the listeners' ears for endless minutes.

Now I have read letters from people who say: "If you don't like the program, don't criticize—but tune out the station and get something else." But not only does this advice strike me as being very silly; in my case it is impossible. For the station that I most want to listen to, is located on the dial just a little back of this bad station. And the bad one prevents me from tuning in the good one.

Now I realize, of course, that the whole nation isn't going to mourn just because I can't tune in the station I want—but I'm really writing this letter because I wondered if perhaps, all over this country, there mightn't be thousands of others in the same kind of position I'm in. We've got to stick together, listeners. Nobody in this world helps you very much, unless you make sure to help yourself!

"Down in Missouri"

DISGUSTED

Suspicious of women's voices!

Dear Editor: Women's voices should be tested by a professor before singing over radio.

Avoid jazz music Sunday.

Brooklyn, N. Y.

POLLY HIGNETT

Send your radio grouches to Your Grouch Box, in care of RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois. Help improve radio.

sports. The pampered child emerges from the protected sphere of his home and mingles in the street with a group of self-reliant playmates whose prowess at all games is far superior to the coddled youngster's. His lances are dulled. His pride and ego undergo a terrific shock as he is outstripped and outdone at all forms of athletic games. His defense mechanism asserts itself in a boorish manner. He refuses to indulge in any other group games. He holds himself aloof from the gang and sneers at their accomplishments.

The best way to treat children who are poor sports is to show them that poor sportsmanship doesn't pay. Once they understand that they gain little by selfish and unmanly displays, they revert back to normal, wholesome channels. Their sense of fair play must be developed by word and action. Concrete little examples can be offered, which will show them that they are losing many happy hours as a result of their actions. It is essential to take these corrective steps.

One day one of the lads in my troupe came close to disrupting an important play by a display of extremely bad sportsmanship. He was assigned to a fairly important role, but he aspired to the lead. I had no inkling of his thoughts in advance. Had he approached me in a manly, open manner and told me of his craving, there is no question but that I would have humored his whim. He merely accepted his script with a smile and began to plan an underground method of accomplishing his desire.

One afternoon he reported for a rehearsal with a band of other youngsters tagging at his heels. He introduced them as relatives of his, and asked that they also be given parts in the play.

When I refused to entertain his idea, he smiled darkly and dismissed his relatives. He resumed his part in the show, and at each rehearsal always gave a finished and sparkling performance. He plotted his revenge wisely, but not well.



Children who get over being poor sports show their good nature in their faces. Here's one who does

The night of the broadcast was the signal for his outburst of flagrant poor sportsmanship. He took his place and proceeded to bungle every line.

Of course I was furious. But I realized that I had to use tact to show this youth the error of his ways.

And it was simpler than I expected. I merely neglected to cast him in any other parts.

Finally, after several months, he came to me, and tearfully admitted that he had flubbed the show on purpose, and please wouldn't I forgive him.

I relented. This was what I had awaited.

He's been a model sport ever since. He found out for himself that poor sportsmanship does not pay.

Radio Road to Health

By Shirley W. Wynne, M. D.

If You Think That Superstition Plays Any Part in Maintaining Good Health, Attend Doctor Wynne's Remarks to the Contrary

How superstitious are you? Do you carry your superstitions to the point of believing that magic can prevent and cure disease? There are people who do!

In spite of advances of civilization, superstition persists. I heard recently of a mother whose child had rickets. Instead of busying herself providing proper food for the child, she took him to the coffin of a dead friend and forced the child to rub his hand over the cold, still hand of the dead man. This was supposed to straighten the deformed bones of the child. Of course it did not.

I shudder to think of the children a generation ago whose mothers hung an asafetida bag around the necks of their children and sent them off to school. I marvel that they did not lose faith in the magic substance when their children came down with disease.

I am amused when, at times, I see a diner in a restaurant throwing salt over his left shoulder because he has accidentally spilled a few grains. He is removing the curse of "bad luck" attendant on his carelessness. In years gone by, it really was "bad luck" to spill salt because salt was vital to health of the individual and because salt was not easily obtainable. Today, however, although it is still as necessary to our health, salt is plentiful and cheap.

Many people, even today, wind red flannel bandages around their necks when they have sore throat. Not white flannel or gray flannel—but red flannel. If

red flannel is not obtainable, a red string will do, they believe. I assure you that their restoration to health was not brought about by red flannel—but by the fact that their bodies were healthy enough to withstand the affliction.

In certain rural sections, "pow-wow doctors" still practice their pretense of healing by witchery. A piece of red string waved over the "patient," together with the chanting of unintelligible, meaningless words, is the only treatment. If the patient dies, the "professor" blames the death on evil spirits and goes on to his next unfortunate victim. Luckily, superstitious belief in "pow-wow" and "hex" methods is rapidly dying out.

Superstition has no place in any household, especially where there are growing children. Scientific methods should be used to protect the child against the infectious diseases that so handicap his growth. Measles and scarlet fever should be avoided with all diligence.

Fortunately the ever present disease, diphtheria, need no longer be feared; toxin-antitoxin, given to children as young as nine months of age, endows them with lasting protection. Vaccination protects against small-pox. Typhoid fever has been reduced to only a few cases a year, thanks to careful supervision of water and milk supplies.

This is the modern way science protects the child so that he can devote his full energy to growing. Modern parents put their faith in modern medicine—not in dangerous superstition.

Frank Merriwell's "13"

By Lou Wedemar

The Hoodoo Number Has Been an Omen of Luck for Years to "the Personification of American Youth"

H haunted by the hangdog shadow of hard luck—for thirteen years this haunting shadow has clung like a bloodhound (as a writer of old-fashioned dime-novel fiction might say) to the trail of the creator of perhaps the most famous and fascinating character in juvenile fiction—Frank Merriwell. Flee as he might, twist and turn and double on his tracks, he found it impossible to get away from the pursuing menace. But now radio has freed him at last!

Thirteen years ago Burt L. Standish, creator of the Merriwell brothers, Frank and Dick, and writer of 1236 books about them, ran into this long period of misfortune. Up to that time he had been a godsend to the typewriter industry over a long period of almost incredible literary activity. He not only batted out the unbelievable number of Merriwell yarns; he also wrote hundreds of short stories, serials and clothbound books under his own name—Gilbert Patten—and something like a dozen other pen names.

But Gilbert Patten, or Burt L. Standish as he is better known, did not by any means himself demolish all the many typewriting machines that were hammered into useless wrecks in his service. For many years, at the height of his literary activity, he dictated his clean, wholesome, inspiring yarns of youth and derring-do to a corps of competent stenographers. And as he dictated he paced the floor and all unknowingly—under the spell of emotions inspired by a flaming and sympathetic fancy—became in turn hero, villain, heroine, father, mother, outcast, prince, pauper, street urchin, scion of wealth, beggar, broker, banker, snob, liar, hater of liars, and a hundred other personalities all combined in one single strapping six-foot-one person, himself. Some job, but he liked it; lazy cuss though he claims to be, he just loved it and had fun with it. And now, with more than sixty-five years of life behind him and the snows of so many winters banked in white upon his unbowed head, he still is a friendly, laughing, magnetic boy. He is Frank Merriwell.

His stenographers, and a few others who have peeped slyly at him in action in his various workshops, say he put on a grand act. As one of the peepers, a newspaper reporter, said, "When the villain snarled Mr. Patten snarled also—and even his hardened stenographer jumped a little."

All through his life, Patten says, the numeral 13 has seemed to intrude itself upon him. There are just 13 letters each in his name, Gilbert Patten and his alias, Burt L. Standish. He was 13 years old when his first literary effort, a so-called poem, was published in a



Gilbert Patten—Burt L. Standish, who created Frank Merriwell—has escaped his shadow after thirteen years of valiant attempts

country newspaper. Before he had decided to become a professional writer, he published and edited a weekly newspaper called *The Corinna Owl*, and that name contains 13 letters. His first year of strong writing, after he sold his newspaper, netted him 13 hundred dollars.

Shortly after coming to New York he picked up 13 dollars, a ten-dollar bill and three ones, which somebody had lost.

After advertising his find, which was never claimed, he deposited the money in a savings account, thereafter adding to it by deposits of 13 dollars or multiples of that sum, and in a year he had 13 hundred dollars

tucked away in that bank. He was twice 13, or 26, when he walked out of the dime-novel publishing house of Beadle and Adams, vowing that thenceforth he would write something better than the trash he had previously written. He prefers to enter upon any new venture or start upon a fresh enterprise on the 13th day of the month, but Friday will do if he can't make it the 13th. Thirteen years ago last March occurred a break with Street and Smith, publishers of the Merriwell stories, and he found himself on the outside looking in. Apparently that was hard luck, but it has proven to be, in final results, highly fortunate.

During the 13 years since that break he has made a precarious living by freelancing in the pulp-paper fiction market. He has made one trip to Hollywood to get into the motion picture field, but he didn't start on the 13th of the month—and he nearly had to walk back. Nor did the magic numeral seem to have anything to do with an unsuccessful and costly venture in the publishing field. In this case his supposed backer palmed off a forged contract on him and his lawyer, by which contract (apparently made with a person who had never seen or heard of the scoundrel) the man would be able to furnish funds to swing the publishing enterprise.

And now, suddenly, the dry spell has broken. It broke last March, exactly 13 years after he found himself outside the publishing establishment of Street and Smith and looking around for some place to go. For it was in March of 1934 that Frank Merriwell went on the air three times weekly as a dramatic 15-minute commercial program. Gil Patten's first contract with the sponsors was for 13 weeks, with options for further 13-week broadcasts and two yearly options.

The program became a sensational hit in its first 13 weeks. The youngsters are literally crazy about it, but that's only part of the story. Their fathers and mothers, old Merriwell readers, are listeners also, and are fully as enthusiastic. It's clean, it's fast, it's packed with action and characterization, and it has all the charm and allure of the old-time Merriwell stories.

So anybody who has thought Frank Merriwell dead, or Burt L. Standish either, has another think coming. Both are alive, very much alive; and it's rumored that Frank is so well liked by the sponsors that the program will go on again this fall, after a short summer lay-off—five times weekly.

Burt L. Standish has escaped from his shadow at last!

The "One Night" Gang

The man on the flying trapeze had nothing on Al Pearce and his Gang. They are the men on the moving microphone—the barnstorming radio troupe who move from city to city on the Pacific Coast, taking their own studio with them, and giving a performance unique on stage and air.

They play from two to four theater shows a day as they travel around, and because they must send their hour out over the air every afternoon, whether in San Diego or British Columbia, one of their daily shows must be scheduled so as to fit in with the time of the broadcast. Then the program is picked up from the stage wherever they happen to be.

Al is decidedly a veteran broadcaster. Away back in 1912, he and his brother Cal—then a pair of kids—sang and played "The Trail of the Lonesome Pine" over Doctor Charles Herrold's very experimental "wireless telephone" station. Al claims that this entitles them to the distinction of being known as the world's first broadcasters. Be that as it may, it was in March of last year that NBC made Al and his Gang a "chain" gang, and today these peripatetic performers are among the West's most popular entertainers. And on Saturdays, the New York WJZ network has been tying in, too.

The routine of the gang's daily shows is unique.

Up and Down the West Coast Goes This Gang of the Air—Their Studio Is Where They Find Themselves Any Night

Naturally, because of the day-to-day listeners among the radio fans, a new show must be presented at every broadcast. New lines, jokes, gags and announcements must be written. No other stage show is faced with this problem—and probably no other show of any kind is run quite the way this is.

Al, a sort of catch-as-catch-can announcer, decides as the shows goes on what the routine will be. The Gang stands in the wings, never knowing whom he will call upon next. Even the length of the individual acts varies, because Al senses the temperament of the audience and builds his program to suit. Two expert radio technicians sit in the wings with their knobs and panels to take care of the listeners.

The Pearce boys, Al and Cal, have had their ups and downs; they are a shrewd pair. Their first venture was building up a milk business while going to school. Then Al went into banjo-playing with orchestras—deserting this to rejoin Cal in the real estate business in

San Francisco. They made almost a million, lost it, went into vaudeville and finally cracked into radio properly in 1929. Al is 35, blond, six feet tall—a singer, musician, comedian. The comedy characters "Elmer Blurp, the low pressure salesman," "Eb" and others, are done by him. His favorite recreation is fishing. He is married, and likes his wife's family.

Cal, three years older, has black hair and a moustache is six-foot-one and is unmarried. Besides Al and Cal, the Gang consists of fourteen entertainers: Mable Todd, singer and comedienne; Morey Amsterdam, comedian and musician; Earl Hatch and Jacqueline Archer, accompanists; Tony Romano, singer and guitarist; the Three Cheers, vocal trio; Carlyle Bennett, tenor; Monroe Upton ("Lord Bilgewater"), comic and Al's first lieutenant; Harry Stewart ("Yogi Yorgenson"); Hazel Warner, contralto; Walter Kelsey, violinist; and Bob Lee, guitarist and arranger.

The Gang's Headquarters are in Los Angeles—in a little theater of their own, the Radio Playhouse, from which they send out their daily programs when not on tour. But they never stay there long. They're apt to stop up anywhere along the Coast, from San Diego to Seattle. And yet people wonder why network managers turn gray!

The Musical Murderer

"Calling All Cars"

By Moorehead Green

Once Again Radio Plays Its Part Nobly in Trailing a Desperate Killer Who Sang While He Killed

Two men walked stiffly in the semi-darkness. Keeping just one pace behind them was a third—a handsome, smiling young fellow who walked with hands shoved into the pockets of his well-tailored coat. Dead leaves rattled in the gutters of this little side street of Decatur, Illinois. It was a still, clear night in November.

"All right, you punks—turn in this junk yard just ahead," said the man with his hands in his pockets.

One of the two in front twitched his shoulders convulsively.

"Wh-what are you going to do with us?" the twitching man gasped. He didn't venture to turn his head when he spoke, but the blond young man's pleasant face went bleak. It was as if Mr. Hyde's scowl peered through the smile of Dr. Jekyll.

"Kill you—if you don't shut up!" came the short reply. The three turned into the deserted junk yard without further discussion.

But once among the stacks of rusty scrap-iron, the piles of old tires and the odds-and-ends that loomed in the semi-darkness of the yard, the young fellow's good humor seemed to return. Pulling a pistol from his pocket, he began to sing "O Sole Mio" in a tender voice. Only he couldn't remember the words, and had to fill in with "ta-tya-ta-ta" and "la-la-la-la." The other two men stood with faces turned toward a ragged, rusty wall of junk. Their hands were in the air, while the singer searched their pockets.

"Aha!" he said gaily, as he took revolvers and police badges from them. "This is what I get for heisting a coupla night watchmen—gats an' two bits o' tin. Well, I can use 'em in my business!"

From the pockets of the silent men he took money, watches and keys. From his own he pulled a large roll of adhesive tape, with which he bound the wrists and ankles of the pair. They made no protest, even when he forced strips of tape across their mouths. They sensed that this smiling young man who sang while he robbed, might be just as willing to kill while he sang.

"O sole mi-o-o!" intoned the busy bandit tenderly. "La-la-la-la-la. I'm sorry to have to do this to you. But I'm going to get married, and I need dough." The two watchmen said nothing, which was not remarkable, since their lips were sealed with tape. This tickled the gunman's sense of humor, and he laughed.

The cops'll never get me,"

he confided, as he pulled a ring out of his pocket and held it up so that it gleamed in the light from a street lamp. "I'm an escape artist," the orator went on to his silent audience. "I can do anything Houdini ever did. I'm going to put on a one-man crime wave—then vanish. I never stay in the same place long enough to get caught. I got this ring by slugging a housemaid in Indiana—taped her, like you guys are. Tomorrow I'll be in another state. Well, I gotta be going. Adios, fellows!" And with a graceful wave of his hand, this extraordinary robber walked out of the junk yard, leaving two astounded men very grateful to see the last of him, despite the discomfort and indignity of their positions. He was humming his little love-song as he left them.



Stein as he looked when he was leaving the courtroom during a recess in his trial



Members of the Chicago police who followed the three-gunman's trail. (Left to right) Sergeant Smuczynski, Officer Trecker, Sergeant Olson and Sergeant Sprague

Still humming, he strolled a couple of blocks to a traffic light. Here he lounged, perfectly at ease, and waited. A car came down the block, stopped for the red light.

The smiling bandit stepped forward. The motorist saw him coming, but there was nothing alarming in his appearance. This youthful, well-dressed chap—probably a college boy—no doubt was going to ask for a ride. He did.

"I want to go to Chicago," said the "college boy."

"I'm not going to Chicago," answered the motorist. "Oh yes, you are," announced the lad with the smile—nonchalantly flipping out a pistol. They went to Chicago.

With the utmost casualness, fresh and smiling after

the long ride, the gunman dismounted from the car at the corner of Michigan Avenue and 26th Street, in Chicago, and waved goodbye to his victim—whom he had robbed, of course. Within two minutes the infuriated motorist was on the telephone, calling the police. Within another two minutes a radio car had been dispatched to the scene. But the lad with the three guns was nowhere to be seen.

Meanwhile, back in Decatur the wires were humming. The watchmen had been found and released. One of them remembered the thug's boast about slugging and taping a housemaid in Indiana and stealing jewelry, and immediately the energetic Decatur police chief got in touch with Indiana authorities. Soon came word that, just a few days before, the home of Cornelius O'Brien, of Lawrenceburg, Indiana, had been robbed of \$7,000 worth of jewels. The maid, who had been slugged and bound with adhesive tape, identified her assailant as a young man named Charles Stein, a native of the town who, at the age of 14, had been sent to the reformatory for stealing.

Hardly was this information obtained, when the Chicago police wired Decatur on the complaint of the kidnaped motorist—and the stage was set for the next act in the dramatic struggle between the police and Charles Stein, the adhesive-tape bandit who liked his work so much that he sang while doing it. And this man who boasted that he was as slippery as Houdini, didn't take long to get started on his one-man crime wave.

It was the following night, just after midnight. The cash register at the White Way Bar at No. 414 South State Street, Chicago, was heavy with the day's takings. But Abe Weinstein, the proprietor, wasn't worried about hoodlums. His busy restaurant stood in the heart of Chicago, right on the main street—one of the best policed streets in the world. And besides, he had a gun under the bar, just to be on the safe side. Furthermore, he catered to a good class of trade—like that nice blond boy who was just finishing a steak dinner, for instance.

The nice blond boy grinned as he finished his meal. He got up, patted his middle, nodded amiably at Abe and strolled to the cashier's wicket humming "O Sole Mio." He put his hand in his pocket as if to reach for money. Next instant the cashier saw the round, black muzzle of a pistol.

"This is a stickup," said that nice boy, Charles Stein.

Abe Weinstein clamped tight his sagging jaw, reached under the bar and started shooting. Stein wheeled and returned the fire. Shot for shot they matched, until both guns were empty—and miraculously both men were still on their feet, unhit!

Outside, many people were passing. One man dashed to the window, peered fearfully in and ran away. A crowd began to gather, at a respectful distance from the door. Could Stein escape? He wasn't even trying to escape!

O sole mi-o-o!" sang this madman tenderly, reloading his gun! And without even bothering to look behind him to see if anybody was coming into the place, he emptied the gun again. As he backed through the door, he didn't hear the hollow groan that came feebly through the partition at the back of the restaurant—where the cook, Broomell, lay dying with one of Stein's bullets in his throat. No doubt if he had known this, Stein would have laughed at it as a good joke on himself—shooting at one man and killing another!

"Calling all cars—Calling all cars—There has been a holdup and shooting at (Continued on Page 25)

New Programs, Changes

(Time Shown Is Eastern Daylight)

Sunday, August 26

The Southernaires Quartet," famous NBC Negro vocal harmony group, noted from coast to coast for their distinctive renditions of songs of their race, will be *Little Bab-o's* guests at 1:30 p. m. over an NBC-WEAF network. "Poet's Gold," the program of poetic readings by David Ross, with musical accompaniment by Emery Deutsch's orchestra, replaces the "Windy City Revue" on the CBS network at 5:15 p. m.

Leon Belasco and his popular orchestra from the Hotel St. Moritz in New York City, will be the "Hall of Fame" guest orchestra tonight at 10 p. m. over an NBC-WEAF network.

Jesse Crawford, prominent organist, has returned for a series of programs over an NBC-WEAF network on Sunday evenings at 11:15 p. m.

Monday, August 27

Mrs. Estelle M. Sternberger, Executive Director of the World Peaceways, Inc., will deliver an address on "The Kellogg Pact—Six Years Later," over the WABC-CBS network, from 3:45 to 4 p. m.

Enoch Light's orchestra replaces Jan Garber's aggregation on the CBS-WABC network from 11:45 to 12 midnight; while Leon Belasco takes Light's place from 12:30 to 12:45 a. m.

Tuesday, August 28

Sylvia Clark, monologist and well known comedienne, has been added for a series of guest appearances on the Joseph Gallicchio program broadcast at 3:30 p. m. over an NBC-WJZ network.

"The Modern Mountaineers" win an earlier period on the WABC-Columbia network, from 5:15 to 6 p. m.; "The Troopers," conducted by Freddie Rich,

move back to their original schedule from 10:15 to 10:30 p. m. and Fray and Braggiotti return after a three weeks' absence to the regular time of 10 to 10:15 p. m.

Wednesday, Aug. 29

Ann Leaf, diminutive organist, replaces the La Forge Berumen Musicale on the WABC-CBS network from 3 to 3:30 p. m.

"The Voice of Gold," featuring Devora Nadworney, contralto, is now heard every Wednesday at 4:15 p. m. over an NBC-WJZ network.

Thursday, August 30

Doctor William Bierman, instructor in Physical Therapy at the College of Physicians and Surgeons, Columbia University, will speak on the "Academy of Medicine" program over the CBS chain from 10:45 to 11 a. m. His subject, "When Fever Is of Value."

A half-hour string ensemble recital, and two fifteen-minute programs—the first by a novelty orchestra and the second by the "Round Towners Quartet," replace the Detroit Symphony Concert from 4 to 5 p. m. over WABC and the Columbia network.

Friday, August 31

H. V. Kaltenborn, recently returned from a good will and trade promotion tour of the U.S.S.R., presents the second of his new season's discussions on "Current Events," over the CBS chain from 6 to 6:15 p. m.

Representative Ernest Lundeen, of Minnesota, will speak on "American, What of the Future?" over the Columbia network from 10:45 to 11 p. m.

Saturday, September 1

A description of "The Hopeful," one of the classics of the Saratoga turf meeting,

will be broadcast over the Columbia chain from 3 to 3:30 p. m. and from 4 to 4:30 p. m., the "Saratoga Cup" race will also be described over the Columbia network.

Charles Carlile, tenor, replaces Mary Eastman during the period from 7 to 7:15 over a CBS network.

The Detroit Symphony Orchestra, under the direction of Victor Kolar, will start a new series of one-hour concerts each Saturday night from 9 to 10 p. m. over the CBS network, replacing the Robin Hood Dell Concerts of the Philadelphia Summer Concerts Orchestra.

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World-Wide Entertainment
Hollywood, Calif.—Just I received my new Midwest radio. I had never thought it possible to have so much entertainment from half around the world so cheap. It has been a source of constant pleasure to me.
JEAN HARLOW, (Motion Picture Star)

Amazing All-Wave Reception
Hollywood, Calif.—I have tried many radios but before my Midwest the best I have ever heard. It gives me super foreign reception and new radio stations. Its performance on all five wave bands absolutely amazes me.
RICHARD ARLEN, (Paramount Featured Player)

Thrilling Foreign Reception
Hollywood, Calif.—The unit I received my Midwest Model K-18 did really surprise me. My radio reception was so clear and bright. I have never had so many stations as clearly as this program.
CLAUDETTE COLBERT, (Columbia Star)

Thrill to Unequaled World-Wide Performance with this—

Amazing NEW 1935 SUPER Deluxe 16-Tube ALL-WAVE Radio



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Hours to Come

Amos 'n' Andy, the famous black-face team, resume their NBC-WJZ 7-7:15 spot for the Pepsodent Company, September 17. Commencing some time next month RCA will offer a half-hour Saturday night program tentatively titled "Radio City Party." The present plans call for a unique arrangement wherein stars on other sponsored programs will appear for this show. John B. Kennedy will interview one of these stars each week. Credit, of course, will be given to all of the companies whose artists participate. "Dangerous Paradise," starring Elsie Hitz and Nick Dawson, and sponsored by John H. Woodbury, Inc., returns to the air September 17 over an NBC-WJZ network, and each Monday, Wednesday and Friday thereafter. The time: 7:45 to 8 p. m.

Smilin' Ed McConnell will return to the air Sunday, September 9. A Lin-x program, sponsored by Acme White Lead and Color Works.

"The Human Side of the News" as delineated by Edwin C. Hill, returns to Columbia as another presentation of Wasey Products on September 17. Hill will be heard from 8:15 to 8:30 p. m. every Monday, Wednesday and Friday. September 18 marks the date of the return of Bing Crosby, who will be the central figure of a new series presented by John H. Woodbury, Inc. This season the program will be heard on Tuesdays at 9 p. m. Frank Parker has signed again with Good Gulf.

George Burns and Gracie Allen return to their usual CBS spot 9:30 to 10 p. m. Wednesdays, for their same sponsor, White Owl Cigars, on September 18. The program will be known as "The Adventures of Gracie" . . . Warden Lewis E. Lawes, again stars in a series of radio prison dramas for the William R. Warner Company. September 19 is the inaugural date, and weekly thereafter. . . John McCormack, famous Irish tenor, resumes weekly series of broadcasts September 19

over an NBC-WJZ network from 9:30 to 10 p. m., sponsored by the William R. Warner Co. . . Albert Payson Terhune, noted story teller and dog authority, resumes his weekly series of dramatic dog stories for Spratt's on September 23 over a coast-to-coast NBC-WJZ network. The time: 5:45 to 6 p. m. . . Richard Himber and his Studebaker Champions shift to a new day and time on September 23, broadcasting on Sundays from 7 to 7:30 p. m. . . The American Rolling Mill Company will sponsor a musical series featuring a 50-piece band and guest artists each Sunday over an NBC network starting September 30. . . The Ex-Lax Company inaugurates a new CBS series September 24, featuring Block and Sully, Gertrude Niesen and Lud Gluskin and his Continental Orchestra at their regular time, 9:30 to 10 p. m. Mondays.

HEAR



Smilin' Ed McConnell and his ACME QUALITY Paint and PROGRAM

The Columbia Broadcasting System
Beginning Sunday Evening, Sept. 9th
7:30 P.M., E.D.T. on
WABC WAAB WDRC WCAU WEAN
WJSV WHP WFEA WJAS
Also every Thursday 12:30 P.M., E.D.T.

Programs for Monday, August 27

Star ★ Indicates High Spot Selections

6:30 a.m. EDT 5:30 EST
WNAC—Sunrise Special, organ

6:45 a.m. EDT 5:45 EST
NBC—Health Exercises: WFAE WEEI
WGY WFI
WOR—Gym Classes

7:00 a.m. EDT 6:00 EST
KDKA—Musical Clock
WBZ—Musical Clock

7:15 a.m. EDT 6:15 EST
WNAC—News

7:30 a.m. EDT 6:30 EST
NBC—Yoichi Hiraoka, xylophone: WJZ
CBS—Organ Reveille: WABC
WJSV—Eye-Opener
WLW—Top of the Morning
WNAC—Joe Mitchell Chapple
WOR—Vincent Sorey's Orchestra

7:45 a.m. EDT 6:45 EST
NBC—Pollock and Lawnhurst: WFAE
WFI WRC WGY
NBC—Jolly Bill and Jane: WJZ
WEEI—Train Catcher
WNAC—Walter Kidder, baritone

8:00 a.m. EDT 7:00 EST
NBC—Organ Rhapsody: WFAE WFI
WTIC WRC
CBS—Lyric Serenade: WABC
NBC—Morning Devotions: WJZ WBZ
KDKA WBAL WMAL
WCSH—Bob White
WEEI—E. B. Rideout, talk
WGY—Musical Clock
WJSV—Sun Dial
WLW—A Nation's Family Prayer
WNAC—Shopping Around the Town
WOR—Melody Moments
WRVA—Musical Clock

8:15 a.m. EDT 7:15 EST
★ NBC—Landt Trio and White: WJZ
WBAL WBZ KDKA WMAL
WCSH—A Morning Devotions
WEEI—Shopping Service
WLW—A Morning Devotions
WOR—Al Woods, songs

8:30 a.m. EDT 7:30 EST
NBC—Cheerio: WFAE WGY WESH
WEEI WTIC WRC WLW WFI
CBS—Marion Carley, pianist: WABC
NBC—Lew White organ: WJZ WHAM
KDKA WBAL WMAL
WBZ—Old Farmers Almanac
WOR—Martha Manning, talk

8:45 a.m. EDT 7:45 EST
CBS—Radio Spotlight: WABC
WBZ—Shopping News
WHAM—Kindly Thoughts
WOR—Bud Rainey, songs

9:00 a.m. EDT 8:00 EST
NBC—Morning Glories: WFAE WLIT
WRC
★ NBC—Breakfast Club: WJZ WBAL
KDKA WHAM WRVA WBZ
CBS—The Song Reporter: WABC
WLBZ WOKO WJAS WDRS WCAU
WJAS
ABS—Lyric Trio: WIP
WCSH—The Morning Shopper
WEEI—Clothes Institute
WGY—Annette McCullough
WLW—Salt and Peanuts, harmony
WOR—George Dudley, baritone

9:15 a.m. EDT 8:15 EST
NBC—Don Hall, trio: WFAE WLIT
WGY WRC WEEI WLW WESH
CBS—Harmonies in Contrast: WABC
WDRS WJAS WNAC WOKO WLBZ
WCAU
WMAL—Breakfast Club (NBC)
WOR—Rhythm Encores

9:30 a.m. EDT 8:30 EST
NBC—Eva Taylor, songs: WFAE
WESH WTIC WRC
CBS—Metropolitan Parade, orchestra:
WABC WDRS WNAC WCAU WJAS
WLBZ
KDKA—Style and Shopping Service
WEEI—Jean Abbey Shopping Service
WGY—Little Jack Little's Orchestra
WLW—Joe Emerson
WOR—John Stein's Orchestra

9:45 a.m. EDT 8:45 EST
NBC—Mattinata; Chorus: WFAE WRC
WESH WTIC WFI WLW WEEI
CBS—Metropolitan Parade: WOKO
WLBZ
ABS—Gordon Clark, baritone: WIP
KDKA—Work-a-day Thoughts
WEEI—News (5 Min.)
WGY—A Mid-morning Devotions
WOR—Farber and Chapin, songs

10:00 a.m. EDT 9:00 EST
NBC—Breen and de Rose: WFAE
WESH WEEI WFI WTIC WLW
NBC—Harvest of Song: WJZ WBAL
WMAL KDKA WRVA WBZ
WGY—The Southerners
WHAM—A Tower Clock Program
WNAC—Buddy Clark
WOR—String Trio

10:15 a.m. EDT 9:15 EST
NBC—Viennese Sextet: WFAE WEEI
WFI WRC WESH WRVA WLW
WGY
CBS—Bill and Ginger: WABC WOKO
WNAC WCAU WJAS WJSV WLBZ
NBC—Piano Duo: WJZ WHAM WBZ
ABS—News: WIP
KDKA—Sammy Fuller
WBAL—Goin' Home

10:30 a.m. EDT 9:30 EST
CBS—“All About You”: WABC
NBC—News (5 Min.): WFAE WESH
WRC WTIC
NBC—Morning Parade: WFAE WRC
WESH WTIC WEEI
CBS—News (5 Min.): WCAU WJAS
WDRS WOKO
CBS—Carolyn Gray, pianist: WCAU
WOKO WDRS WNAC
NBC—Today's Children: WJZ WMAL
KDKA WBZ WHAM WRVA WBAL
WEEI—Musical Turns (5 Min.)
WGY—Market Basket
WJSV—Woman's Hour
WLW—Mailbag
WOR—Club for Shut-Ins

10:45 a.m. EDT 9:45 EST
CBS—News (5 Min.): WABC
NBC—Morning Parade: WGY WFI
CBS—The Three Flats: WABC WNAC
WOKO WCAU WJAS WLBZ
NBC—News (5 Min.): WJZ WMAL
KDKA WBZ WBAL
NBC—Radio Kitchen: WJZ WMAL
WRVA KDKA WHAM WBAL
WBZ—Musical
WHAM—Radiograms (5 Min.)
WLW—Rhythm Jesters
WOR—Richard Lee Gilliam, baritone

11:00 a.m. EDT 10:00 EST
NBC—U. S. Navy Band: WFAE WGY
WRC WLIT WESH WRVA WTIC
CBS—Quarter Hour in Three-Quarter
Time: WABC WOKO WNAC WDRS
WJAS WCAU WLBZ
NBC—The Wife Saver: WJZ
NBC—The Honeyymooners: WHAM
WBZ WMAL WBAL
KDKA—Uncle Tom and Betty
WEEI—Friendly Kitchen
WLW—Mary Alcott, songs
WOR—Musical Ensemble

11:15 a.m. EDT 10:15 EST
NBC—Platt and Nerman, piano duo:
WJZ KDKA WBAL WMAL WHAM
WBZ
CBS—Mayfair Melodies: WABC WJAS
WDRS WCAU WOKO WNAC
ABS—Up Fifth Avenue: WIP
WEEI—U. S. Navy Band (NBC)
WJSV—Woman's Hour
WLW—News; Livestock Reports
WOR—Walter Ahrens, baritone

11:30 a.m. EDT 10:30 EST
CBS—Do Re Mi, girls trio: WABC
WOKO WJAS WLBZ WDRS
NBC—Melody Mixers: WJZ WBAL
KDKA WMAL
WBZ—Stage Show
WCAU—Fur Trappers
WHAM—Mrs. Thrifty Buyer
WLW—Painted Dreams
WNAC—Real Life Stories
WOR—Philosophical Talk

11:45 a.m. EDT 10:45 EST
CBS—The Cadets: WABC WJAS WJSV
WLBZ WNAC
NBC—Melody Mixers: WHAM WBZ
ABS—The Modern Nightingale: WIP
WCAU—Bud Shays, songs

Afternoon

12:00 Noon EDT 11:00 a.m. EST
NBC—Devora Nadworney, contralto:
WFAE WEEI WESH WRC WGY
WTIC
CBS—Betty Barthell, songs: WABC
WNAC WDRS WCAU WJAS WOKO
WLBZ
NBC—Fields and Hall, songs: WJZ
WHAM KDKA WBAL
ABS—Nicholas Garagusi, violinist:
WIP
WBAL—Market Report (10 Min.)
WBZ—News
WJSV—Woman's Hour
WLW—Babs and Don, comedy team
WOR—Highlights on the News
WRVA—Luxury Fiddlers

12:15 p.m. EDT 11:15 a.m. EST
NBC—Honeyboy and Sassafras: WFAE
WTIC WEEI WRC WLIT
CBS—Poetic Strings: WABC WAAB
WDRS WOKO WCAU WJAS WJSV
NBC—Charles Sears, tenor: WJZ
WMAL WBAL KDKA
ABS—Chuck Richards, songs: WIP
WBZ—Weather; Farmers' Almanac
WESH—News; Farm Flashes
WGY—Martha and Hal
WHAM—Jack Foy, songs
WNAC—News and Weather
WOR—Voice of Gold

12:30 p.m. EDT 11:30 a.m. EST
CBS—Al Kavelin's Orchestra: WABC
WOKO WJSV WLBZ WAAB WCAU
WJAS
NBC—Vic and Sade: WJZ WRVA WBZ
KDKA WHAM WBAL WMAL
NBC—Merry Madcaps: WFAE WRC
WLW WLIT WTIC
ABS—Stock Quotations: WIP
WESH—Speedation
WEEI—Stock Exchange Quotations
WGY—Banjoleers

WNAC—The Shopper's Exchange
WOR—Bud Fisher's Orchestra

12:45 p.m. EDT 11:45 a.m. EST
NBC—Words and Music: WJZ WRVA
WBAL WMAL
ABS—Popular Organ Music: WIP
KDKA—Dance Orchestra
WBZ—Deane Moore
WESH—Merry Madcaps (NBC)
WEEI—Caroline Cabot
WGY—The Vagabonds
WHAM—Tom Grierson, organist

1:00 p.m. EDT 12:00 Noon EST
NBC—Markets and Weather: WFAE
WESH WTIC WRC
CBS—Velozco's Orchestra: WABC
WNAC WDRS WOKO WJSV WCAU
WJAS
NBC—Words and Music: WHAM
WBZ—Farm and Home Forum
WESH—Home Demonstration Program
WFI—Dick Fiddler's Orch. (NBC)
WGY—Hank Keene's Radio Gang
WLW—Albright and Wayne
WOR—N. J. Club Women

1:15 p.m. EDT 12:15 EST
NBC—Hon. Archie and Frank: WJZ
WMAL WBAL WRVA KDKA
NBC—Dick Fiddler's Orchestra: WFAE
WEEI WESH WTIC WRC
ABS—Mirror of Reflections: WIP
WGY—Consumer's Information Talk
WHAM—News; Agricultural Forum
WLW—River, Market and Livestock
WOR—Newark Orchestra

1:30 p.m. EDT 12:30 EST
NBC—Rex Battle's Ensemble: WFAE
WTIC WESH WFI WRC
CBS—Artists Recital: WABC WCAU
WJSV WOKO WNAC WJAS WDRS
NBC—Farm and Home Hour: WJZ
KDKA WBAL WMAL WRVA WBZ
WLW WHAM
ABS—Radio Guide Program; Lee Lawrence;
Dorothy Allinson, pianist:
WIP
WEEI—Kitchen of the Air
WGY—Farm Program
WOR—Theater Club of the Air

1:45 p.m. EDT 12:45 EST
WLBZ—Artists Recital (CBS)
WOR—Verna Osborne, soprano

2:00 p.m. EDT 1:00 EST
NBC—Revolving Stage: WFAE WEEI
WTIC WLIT WESH WRC
CBS—Buddy Fisher's Orchestra:
WABC WOKO WCAU WDRS
WAAB
ABS—Catherine Curtis, talk: WIP
WGY—Lauren Bell, baritone
WJSV—The Old Observer
WNAC—Deane Moore, songs
WOR—Dr. Arthur Frank Payne, talk

2:15 p.m. EDT 1:15 EST
ABS—Jack Filman, sports talk: WIP
WGY—Household Chats
WJSV—Afternoon Rhythms
WOR—Frank Ricciardi, baritone
WNAC—Mixed Quartet

2:30 p.m. EDT 1:30 EST
CBS—Emery Deutsch's Orchestra:
WABC WJAS WDRS WJSV WNAC
WOKO
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM WMAL
WBAL
KDKA—Home Forum
WBZ—Cooling School
WCAU—Women's Club of the Air
WGY—Albany on Parade
WLW—Gene Burchell's Orchestra
WOR—Fashions, Food, Beauty, Child
Training
WRVA—Market Reports

2:45 p.m. EDT 1:45 EST
NBC—Ma Perkins: WFAE WGY WEEI
WLIT WLW WTIC WESH WRC
NBC—Richard Maxwell, tenor: WJZ
WMAL WBAL WHAM WRC
WRVA—Sunshine Program

3:00 p.m. EDT 2:00 EST
★ NBC—Radio Guild: WJZ WMAL
WBAL KDKA WHAM WRVA WBZ
CBS—Four Showmen: WABC WDRS
WOKO WJAS WLBZ WJSV WAAB
WCAU
NBC—Dreams Come True: WFAE WFI
WRC WEEI WESH WTIC WGY
WLW
WNAC—Baseball Game
WOR—Ariel Ensemble

3:15 p.m. EDT 2:15 EST
NBC—The Wise Man: WFAE WEEI
WESH WTIC WRC
CBS—Steel Pier Minstrels: WABC
WCAU WJSV WOKO WJAS WAAB
WLBZ WDRS
WGY—Health Hunters, sketch
WLW—Dorothy Fredericks, soprano
WOR—Dr. Strandhagen, health talk

3:30 p.m. EDT 2:30 EST
NBC—Woman's Radio Review: WFAE
WESH WGY WRC WFI WTIC
ABS—Stock Quotations: WIP
WEEI—Stardom Express
WLW—“Bond of Friendship”

3:45 p.m. EDT 2:45 EST
★ CBS—Mrs. E. Sternberger, talk:
WABC WAAB WJSV WCAU WLBZ
WDRS WOKO WJAS
ABS—Horlock Sholmes: WIP
WOR—Manz Sisters, harmony

4:00 p.m. EDT 3:00 EST
★ NBC—Jubilee; music, talk: WFAE
WGY WRC WRVA WTIC WFI
CBS—Lazy Bill Huggins, baritone:
WABC WOKO WJAS WJSV WLBZ
WDRS
NBC—Betty and Bob: WJZ WBAL
WBZ KDKA WMAL WLW WHAM
ABS—Trudy Thomas, songs: WIP
WCAU—The Appleknockers
WESH—Eastern Music Camp
WEEI—Stock Quotations
WOR—Dancing Lesson

4:15 p.m. EDT 3:15 EST
CBS—Salvation Army Band: WABC
WOKO WJAS WLBZ WJSV WDRS
NBC—Gale Page, songs: WMAL
WBZ WRVA KDKA
NBC—Songs and Stories: WJZ WHAM
ABS—Elsa Clements, soprano: WIP
WBAL—Cooking Rules, talk
WEEI—National Safety Council
WLW—Music by Divano
WOR—Eddie Connors, banjoist

4:30 p.m. EDT 3:30 EST
★ NBC—Chicago Symphony Orchestra:
WJZ WBZ WMAL WHAM WRVA
WBAL
CBS—Chicago Variety Program: WABC
WJAS WOKO WCAU WJSV WNAC
WDRS WLBZ
NBC—Jubilee: WEEI WESH
ABS—Walter Garbutt, songs: WIP
KDKA—Market Reports
WLW—Life of Mary Sothern
WOR—Josef Satour's Orchestra

4:45 p.m. EDT 3:45 EST
NBC—Jubilee: WLIT
KDKA—Chicago Symphony (NBC)
WGY—Stock Reports
WLW—Business News

5:00 p.m. EDT 4:00 EST
★ CBS—Album of Popular Classics:
WABC WOKO WJAS WCAU WJSV
WDRS WLBZ
NBC—Jubilee: WLW
CBS—On the Air Tonight: WABC
WCAU—Stock Reports
WOR—Michael Tree, tenor

5:15 p.m. EDT 4:15 EST
CBS—Musical Album: WABC WJAS
KDKA—Kiddies Club
WBZ—Skipper Jim's Ship
WLIT—RADIO GUIDE PROGRAM;
Lee Lawrence; Dorothy Allinson,
pianist
WOR—The Story Teller's House

5:30 p.m. EDT 4:30 EST
NBC—Rafter S Riders: WFAE WLIT
WEEI WESH WGY WTIC
CBS—Jack Armstrong, sketch: WABC
WOKO WDRS WBAL WJAS WCAU
WAAB
NBC—Jackie Heller, songs: WJZ
WBAL WHAM KDKA WBZ WMAL
WJSV—Serenade
WLW—Ralph Dean's Toy Band
WNAC—Melody Mart
WOR—Robert Reud, “Town Talk”
WRVA—Forum

5:45 p.m. EDT 4:45 EST
NBC—Oleander's Quartet: WFAE WRC
WRVA WEEI WTIC
NBC—Little Orphan Annie: WJZ
KDKA WBZ
CBS—Gordon, Dave and Bunny, songs:
WABC WAAB WJAS WDRS WOKO
WCAU
WBAL—John, Gene and Dick
WESH—Speedation
WGY—Bradley Kincaid, ballads
WHAM—News Comments
WLW—The Texans, trio
WNAC—Yankee Singers, quartet

Night

6:00 p.m. EDT 5:00 EST
NBC—Al Pearce's Gang: WFAE WLW
WRVA
CBS—Peter Biljo's Orchestra: WABC
WJSV WOKO WAAB WCAU WJAS
WDRS
NBC—Three X Sisters: WJZ WMAL
WBZ WBAL
KDKA—Dan and Sylvia, sketch
WESH—News; Trade Review; Sports
WEEI—The Evening Tattler
WGY—Evening Brevities
WHAM—Edward May, organist
WOR—Uncle Don, children's program
WNAC—News

6:15 p.m. EDT 5:15 EST
NBC—U. S. Army Band: WJZ WBAL
WHAM
CBS—Bobby Benson and Sunny Jim:
WABC WAAB WCAU WLBZ WJSV
★ NBC—Landt Trio and White: WFAE
KDKA—Baseball Resume
WBZ—Baseball Resume

WESH—Sports Review
WFI—Al Pearce's Gang (NBC)
WGY—Joe and Eddie, comedy
WNAC—Baseball Results

6:30 p.m. EDT 5:30 EST
NBC—News (5 Min.): WFAE
NBC—Charlie Davis' Orchestra: WFAE
CBS—News (5 Min.): WABC WOKO
WDRS WCAU
CBS—Charles Barnett's Orchestra:
WABC WAAB WLBZ WJAS WDRS
WCAU
KDKA—Comedy Stars of Hollywood
WBZ—Farmer's Almanac, weather
WESH—Hollywood Columnists
WEEI—Baseball Scores; News
WGY—News; John Finke, pianist
WJSV—Jack Armstrong, drama (CBS)
WLW—Jack Armstrong, drama
WNAC—The Merry-Go-Round
WOR—Gabriel Heatter

6:45 p.m. EDT 5:45 EST
CBS—The Circus: WABC WCAU
WOKO WJSV WNAC
★ NBC—Billy Bachelor, sketch:
WFAE WEEI WFI WESH WGY
NBC—Lowell Thomas, News: WJZ
WBZ KDKA WLW WHAM WMAL
WBAL
NBC—News (5 Min.): WJZ
WOR—Real Life Drama
WRVA—Fireman's Club

7:00 p.m. EDT 6:00 EST
NBC—Freddie Martin's Orchestra:
WJZ WBAL WMAL
CBS—Danny Russo's Orchestra: WABC
NBC—Baseball Resume: WFAE
NBC—Gould and Shefter: WTIC
KDKA—News; Drama
WBZ—Handsome Waiter
WESH—Governor Brann, talk
WEEI—The Bye Family
WGY—Musical Program
WHAM—Sportscast
WLW—Virginia Marucci's Orchestra
WOR—Ford Frick sports
WRVA—News

7:15 p.m. EDT 6:15 EST
CBS—Nick Lucas, songs: WJAS WNAC
WCAU WLBZ WDRS
NBC—Gene and Glenn: WFAE WEEI
WGY WRC WESH WRVA WLIT
★ CBS—Irene Bordoni, soloist: WABC
NBC—Mario Cozzi, baritone: WJZ
WBAL WHAM
KDKA—Victor Merry Makers
WBZ—Real Life Drama
WLW—Joe Emerson, songs; orchestra

7:30 p.m. EDT 6:30 EST
CBS—Paul Keast, baritone: WABC
WOKO WCAU WJSV WDRS WJAS
NBC—Arlene Jackson, songs: WFAE
WGY WESH WTIC WRC
ABS—News (5 Min.): WIP
ABS—Soiree Musicale: WIP
KDKA—Nancy Martin
WBZ—Robert Hobbs, pianist
WEEI—The After Dinner Review
WGY—Baseball Scores (5 Min.)
WHAM—Reveries
WLW—Bob Newhall, sports
WNAC—Song Album; Virginia Warren
WOR—The O'Neills, drama
WRVA—Enid Bur

7:45 p.m. EDT 6:45 EST
NBC—Sisters of the Skillet: WFAE
WESH WGY WTIC WLW
CBS—Boake Carter, News: WABC
WCAU WJAS WJSV WNAC
NBC—Frank Buck's Adventures:
WJZ WBAL WHAM KDKA WMAL
WRVA WBZ
WOR—Waltz Time

8:00 p.m. EDT 7:00 EST
★ NBC—STUDEBAKER CHAMPIONS;
Richard Humber's Orchestra; Joey
Nash, vocalist: WFAE WEEI WGY
WLIT WESH WTIC WRC
★ CBS—Kate Smith's Swanee Music:
WABC WNAC WDRS WJAS WJSV
WOKO WLBZ WCAU
NBC—Jan Garber's Orchestra: WJZ
WHAM KDKA WBAL WMAL WLW
WBZ
WRVA—On Wings of Song

8:15 p.m. EDT 7:15 EST
CBS—Howard Barlow's Orchestra:
WABC WOKO WNAC WCAU WDRS
WJAS WJSV WLBZ
ABS—Meyer Davis' Orchestra: WIP
WOR—Lefty and Lucky, sketch
WRVA—Evening Musicale

8:30 p.m. EDT 7:30 EST
NBC—King's Guard Quartet: WJZ
WBZ KDKA WMAL WBAL WHAM
WRVA
★ NBC—Garden Concerts; Gladys
Swarthout, mezzo-soprano: WFAE
WTIC WEEI WESH WLIT WLW
WRC WGY
CBS—“Raffles,” sketch: WOKO WJAS
WDRS WLBZ WCAU WJSV WNAC
CBS—Lillian Roth; Edward Neil, Jr.;
Orchestra: WABC
ABS—U. S. Navy Band: WIP
WBZ—Democratic State Committee
WOR—Alfred Stuart's Orchestra

8:45 p.m. EDT 7:45 EST
NBC—Ensemble Symphonique: WJZ
KDKA WMAL WBAL WHAM WRVA

Plums and Prunes

By Evans Plummer

When anything goes wrong anywhere these days, the popular recourse is to blame it onto radio. The music publishers and their protective organization, i. e., the *American Society of Composers, Authors and Publishers*, for example, are unanimous in their indictment of radio's popularity as the immediate cause for decreased sale of sheet music, player rolls and phonograph records.

One wonders, however, why these same publishers are so extremely anxious to get popular bandleaders to play their tunes over coast-to-coast hookups, and also, just what the music industry would do without the several millions of dollars the stations, networks and sponsors pay annually to the A. S. C. A. P. for the privilege of playing their copyrighted music.

Next, when auto radios first came into fashion several years ago, several states developed wrinkles in their legislative brows and threatened to pass laws against radio equipping motor cars, lest drivers be lulled to lassitude by lilting lyrics—but scientific tests proved the exact opposite.

At the present moment, the country seems to be suffering generally from unusually (*Calif. for rain or cold*) hot weather and droughts. Again, radio is the goat. Chief dispenser and champion of the radio-drought theory is one *Prof. William H. Hobbs*, University of Michigan geologist, but it seems that the professor is not going to hobble away without proof. In fact, tests are to be made to disprove the gentleman from Michigan.

These will be conducted by *Chief Engineer J. R. Poppelle*, of Station WOR, in Newark, N. J., on the acres immediately under the towers of the new 50,000-watt voice with which WOR is slated to be shouting by December 1. The New Jersey College of Agriculture will plant an experimental farm on the WOR transmitter site, and aridity and temperatures will be carefully noted, as well as the land's productivity.

And maybe the professor, in his re-

search, has forgotten that blue ribbon cow in Pennsylvania that doubled her milk production under the soothing influence of Bing Crosby's croon?

Plums and—!

"THEY LAUGHED when I sat down at the piano," read the headline of a nationally circulated advertisement of not long ago, but the crowds at the Pompeian and Joseph Urban rooms of the Congress Hotel don't laugh when the young maestro, *Eddy Duchin*, takes his place at the grand before his extremely rhythmic orchestra. The dancers, bewitched, crowd around to watch the body-swaying Duchin's busy, powerful and musical fingers glide over the keyboard, and those failing in procuring ringside standing room, make the most of his tempting tempos on the polished dancing floor. Smiling Eddy exudes personality plus from his wavy black hair to the tips of his fingers. Carloads of plums, Eddy Duchin. You are going much farther in the radio world.

BUDDY ROGERS, with his orchestra, *Jeanie Lang* and the *Three Rascals*, made a plumful take-off in their new Sunday evening commercial. The dramatic theme livened the thirty-minute show and has good possibilities. We'll be listenin'.

SURE YOU know the *Crime Clues* cast is vacationing, and, just as they departed, we were about to suggest that

Wave Marks

Signals. Ed Cashman, WABC production man and his frau, the former Margaret Holland, ex-CBS hostess, are cradle-shopping, and the boys and girls at WABC are planning a stork shower for the happy couple some time next week. Just to be different, Ed hopes the new arrival will be a girl, while his wife insists that it will be a boy.

Hookup. The other day Margaret West, the NBC-WJZ Texas Cowgirl, walked into the Little Church Around the Corner in New York City and came out with a new name—Mrs. William Lee Comerford. Her husband is an importer of Japanese art. Because of radio work the planned Japanese honeymoon is postponed indefinitely.

Short Circuit. Ralph Wonder, CBS Artists Service chief, and his wife—an ex-Follies girl—are splitting up.

Meter. The Voice of Experience became forty-five on August 16. He loves

was what the script writer needed . . . But did you know that transcriptions of some of the better Crime Clues dramas are being aired Tuesdays and Wednesdays at 8 p. m. EDT over WLW, in Cincinnati? They'll be filling in till the show's return.

FROM HELPER "Stooge 13," a few things radio could do without:—(1) On Vallee's show, the patter about "The Fleischmann Yeast Company was, of course, among the first to sign the President's re-employment agreement" which is no longer news, after a year. Give Rudy an extra chorus . . . (2) "That was the last number on the —th program of the General Tires series." Give the time to another "goodole" Benny quip . . . (3) The same ending the Lombardos put on every tune . . . (4) Evans Plummer.

Tag Lines

HIGH TIDES, rainstorms and closed roads failed to stop *Ben Bernie* from making new records at Sam Maceo's Hollywood Dinner Club, in Galveston, Texas, and now that the tempest has subsided, the Old Maestro has turned golf pro and is instructing his momentary boss, Maceo, in the ancient Scottish art . . . *Pat Kennedy* will be singing to you over *Art Kassel's* music on a CBS hookup this fall. Bromo-Quinine foots the bill . . . Campana's new show, Sept. 23, will be its old show, *Grand Hotel*, again starring *Ann Seymour* . . . *Eddie and Fannie Cavanaugh*, whose radio gossip and interview program formerly was heard on WBBM exclusively, will go over a 12-station CBS network late in September.

movies, novels and track and field events.

Meter. Rhoda Arnold, WABC soprano, celebrates her third year with Columbia this week. She is fond of horseback riding, the theater and shrimps. Her fondness for shrimps once resulted in a hospital visit with ptomaine poisoning, but not even this cured her of the habit of eating them.

Meter. William Daly, WEA's conductor, receives birthday greetings September 1. Daly is a specialist in economics, literature, politics and international finance.

Meter. George Hicks, NBC announcer, once had a burning ambition to become a successful hobo. After August 26 he will have one less year in which to do it.

Meter. On August 24, 1902, Dave Grant, of Columbia's "Funnyboners," opened his eyes on this vale of woe. He wanted to be a painter (on canvas, not walls) but gave up the brush for singing.

Foreign Reception NOISY? ALL-WAVE SETS Need this Special ANTENNA

Now you can get the fascinating short-wave programs from more foreign stations as free from noise as domestic programs. RCA engineers, leaders in long distance radio communication, have perfected an all-wave antenna system that gives much greater signal pick-up than an ordinary antenna.

Specially designed to free short-wave reception from interference from autos, motors, and other man-made static. Insures greater volume with less noise. Improves standard broadcast reception. Price \$6.00. Ask your dealer or service engineer today to make a *Certified Installation*.



RICHARD HIMBER AND HIS STUDEBAKER CHAMPIONS with Joey Nash

MONDAY 8:00 P.M. Eastern Daylight Time
NBC—Including WEA—WEEI—WTIC—WJAR—WTAG—WCSH—WFI—WLIT—WFBR—WRC—WGY—and Coast to Coast Network

TUESDAY 9:30 P.M. Eastern Daylight Time
CBS—Including WABC—WOKO—WCAU—WNAC—WDRS—WCAU—WEAN—WFBL—WJSV and Coast to Coast Network

RADIO GUIDE SUBSCRIBE TO

RADIO GUIDE PROGRAMS LEE LAWRENCE

WITH Dorothy Allinson, pianist
WIP
Monday, Wednesday and Saturday at 1:30 P.M.
WLIT
Monday and Friday at 5:15 P.M.

Programs to Be Heard

Monday, August 27

Continued from Preceding Page

9:00 p.m. EDT 8:00 EST
* NBC—Harry Horlick's Gypsies: WEA—WTIC—WEEI—WCSH—WGY—WLIT
CBS—Evan Evans, baritone; orchestra: WABC—WDRS—WCAU—WOKO—WJAS—WNAC—WLBZ
* NBC—Greater Minstrels: WJZ—WHAM—KDKA—WBZ—WBAL—WLW—WRVA
9:15 p.m. EDT 8:15 EST
CBS—Roy Helton, "Looking at Life": WABC—WNAC—WDRS—WCAU—WOKO—WJAS—WJSV—WLBZ
9:30 p.m. EDT 8:30 EST
* CBS—George Price; Henrietta Schumann, pianist; Lud Gluskin's Orchestra: WABC—WDRS—WNAC—WCAU—WOKO—WJSV—WJAS
* NBC—House Party; Donald Novis, tenor: WEA—WEEI—WCSH—WRC—WRVA—WGY—WLIT—WLW
NBC—Princess Pat Players: WJZ—WBAL—WHAM—KDKA—WMAL—WBZ
WOR—The Spotlight, variety revue
10:00 p.m. EDT 9:00 EST
* CBS—Wayne King's Orchestra: WABC—WOKO—WAAB—WDRS—WCAU—WJAS—WJSV
CBS—Contented Hour; Orchestra: WEA—WEEI—WCSH—WLIT—WTIC—WLW—WGY—WRC

* NBC—Concert Orchestra: WJZ—WMAL—KDKA—WHAM—WBZ—WBAL
WNAC—Dick McKinley's Orchestra
WOR—John Kelvin, tenor
WRVA—Harmony House
10:15 p.m. EDT 9:15 EST
ABS—Milton Kellern's Orchestra: WIP
WOR—Current Events
WRVA—Forum
10:30 p.m. EDT 9:30 EST
NBC—Hazel Arth, contralto: WJZ—WMAL—KDKA—WHAM—WBZ
CBS—Care and Feeding of Hobby Horses: WABC—WOKO—WAAB—WLBZ—WJSV—WCAU—WJAS
* NBC—Gothic Choristers: WEA—WCSH
ABS—Starlight Hour: WIP
WCAU—Jan Savitt's Orchestra
WEEI—The Beauty that Endures
WGY—The Colonials
WLW—Henry Thies' Orchestra
WNAC—Andrew Jacobson's Ensemble
WOR—Dance Orchestra
WRVA—College Guide

10:45 p.m. EDT 9:45 EST
* NBC—Democratic-Republican Series: WJZ—WBAL—WBZ—KDKA—WMAL
NBC—Gothic Choristers: WEEI—WLIT
WHAM—Beauty that Endures
WLW—Franklin Bens; Orchestra
WNAC—Musical Rhymster
11:00 p.m. EDT 10:00 EST
NBC—Harold Stern's Orchestra: WEA—WTIC—WLIT—WCSH
CBS—"Fats" Waller, songs: WABC—WJAS—WAAB—WOKO—WJSV
NBC—Don Bestor's Orchestra: WJZ—WBAL—WHAM
KDKA—Sports Slants
WBZ—Old Farmers' Almanac
WCAU—Alan Scott
WEEI—Weather, Road, Fishing
WGY—Ray Nichols' Orchestra
WLW—Cousin Bob and his Kin Folk
WNAC—News
WRVA—Smoky and Poky
11:15 p.m. EDT 10:15 EST
CBS—Glen Gray's Orchestra: WABC—WLBZ—WJAS—WDRS—WNAC—WJSV
NBC—Don Bestor's Orchestra: KDKA—WBZ

ABS—Udo's Orchestra: WIP
WCAU—Jan Savitt's Orchestra
WEEI—Harold Stern's Orch. (NBC)
WHAM—News
WRVA—Chandu, the Magician
11:30 p.m. EDT 10:30 EST
NBC—Shep Field's Orchestra: WBZ—WHAM—WBAL—KDKA
NBC—Carl Hoff's Orchestra: WEA—WCSH—WEEI—WLIT—WRC—WTIC
CBS—Glen Gray's Orchestra: WCAU—WOKO
ABS—Lucky Millender's Band: WIP
WGY—Phil Emmerton's Orchestra
WLW—The Follies
WOR—Eddie Lane's Orchestra
WRVA—Dance Orchestra
11:45 p.m. EDT 10:45 EST
CBS—Enoch Light's Orchestra: WABC—WNAC—WLBZ—WDRS—WOKO—WCAU
WMAL—Freddie Berren's Orch. (NBC)
12:00 Mid. EDT 11:00 p.m. EST
NBC—Guy Lombardo's Orchestra: WJZ—WHAM—WBAL—KDKA—WMAL—WBZ—WRVA—WLW
CBS—Blue Monday Jamboree: WABC—WOKO—WCAU—WNAC—WJAS—WJSV

NBC—Ralph Kirbery, baritone (5 Min.): WEA—WLIT—WGY—WEEI
NBC—Johnny Johnson's Orchestra: WEA—WLIT—WGY—WEEI
ABS—Bob Fallon's Orchestra: WIP
WOR—Charles Barnet's Orchestra
12:15 a.m. EDT 11:15 p.m. EST
ABS—Dance Orchestra: WIP
WRC—Johnny Johnson's Orchestra (NBC)
12:30 a.m. EDT 11:30 p.m. EST
NBC—Hessberger's Bavarian Orchestra: WEA—WGY—WEEI—WLIT—WLW
CBS—Leon Belasco's Orchestra: WABC—WNAC—WJSV—WOKO—WNAC—WCAU
NBC—Paul Pendarvis' Orchestra: WJZ—WBZ—WHAM—KDKA—WBAL—WMAL
ABS—Benny Goodman: WIP
WRVA—Dance Orchestra
12:45 a.m. EDT 11:45 p.m. EST
CBS—Leon Belasco's Orchestra: WCAU—WJSV
ABS—Eli Dantzig's Orchestra: WIP
1:00 a.m. EDT 12 Mid. EST
CBS—Gene Kardos' Orchestra: WABC—WCAU—Missing Persons Report
WLW—Dance Orchestra
1:30 a.m. EDT 12:30 EST
WLW—Larry Lee's Orchestra
2:00 a.m. EDT 1:00 EST
WLW—Moon River, organ and poems

Programs for Tuesday, August 28

Star ★ Indicates High Spot Selections

6:30 a.m. EDT 5:30 EST
WNAC—Sunrise Special, organ

6:45 a.m. EDT 5:45 EST
NBC—Health Exercises: WEAFF WEEI WGY WFI
WOR—Gym Classes

7:00 a.m. EDT 6:00 EST
KDKA—Musical Clock
WBZ—Musical Clock

7:15 a.m. EDT 6:15 EST
WNAC—News

7:30 a.m. EDT 6:30 EST
NBC—Yoichi Hiraoka, xylophonist: WJZ

CBS—Organ Reveille: WABC
WJSV—Eye-Opener
WLW—Top o' the Morning
WNAC—Musical Program
WOR—Vincent Sorey's Orchestra

7:45 a.m. EDT 6:45 EST
NBC—Pollock and Lawnhurst, piano duo: WEAFF WFI WRC WGY
NBC—Jolly Bill and Jane: WJZ
WEEI—Morning Train Catcher
WNAC—Walter Kidder, baritone

8:00 a.m. EDT 7:00 EST
NBC—Organ Rhapsody: WEAFF WFI WRC
CBS—Salon Musicale: WABC
NBC—Morning Devotions: WJZ WBZ KDKA WBAL
WCSH—Bob White
WEEI—Current Events
WGY—Musical Clock
WJSV—Sun Dial
WLW—A Nation's Family Prayer
WOR—Shopping Around the Town
WNAC—The Voice of Gold
WRVA—Musical Clock

8:15 a.m. EDT 7:15 EST
NBC—Lundt Trio and White: WJZ WBAL WBZ KDKA WMAL
WCSH—A Morning Devotions
WEEI—Shopping Service
WLW—A Morning Devotions
WOR—Al Woods, songs
WRC—Organ Rhapsody (NBC)

8:30 a.m. EDT 7:30 EST
NBC—Cheerio, Music: WEAFF WGY
WCSH—WEEI WFI WRC WJZ
CBS—Salon Musicale: WABC
NBC—Lew White, organ: WJZ WHAM KDKA WBAL WMAL
WBZ—Farmer's Almanac
WOR—Martha Manning, talk

8:45 a.m. EDT 7:45 EST
CBS—Caroline Gray, pianist: WABC
WBZ—Shopping News
WHAM—Kindly Thoughts
WOR—Rhythm Encores

9:00 a.m. EDT 8:00 EST
NBC—Herman and Banta: WEAFF WFI WRC
CBS—The Song Reporter: WABC WOKO WJAS WDRS WLBZ WNAC WCAU

★ NBC—Breakfast Club: orchestra: WJZ WBAL KDKA WHAM WRVA WBZ
ABS—Lyric Strings: WIP
WCSH—Morning Shopper
WEEI—Musical Program
WGY—Bradley Kincaid, ballads
WLW—Salt and Peanuts, harmony
WOR—George Dudley, baritone; organ

9:15 a.m. EDT 8:15 EST
NBC—Don Hall Trio: WEAFF WFI WRC
WGY WRC WEEI WLW WJZ
CBS—In a Spanish Garden: WABC WJAS WOKO WNAC WDRS WCAU WLBZ
WMAL—Breakfast Club (NBC)
WOR—"Your Child," talk

9:30 a.m. EDT 8:30 EST
NBC—Eva Taylor, songs: WEAFF WRC WJZ WJZ WEEI
KDKA—Style and Shopping Service
WGY—Little Jack Little's Orchestra
WLW—Joe Emerson
WOR—John Stein's Orchestra

9:45 a.m. EDT 8:45 EST
NBC—Allen Prescott, The Wife Saver: WEAFF WRC WJZ WEEI WFI WRC
WGY WLW WEEI
CBS—Round Towners Quartet: WABC WNAC WOKO WCAU WJAS
ABS—Frances Baldwin, songs: WIP
KDKA—The Ploughboys
WEEI—News (5 Min.)
WOR—Our Four-Footed Friends

10:00 a.m. EDT 9:00 EST
NBC—Breen and de Rose: WEAFF WEEI WRC WFI
CBS—Bill and Ginger: WABC WOKO WAAB WDRS WJAS WLBZ WCAU
NBC—Edward MacHugh: WJZ WBZ KDKA WBAL WMAL WRVA
WGY—The Southerners
WHAM—A Tower Clock Program
WLW—Arthur Chandler, Jr., organist
WNAC—Cooking School
WOR—Newark String Trio

10:15 a.m. EDT 9:15 EST
NBC—Viennese Sextet: WEAFF WEEI WFI WRC WJZ WJZ WEEI
WLW
CBS—Crane Calder, bass: WABC WOKO WAAB WDRS WJAS WLBZ WCAU WJSV

NBC—Castles of Romance: WJZ KDKA WBAL WBZ
ABS—News: WIP
WHAM—Tom Grierson, organist
WOR—Kiddies Kooking Klass

10:30 a.m. EDT 9:30 EST
NBC—News (5 Min.): WEAFF WRC WFI
NBC—Morning Parade: WEAFF WRC WFI WRC
NBC—Today's Children: WJZ WMAL KDKA WBZ WBAL WHAM WRVA
CBS—News (5 Min.): WABC WCAU WJAS WDRS WOKO
CBS—Madison Ensemble: WABC WCAU WOKO WNAC
WEEI—Musical
WGY—Shopping Bag
WJSV—Woman's Hour
WLW—Mailbag
WOR—Tom Davis, tenor; orchestra

10:45 a.m. EDT 9:45 EST
NBC—News (5 Min.): WJZ KDKA WMAL WBZ WRC
NBC—Radio Kitchen: WJZ KDKA WMAL WRVA WBAL
NBC—Morning Parade: WGY WRC WJZ
CBS—Madison Ensemble: WLBZ WJAS
WBZ—Musical
WEEI—Good Morning Melodies
WHAM—Household Hour
WLW—Jimmy Arlen, baritone
WOR—Silver Strains

11:00 a.m. EDT 10:00 EST
NBC—The Honeymooners: WJZ KDKA WBAL WRVA WMAL
CBS—U. S. Navy Band: WABC WCAU WDRS WJAS WOKO WJSV WNAC WLBZ
NBC—Galaxy of Stars: WJZ WGY WLW
WBZ—Duke Dewey's Hickory Nuts
WEEI—Friendly Kitchen Program
WOR—Common Sense Talk

11:15 a.m. EDT 10:15 EST
NBC—Platt and Nieman: WJZ WBAL WMAL KDKA WHAM WBZ WRC WRVA
NBC—Morning Parade: WEEI WGY WLW
ABS—Up Fifth Avenue: WIP
WLW—News; Livestock Reports
WOR—Arthur Klein, pianist

11:30 a.m. EDT 10:30 EST
NBC—Three Shades in Blue: WEAFF WEEI WRC WJZ WEEI WRC
CBS—Do Re Mi, girls trio: WABC WJAS WOKO WNAC WLBZ WDRS WCAU
NBC—Melody Mixers: WJZ WBAL KDKA WMAL WRVA
ABS—Bruce Chalmers, baritone: WIP
WBZ—Dance Orchestra
WHAM—Mrs. Thrifty Buyer
WJSV—Woman's Hour
WLW—Charioteers, spiritual singers
WOR—Philosophical Talk

11:45 a.m. EDT 10:45 EST
CBS—Mary Lee Taylor, talk: WJSV
NBC—Al Bernard, the Boy from Dixie: WEAFF WRC WEEI WRC WJZ WEEI WRC
WGY
CBS—Melody Parade: WABC WCAU WDRS WNAC
ABS—John Cassidy, songs: WIP
WHAM—Squire Haskin, organ recital
WLW—Painted Dreams
WOR—Marguerite Fales, contralto

Afternoon

12:00 Noon EDT 11:00 a.m. EST
NBC—Fields and Hall, songs: WJZ KDKA WBAL WRVA
CBS—Connie Gates, songs: WABC WNAC WDRS WCAU WJAS WJSV WOKO WLBZ
NBC—Gloria La Vey, soprano: WEAFF WGY WRC WJZ WEEI WRC
ABS—Nicholas Garagusi, violinist: WIP
WBZ—News
WLW—Morning Hi-Lites
WOR—"Do You Know?"

12:15 p.m. EDT 11:15 a.m. EST
NBC—Merry Macs, trio: WJZ WBAL WMAL WRVA KDKA
CBS—Orientale; Orchestra: WABC WOKO WLBZ WAAB WJAS WCAU WDRS WJSV
NBC—Honey Boy and Sassafras: WEAFF WRC WEEI WRC WJZ WEEI WRC
ABS—Stapleton and Baroff: WIP
WBZ—Old Farmer's Almanac
WCSH—News; Farm Flashes
WGY—Martha and Hal
WHAM—Jack Foy songs
WNAC—News; Weather
WOR—Musical Ensemble

12:30 p.m. EDT 11:30 a.m. EST
NBC—Vic and Sade: WJZ WBAL WHAM WRVA KDKA WBZ WMAL
CBS—Al Kavelin's Orchestra: WABC WOKO WJSV WCAU WJAS WAAB

NBC—Merry Madcaps: WEAFF WRC WGY WLW WJZ
ABS—Stock Quotations: WIP
WCSH—Speedathon
WEEI—Stock Exchange Quotations
WNAC—The Shoppers Exchange
WOR—Bud Fisher's Orchestra

12:45 p.m. EDT 11:45 a.m. EST
NBC—Words and Music: WJZ WHAM WMAL WBAL WRVA
ABS—Popular Organ Music: WIP
KDKA—Dance Orchestra
WBZ—Deane Moore
WCSH—Merry Madcaps (NBC)
WEEI—A Bit of This and That
WGY—The Vagabonds

1:00 p.m. EDT 12:00 Noon EST
NBC—Market and Weather: WEAFF WRC WJZ WEEI WRC
NBC—Velazco's Orchestra: WABC WNAC WDRS WOKO WCAU WJAS WJSV
NBC—Rex Battle's Ensemble: WJZ WFI
KDKA—Market Reports
WBZ—U. S. Weather Bureau Report
WGY—Bradley Kincaid, ballads
WLW—Albright and Wayne, songs
WOR—Roger van Duzer's Orchestra

1:15 p.m. EDT 12:15 EST
NBC—The Hon. Archie and Frank: WJZ WBAL WMAL WRVA KDKA
WBZ—Rex Battle's Ensemble: WEAFF WEEI WRC
ABS—Mirror Reflections: WIP
WGY—Ada Robinson, soprano
WHAM—News; Agricultural Forum
WLW—River, Weather and Markets

1:30 p.m. EDT 12:30 EST
NBC—Farm and Home Hour: WJZ WBAL WMAL WRVA WHAM KDKA WBZ WLW
CBS—Esther Velas' Ensemble: WABC WCAU WJAS WDRS WOKO WJSV WNAC
NBC—Dick Fiddler's Orchestra: WEAFF WRC WJZ WEEI WRC
ABS—Sylvia Blue, songs: WIP
WGY—Farm Program
WOR—Theater Club of the Air

1:45 p.m. EDT 12:45 EST
ABS—J. Russell Robinson, pianist: WIP
WHAM—Rotary Club Speaker
WOR—Diana Marlow, soprano

2:00 p.m. EDT 1:00 EST
NBC—Dion Kennedy; Organ: WEAFF WRC
CBS—Eton Boys: WABC WLBZ WOKO WCAU WAAB WDRS WOKO Y.N.—Pure Food Institute: WJZ WEEI
WGY—Hadley Rasmuson, baritone
WHAM—Rotary Club Speaker
WJSV—Afternoon Rhythms
WNAC—The Mayor's Office
WOR—Dr. Arthur Frank Payne

2:15 p.m. EDT 1:15 EST
CBS—Poetic Strings: WABC WCAU WOKO WAAB WDRS WLBZ
ABS—Jack Felman, sports: WIP
WGY—Household Chats
WJSV—Gene Stewart, organ
WLW—Dion Kennedy, organist (NBC)
WNAC—Yankee Singers, quartet
WOR—Fred Vettel, tenor; Alice Remsen, contralto

2:30 p.m. EDT 1:30 EST
NBC—King's Guard Quartet: WEAFF WRC WJZ WEEI WRC
CBS—Artist Recital: WABC WOKO WNAC WJSV WDRS WJAS WLBZ
NBC—Home Sweet Home: WJZ WBAL
NBC—Smackout: WBAL WMAL WHAM
KDKA—Home Forum
WBZ—Cooking School
WCAU—Women's Club of the Air
WGY—Albany on Parade
WLW—Gene Burchell's Orchestra
WOR—Fashion: Beauty, Food, Child Training
WRVA—Market Reports

2:45 p.m. EDT 1:45 EST
★ NBC—Nellie Revell Interviews Ray Heatherton: WJZ WMAL WHAM WBAL
NBC—Ma Perkins, sketch: WEAFF WGY WEEI WLW WJZ WEEI WRC
WRVA—Herman Carow, violinist

3:00 p.m. EDT 2:00 EST
CBS—Metropolitan Parade: WABC WOKO WAAB WCAU WJSV WJAS WLBZ
NBC—Dance Orchestra: WEAFF WFI WRC WJZ WEEI WRC
NBC—Nathan Stewart, baritone: WJZ WHAM WBAL WMAL WRVA
KDKA—Sammy Fuller
WBZ—Civic Orchestra
WEEI—Del Castillo, organist
WNAC—Baseball; Sox vs. Cleveland
WOR—Ensemble Music

3:15 p.m. EDT 2:15 EST
KDKA—Congress of Clubs
WGY—Mudcoves, play
WOR—Nell Vinick, beauty talk

3:30 p.m. EDT 2:30 EST
NBC—Woman's Radio Review: WEAFF WGY WJZ WEEI WRC
CBS—Dancing by the Sea: WABC WJAS WAAB WJSV WOKO WCAU
NBC—Joseph Gallicchio's Orchestra: WJZ KDKA WMAL WRVA WBAL WHAM
ABS—Stock Quotations: WIP
WBZ—Postage Stamps
WEEI—Reading Circle
WLW—Walter Furniss and Organ
WOR—Frank Ricciardi, baritone

3:45 p.m. EDT 2:45 EST
ABS—Betty Ray, songs: WIP
WBZ—Don Rogers, baritone
WLW—Dorothy Ponce, vocalist

4:00 p.m. EDT 3:00 EST
NBC—Your Lover, songs: WEAFF WRC WJZ WEEI WRC
★ CBS—Detroit Symphony Orchestra: WABC WOKO WJAS WJSV
NBC—Johnny Johnson's Orchestra: WJZ WRVA WRC WJZ WEEI WRC
NBC—Betty and Bob: WJZ WBAL WBZ KDKA WHAM WMAL WLW
WCAU—The Apple Knockers
WEEI—Stock Quotations
WOR—Dr. Strandhagen, health talk

4:15 p.m. EDT 3:15 EST
★ NBC—American Bar Ass'n: WEAFF WEEI WRC
NBC—Singing Stranger: WJZ WMAL WBAL WHAM KDKA WRVA WBZ
WLW—Music by Divano
WOR—Larry Roberts, tenor

4:30 p.m. EDT 3:30 EST
★ NBC—Chicago Symphony Orchestra: WJZ WMAL WHAM WRVA WBZ WBAL
KDKA—Market Reports
WCAU—Carlton and Craig (CBS)
WCSH—Leete Stone, Story Hour
WGY—Better Business Bureau Talk (5 Min.)
WLW—Life of Mary Sothern
WOR—Josef Zator's Orchestra

4:45 p.m. EDT 3:45 EST
NBC—Adventures on Mystery Island: WEAFF WRC WJZ WEEI WRC
KDKA—Chicago Symphony (NBC)
WCAU—Shing Ahoy
WGY—Stock Reports
WJAS—Symphony Orchestra (CBS)
WLW—Business News

5:00 p.m. EDT 4:00 EST
CBS—On the Air Tonight (5 Min.): WABC
NBC—Salmon Run; description of salmon fishing: WEAFF WRC WJZ WEEI WRC
CBS—Jerry Cooper, baritone: WABC WOKO WJAS WCAU WJSV WDRS
WBZ—News
WGY—Three Schoolmasks
WOR—Carroll Club Reporter

5:15 p.m. EDT 4:15 EST
CBS—The Playboys: WABC WAAB WCAU WJAS WOKO WJSV WDRS
★ NBC—Ernest Calkins, talk: WJZ KDKA—Kiddies' Club
WBZ—Beatrice Henderson
WGY—Blue Room Echoes (NBC)
WOR—Marjorie Harris, contralto

5:30 p.m. EDT 4:30 EST
NBC—The Tattered Man: WEAFF WRC WJZ WEEI WRC
CBS—Jack Armstrong: WABC WOKO WDRS WCAU WJAS WAAB
★ NBC—Jackie Heller: WJZ WBZ KDKA WHAM WBAL
WLW—Ralph Dean's Toy Band
WNAC—Melody Mart
WOR—113th Infantry Band

5:45 p.m. EDT 4:45 EST
NBC—Little Orphan Annie: WJZ KDKA WBZ
CBS—Modern Mountaineers: WABC WOKO WJSV WCAU WLBZ WNAC WJAS WDRS
NBC—Nursery Rhymes: WEAFF WEEI WRC WJZ WEEI WRC
WBAL—John, Gene and Dick
WCSH—Speedathon
WGY—Billy Rose, tenor
WHAM—News
WLW—The Texans, trio
WOR—Tex Fletcher

Night

6:00 p.m. EDT 5:00 EST
NBC—Dorothy Page, songs: WJZ WBZ WBAL WMAL WHAM
CBS—Charles Carlile, tenor: WABC WOKO WAAB WCAU WJAS WDRS WJSV
NBC—Harry Meyers' Orchestra: WEAFF WLW WRC
ABS—Morgan Martin, baritone: WIP
KDKA—Dan and Sylvia, sketch
WCSH—News; Trade Review; Sports
WEEI—Evening Tatler
WGY—Evening Brevities
WOR—Uncle Don
WNAC—News

6:15 p.m. EDT 5:15 EST
CBS—Edward Wurtzbach's Orchestra: WJZ
NBC—Mid-Week Hymn Sing: WEAFF WLW WGY
NBC—Ramon Ramos' Orchestra: WJZ WBAL WHAM WFI
CBS—Bobby Benson and Sunny Jim: WABC WAAB WCAU WLBZ
ABS—Twilight Melodies: WIP
KDKA—Baseball Resume
WBZ—Baseball Resume
WCSH—Sports Review
WNAC—Baseball; Racing Results
WRVA—Hi-Plane Pilots

6:30 p.m. EDT 5:30 EST
NBC—News (5 Min.): WEAFF WRC WJZ WEEI WRC
NBC—Harry Meyers' Orchestra: WEAFF WRC WJZ WEEI WRC
CBS—News (5 Min.): WABC WOKO WDRS
CBS—Sam Robbins' Orchestra: WABC WDRS WJAS
NBC—News (5 Min.): WJZ KDKA WHAM WRC
NBC—Twenty Fingers of Harmony: WJZ KDKA WHAM
WBZ—Old Farmer's Almanac
WCAU—Billy Hays' Orchestra (CBS)
WEEI—Baseball Scores
WGY—News; John Fiske, pianist
WJSV—Jack Armstrong, sketch (CBS)
WLW—Jack Armstrong, sketch
WNAC—The Merry-go-round
WOR—Gabriel Heatter, talk

6:45 p.m. EDT 5:45 EST
NBC—Billy Batchelor, sketch: WEAFF WFI WEEI WRC WJZ WEEI WRC
CBS—Sam Robbins' Orchestra: WABC WAAB WOKO WLBZ
NBC—Lowell Thomas; News: WJZ WBZ WBAL KDKA WLW WHAM WMAL
WCAU—Comedy Stars of Hollywood
WNAC—Talk, Hon. James M. Curley
WOR—Pauline Alpert, pianist
WRVA—Firemen's Club

7:00 p.m. EDT 6:00 EST
NBC—Grace Hayes, songs: WBAL WMAL
CBS—Beale Street Boys: WABC WOKO WDRS WJAS WCAU WNAC WJSV
NBC—Stamp Club: WJZ
NBC—Gould and Shefter, piano duo: WEEI WFI WRC
NBC—Baseball Resume: WEAFF KDKA—Stanley Metcalf, News
WBZ—Real Life Drama
WCSH—Governor Brann, talk
WGY—Radio Sweethearts
WHAM—Sportcast
WLW—Hawaiians
WOR—Sports Resume
WRVA—News

7:15 p.m. EDT 6:15 EST
NBC—Gene and Glenn: WEAFF WGY WRC WJZ WEEI WRC
CBS—Wayside Cottage: WABC WLBZ WCAU WJAS WOKO WDRS WNAC
NBC—Tintype Tenor; Orchestra: WJZ WBAL WHAM
KDKA—Pittsburgh Varieties
WBZ—Radio Nature League
WLW—Bailey Axton; Mary Wood; Orchestra

7:30 p.m. EDT 6:30 EST
NBC—Danny Malone, tenor: WEAFF WRC WJZ WEEI WRC
CBS—Peter Biljo's Orchestra: WABC WDRS WCAU WOKO WJAS WJSV WNAC WLBZ
NBC—You and Your Government: WJZ WBAL WBZ WBAL
ABS—News (5 Min.): WIP
ABS—Soiree Musicale: WIP
WEEI—After Dinner Revue
WGY—Baseball Scores; Bob Grant's Orchestra
WHAM—Reveries
WOR—Harry Hershfield, "One Man's Opinion"
WRVA—Enid Bur

7:45 p.m. EDT 6:45 EST
NBC—Frank Buck's Adventures: WJZ WHAM WMAL WBZ KDKA WBAL WRVA
CBS—Boake Carter, news: WABC WNAC WJAS WCAU WJSV
NBC—Sisters of the Skillet: WEAFF WFI WRC
WEEI—Big Freddie Miller
WLW—Melody Masters
WOR—The O'Neills, drama

8:00 p.m. EDT 7:00 EST
★ NBC—Leo Reisman's Orchestra; Phil Duesy, baritone: WEAFF WEEI WRC WJZ WEEI WRC
★ CBS—"Lavender and Old Lace"; WABC WOKO WNAC WDRS WJAS WJSV WCAU
NBC—Henry King's Orchestra: WJZ WBAL WMAL WBZ KDKA WLW
WHAM—On Wings of Song
WOR—"Stageshow Revue"
WRVA—Book Review

8:15 p.m. EDT 7:15 EST
ABS—Meyer Davis' Orchestra: WIP WRVA—Minstrels

Local Studio Peeps

By Murray Arnold

Frank Kelly, WHAM Press Head, is the daddy of a bouncing youngster . . . The entire WBAL studio and office lay-out blossoming out in light green and black, what with redecorations and renovations in order down Baltimore way . . . *Italo Martino*, WDRC's chief engineer, is the proud possessor of a new Packard, with which he commutes daily from New Haven to Hartford, a round trip of 90 miles . . . *Mannie Sacks* and the WCAU Artists Bureau now booking all the Anchorage talent exclusively.

ONE OF WPEN's newer bids for Philly evening-audience favor is the *Nighty-Night Club*, a farce on cabarets, aired every Monday at 9:30 p. m., and featuring *Jack Steck* as M.C., *Lee Lawrence* (whom you'd better watch!) *Bobby Heath*, *The Joyce Sisters*, and *Ace Pancoast*. . . *Carolyn Ann Cross*, WIP Home Directress, vacationing at Atlantic City, with her studio chores being capably handled by her secretary, *Margaret Hanley*. . . Even though traveling is his hobby of hobbies, *Frederick R. Huber*, director of WBAL, will not take a vacation this year, so arduous are his tasks at the helm of Maryland's only high powered outlet.

THE THREE Roberts Brothers, (*Marty, Lou and Dan*), who began their successful career at WIP and then skyrocketed to fame in N. Y. When *Walter Winchell* raved over them at the Ha-Ha Club, will appear this week at the Anchorage . . . One of WDRC's ace daytime features is the "*Shopper's Special*," heard daily at 8 a. m. This radio train, operated by "*Uncle*" *Walt Haase*, is proudest of *Mike*, one of the regular passengers aboard the "*Shopper's Special*." *Mike* is a canary.

Relax now, and open your eyes just a bit wider. Last Sunday, the guest artist on that Bab-O program was *Guy Rennie*, latest star from the Continent, and due for a terrific build-up by those on the inside. Oh, yes, by the way, *Guy Rennie* is *Lou Bart*, born *Herbert Loubart*, erstwhile WCAU "Travelling Minstrel," and son of a New York clothing manufacturer. Herb, eh, beg pardon, *Guy*, left WCAU, jaunted to Paris where he was toasted as a rising star of night-club and radio.

BACK from a holiday vacation in Nova Scotia, *Gustav Klem*, WBAL Program Director and composer of national recognition, is writing musically his impressions of the land of Evangeline. The suite, to be called "*Nova Scotian Idylls*," will consist of five movements, three of which are already completed, and called: "*Evangeline* and the *Arcadians*," "*Sunset At White Point*" and "*Village Barn Dance*." *Harvey Smith*, former WDEL announcer, has resigned to assume a position with a large oil company . . . *Edward Johnston*, Chief

Engineer at WIP, and his wife have just returned from a holiday spent in Chicago. During his absence, the technical staff of the Gimbel station was under *Cliff Harris*. . . Authentic source gives rise to the news that after a two-month splurge with "Name" bands at the International Restaurant, *Arthur Padula* will place *Willard Alexander* and his band in the spot for a long run.

THE WDRC, Hartford, staff has certainly been engaged in a wide variety of avocations during their usual summer rest periods sometimes laughingly called vacations. *Franklin M. Doolittle*, General Manager, has taken a trip aboard his yacht, "*The Decibel*." *William Malo*, head of the Commercial Department, spent his time building "*Malo Alto*," his new summer home at Madison, Connecticut. *Walter Haase*, Studio Manager, varied his furlough with boat and auto trips. The rest of the staff maintained their peace at the usual beach and country resorts.

CHARLES THOMAN, WFI engineer, is being cited for his heroism in the handling of radio messages which brought the good ship *S. S. Northern Sword* to port after drifting dangerously off Boston.

Theme Songs That "Click"

Kate Smith has returned to the air with a brand new theme song, "Time to Dream." Kate's former theme, "When the Moon Comes Over the Mountain," was one of the most popular signature songs on the air, and her latest selection seems to be destined for similar favor.

Tony Gale is the composer. Tony is a newcomer to the Kate Smith shows. He writes all the orchestral arrangements, and is one half of the piano team of Jack Miller's accompanying orchestra, which produces *Swanee music*.

The tune was written "on the road." Tony first came into the picture when he was hired to play in the seventeen-piece orchestra which accompanied the buxom Kate on her personal appearance vaudeville tour. Between shows Tony was fond of idling away time on the rehearsal piano backstage. He thus stumbled upon the melody of "Time to Dream." Kate heard it and liked it. She used it as an interlude melody on her next local broadcast, which occurred in Louisville, Kentucky. When it clicked with the bluegrass folks, she resolved to use it upon her return to the network.

Contracts have been signed with the *Jack Robbins Music Company* to publish "Time to Dream." *Kate Smith* herself will write the lyrics.

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30 x 4.50 - 21		2.40	31 x 4	2.95	.85
28 x 4.75 - 19		2.45	32 x 4	2.95	.85
29 x 4.75 - 20		2.50	33 x 4	2.95	.85
29 x 5.00 - 19		2.85	34 x 4	3.25	.85
30 x 5.00 - 20		2.85	32 x 4 1/2	3.45	1.15
28 x 5.25 - 18		2.90	33 x 4 1/2	3.45	1.15
29 x 5.25 - 19		2.95	34 x 4 1/2	3.45	1.15
30 x 5.25 - 20		2.95	30 x 5	3.65	1.35
31 x 5.25 - 21		3.25	33 x 5	3.75	1.45
28 x 5.50 - 18		3.35	35 x 5	3.95	1.55
29 x 5.50 - 19		3.35			
30 x 5.50 - 20		3.40			
31 x 5.50 - 21		3.40			
32 x 6.00 - 20		3.45			
33 x 6.00 - 21		3.65			
32 x 6.50 - 20		3.75			

TRUCK BALLOONS			Heavy Duty Truck Tires		
Size	Rim	Tires	Size	Tires	Tubes
6.00-20		\$3.75	30x5	4.25	1.95
7.00-20		5.95	32x6	7.95	\$2.75
7.50-20		6.95	34x7	10.95	3.95
8.25-20		8.95	36x6	9.95	3.95
			36x8	12.45	4.25
			40x8	15.95	4.95

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Not an experiment, but fully tested. Many users report over 3,000 miles reception. Gives triple the volume over regular inside aerials on many sets. Guaranteed for 5 years. Distributors and dealers write for sales proposition.

8:30 p.m. EDT 7:30 EST	Programs to Be Heard	Wednesday, Aug. 29	Continued from Preceding Page	NBC—Sammy Watkins' Orchestra: WJZ WHAM KDKA WMAL WBAL WBZ
★ NBC—Wayne King's Orchestra: WFAE WESH WLIT WGY WTIC WRC				NBC—Buddy Rogers' Orchestra: WFAE WEEI WLIT
★ CBS—Everett Marshall's Broadway Vanities: WABC WJSV WJAS WCAU WNAC				ABS—Bob Fallon's Orchestra: WIP WGY—Phil Emmerton's Orchestra
NBC—Mario Cozzi, baritone: WJZ KDKA WBAL WHAM WBZ				WLW—Larry Lee's Orchestra
ABS—U. S. Marine Band: WIP WEEI—Musical Program				WOR—Anthony Trini's Orchestra
WLW—Unbroken Melodies				WRVA—Dance Orchestra
WOR—"The Lone Ranger," sketch				12:15 a.m. EDT 11:15 p.m. EST
WRVA—Souvenirs				ABS—Johnny Johnson's Orch.: WIP
8:45 p.m. EDT 7:45 EST				WJSV—Red Nichols' Orchestra (CBS)
NBC—Sport Stories Off the Record: WJZ WBAL WHAM WMAL KDKA				WRC—Buddy Rogers' Orch. (NBC)
WBZ—Don Humber's Magic Strings				12:30 a.m. EDT 11:30 p.m. EST
9:00 p.m. EDT 8:00 EST				CBS—Al Kavelin's Orchestra: WABC
★ NBC—Town Hall Tonight; Fred Allen: WFAE WESH WLIT WGY				WNAC WOKO WJSV WCAU
WRVA WTIC WRC WEEI WLW				NBC—Clyde Lucas' Orchestra: WFAE
CBS—Mickey Cochrane, talk: WABC				WEEI WLIT
WNAC WDRC WOKO WJAS WCAU				NBC—Jack Berger's Orchestra: WJZ
WBZ				KDKA WBZ WRVA WHAM WBAL
NBC—Music Magic: WJZ WBZ WMAL				WLW WMAL
WBAL WHAM KDKA				ABS—Benny Goodman's Orch.: WIP
WOR—"Footlight Echoes"; Soloists				WGY—Ray Nichols' Orchestra
9:15 p.m. EDT 8:15 EST				12:45 a.m. EDT 11:45 p.m. EST
★ CBS—Detroit Symphony Orchestra: WABC WNAC WDRC WOKO WJAS				ABS—Eli Dantzig's Orchestra: WIP
WCAU WLBZ				1:00 a.m. EDT 12 Mid. EST
				CBS—Gene Kardos' Orchestra: WABC
				WCAU—Missing Persons Report
				WLW—Dance Orchestra
				1:30 a.m. EDT 12:30 EST
				WLW—Larry Lee's Orchestra

Sportscasts of Week

SCHEDULE OF EVENTS

(Time Shown Is Eastern Daylight)

TUESDAY, August 28: 9:30 p. m., Boxing Bouts, WHN (1010 kc). **FRIDAY**, August 31: 10 p. m., Chicago Bears vs. College Stars, football, WGN (720 kc) NBC-WJZ network, 10 to 11 p. m. and 11:30 to 11:45 p. m. with Hal Totten, Gene Rouse and Nick Kearns; 10 p. m. Wrestling Matches, WFBE (1220 kc).

The movies have no corner on slow-motion. By way of matching the sluggish tempo of these feature films radio, through the medium of WABC and a CBS network, will present a broadcast which will make slow-motion take on the characteristics of a greyhound race. It will be a discourse, by **Bernard M. Campbell**, expert, on progress in the final matches of the International Chess Congress Masters' tournament. The program will emanate at 3:15 p. m. from Syracuse where the somnolent process of shuffling kings and pawns will be inching along Saturday, August 25. Maybe you'd rather listen to *Frankie Masters*.

ALL OF YOU football enthusiasts who have been reading about that big game between the National League pro champs, the *Chicago Bears*, and an eleven picked by nation-wide vote from among former college greats, need not worry if you haven't been able to obtain tickets. Once again WGN (720 kc) supplies a worthy substitute for another Tribune sponsored event by putting on the air waves the entire contest Friday evening, August 31 at 10 p. m. EDT, from Soldiers Field on Chicago's lake front. Bob Elson, who aired the Bears' games over this station last fall will be at the mike ably assisted by the WGN staff of announcers who will bring all details of activities under the flood lights.

With Noble Kizer, football mentor at Purdue University and former Rockne pupil, schooling his proteges in the famous Notre Dame system, and George Halas, owner and coach of the Bears using the same strategy which made his club the best in the pro circuit last season, this evening promises to be full of thrills for both spectator and listener.

JOHN "SPEED" HARRINGTON now hangs his hat at KWK, St. Louis, under the title, Asst. Manager and Program Director. This popular Windy City sportscaster who conducted a very listenable review over WGN and handled the hockey games of the Chicago Blackhawks last winter carries with him the well wishes of his many followers. . . . The latest CBS sports program has been contracted by Shell Petroleum Products. Fifteen-minute periods beginning 6:30 on Thursdays and Fridays will take in prospects of the final scores in the country's major football games and on Saturdays at the same time scores and high spots of the day's activities will be aired.

Coming Next Week:

Showboats—Then and Now

By Charles Winninger

If You Enjoy the "Showboat" Hour, or If You Don't, You Will Read with Special Interest What Cap'n Henry (Charles Winninger) Has to Say About Showboats of Ancient and Modern Days

The Bandits of Burr Oak

Daring Holdup and Sensational Gunfight Between Three Desperadoes and the Police—and Radio's Part in Defending Law—in a Thrilling Real-Life Radio Detective Drama

And an Issue Packed with Feature Stories of the Stars

Bandstand and Baton

What makes a band popular, and how long can it stay in public favor? Take *Wayne King*, for example. Everyone will concede, in the light of the recent RADIO GUIDE "Star of Stars" poll, that King's orchestra is head and shoulders ahead of its nearest competitor.

But, how long will King stay on top? Will his style of old, sweet songs, smoothly played, maintain him as a perennial favorite?

Perhaps it will, but four commercial, coast-to-coast networks weekly take a heavy toll on an artist's popularity, and that is the number of programs the Waltz King has. People get tired of hearing the same thing, the same gags, the same comic style and the same music.

And will people tire of King's music? That remains to be seen. Rumbles of discontent have not yet made themselves audible. The orchestra may still be on the rise. What do you think?

THE BUSINESS of bringing diners into a cafe is that of a specialist. Take Manager Roth, of the Blackhawk Restaurant, in Chicago, present spot of *Hal Kemp's Orchestra*. He's tried many bands and clocked their appeal with his cash register. For years, *Coon-Sanders* packed them in. Then came a slump. A number of other orchestras followed, but none beat the Coon-Sanders record. Then came Hal Kemp. He packed them again. Meantime, when he went on road trips, other bands had engagements there. *Jan Garber* was one; *Seymour Simons* another. Jan's lads paid out; Simons didn't. So now, as the end of the Kemp contract nears, there is strong talk from Mr. Roth that Garber's orchestra will take over his spot come December.

BEG YOUR PARDON. Like the old gag about the drummer who lost his bass

drum, this pillar pleads for forgiveness because of losing one of Guy Lombardo's pianos in a recent compilation of the Canadians' membership roll and musical duties. It seems that Guy's second pianist is *Hugo D' Ippolito*. And *Francis Henry* seldom employs the banjo; strumming the guitar is his favorite dish.

AN AMUSING ECHO of the *Waring-Fiorito* box-office battle recently in Chicago is reported as true. Fred met Ted at a celebrity night and asked him, "How are you doing at the Palace Theater?"

To which the ever pleasant and unassuming Fiorito replied, "Very nicely. The management reports a good business."

Where upon Waring came back in all seriousness with something like, "Oh, indeed. But I can see how that would be, all right. You are getting my overflow."

It must be that flivver second gear that gets them like that.

FLOURISHES AND RESTS: *Eddy Duchin* remains in Chicago till Labor Day, after which he expects to return east. *Irving Aaronson* and several other lesser knowns are under discussion for the *Congress Hotel* spot. . . . With *Dan Russo* and his *Orioles*, and *Peggy Forbes*, back at the Canton Tea Garden, Chicago, their music is once more going over CBS and WBBM. NBC gave them their last wires.

THURSDAY NIGHT, AUG. 30th

9:00 E.S.T. • 10:00 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

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AGENTS UP TO \$10 & \$15 IN A DAY
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SONGS WANTED FOR RADIO BROADCAST NEW WRITERS INVITED

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

9:00 p.m. EDT 8:00 EST
★ NBC—Captain Henry's Show Boat: Lanny Ross, tenor: WFAE WEEI WRC WGY WRVA WWSH WFI WTIC
CBS—Bar X Days and Nights: WABC WNAC WDRM WCAU WLBZ WJSV WJAS
★ NBC—Death Valley Days, drama: WJZ WMAL KDKA WBAL WHAM WBZ WLW
WOR—Larry Taylor, baritone
9:15 p.m. EDT 8:15 EST
WOR—Pauline Alpert, pianist
9:30 p.m. EDT 8:30 EST
★ CBS—Tito Guizar, tenor: WABC WNAC WDRM WJAS WOKO WJSV WCAU WLBZ
ABS—Soloist; Orchestra: WIP WLW—Show Boat (NBC)
WOR—Cal Tinney's Shindig
9:45 p.m. EDT 8:45 EST
CBS—"Fats" Waller's Rhythm Club: WABC WCAU WOKO WLBZ WJAS WNAC WJSV WDRM
WOR—Frank Stuart's Orchestra
10:00 p.m. EDT 9:00 EST
NBC—Parade of the Provincers: WJZ WMAL WBAL WHAM KDKA

Programs to Be Heard

Thursday, August 30

Continued from Preceding Page

★ CBS—BORDEN'S PRESENTS Forty-Five Minutes in Hollywood; Previews of Best Current Pictures; Screen Stars in Person; Hollywood Music by Mark Warnow; Gossip by Cal York: WABC WCAU WJAS WOKO WDRM WNAC WJSV
★ NBC—Paul Whiteman's Orchestra: Al Jolson: WFAE WWSH WFI WGY WLW WRC WEEI WTIC
ABS—Archie Bleyer's Orch.: WIP WBZ—Artists Revue
10:15 p.m. EDT 9:15 EST
ABS—Milton Kellm's Orchestra: WIP WOR—Harlan Read, Current Events
10:30 p.m. EDT 9:30 EST
NBC—Echoes of the Palisades: WJZ WMAL WBAL WBZ KDKA WHAM
ABS—Eli Dantzig's Orch.: WIP WOR—Charles Barnet's Orchestra WRVA—Dance Orchestra
10:45 p.m. EDT 9:45 EST
★ NBC—War Series; Brig. Gen. Alfred T. Smith interviewed: J

CBS—The Playboys: WABC WOKO WAAB WLBZ WCAU WJAS WDRM WJSV
WNAC—Musical Rhymester
11:00 p.m. EDT 10:00 EST
NBC—Jack Berger's Orchestra: WFAE WFI WTIC WRC WWSH
CBS—Vera Van, songs: WABC WAAB WDRM WOKO WJAS WJSV
NBC—Don Bestor's Orchestra: WJZ WBAL WRVA WHAM
WBZ—Painter of Songs
WCAU—Alan Scott
WEEI—Baseball Scores
WGY—Bob Grant's Orchestra
WLW—Concert Hour
WOR—Eli Dantzig's Orchestra
11:15 p.m. EDT 10:15 EST
NBC—Jack Berger's Orchestra: WEEI
CBS—Ferde Grofe's Orchestra: WABC WDRM WLBZ WNAC WJAS WOKO WJSV
NBC—Don Bestor's Orchestra: WMAL KDKA WBZ

WCAU—Jan Savitt's Orchestra
WGY—Musical Program
WHAM—News
11:30 p.m. EDT 10:30 EST
NBC—Freddie Berrens' Orchestra: WFAE WFI WTIC WEEI WWSH
NBC—Johnny Johnson's Orchestra: WJZ WHAM WBAL WMAL WRVA WBZ
ABS—Blue Rhythm Band: WIP WCAU—Ferde Grofe's Orch. (CBS)
WGY—Ray Nichols' Orchestra
WLW—Juvenile Experiences
WOR—Roger van Duzer's Orchestra
11:45 p.m. EDT 10:45 EST
CBS—Henry Busse's Orchestra: WABC WNAC WOKO WLBZ WDRM WCAU
12:00 Mid. EDT 11:00 p.m. EST
★ NBC—Milwaukee Philharmonic Orchestra: WJZ WRVA WMAL WBAL WBZ KDKA WHAM
CBS—Joe Reichman's Orchestra: WABC WCAU WNAC WOKO WJAS WJSV

NBC—Ralph Kirbery, baritone (5 Min.): WFAE WEEI WFI WGY
NBC—Mills' Blue Rhythm Band: WFAE WEEI WGY WFI
ABS—Bob Fallon's Orchestra: WIP WOR—Eddie Lane's Orchestra
12:15 a.m. EDT 11:15 p.m. EST
ABS—Johnny Johnson's Orch.: WIP WRC—Mills' Rhythm Band (NBC)
12:30 a.m. EDT 11:30 p.m. EST
CBS—Enoch Light's Orchestra: WABC WJSV WCAU WNAC WOKO
NBC—Shep Field's Orchestra: WFAE WGY WFI WEEI WLW
NBC—Dancing in the Twin Cities: WJZ KDKA WBZ WHAM WBAL WRVA WMAL
ABS—Benny Goodman's Orch.: WIP
12:45 a.m. EDT 11:45 p.m. EST
ABS—Dance Orchestra: WIP
1:00 a.m. EDT 12:00 Mid. EST
CBS—Sam Robbins' Orchestra: WABC WLW—Dance Orchestra
1:30 a.m. EDT 12:30 EST
WLW—Larry Lee's Orchestra
2:00 a.m. EDT 1:00 EST
WLW—Moon River, organ and poems

(Continued from Page 11)

414 South State Street, a restaurant. Go to 414 South State Street . . ."

The police radio alarm—that marvel of 20th Century science, made possible by diligent and honest research workers, was broadcast before Stein could have gone a city block. Dozens of people pointed out the direction in which he had gone—but once again the man who could vanish like Houdini, had done just that.

He did it again the next night from a restaurant on North Halstead Street—and the night after that he burglarized a store and an apartment in the same building, and was away before the radio dragnet could close around him. So far this laughing killer had committed a crime a day—like a sort of devil's Boy Scout doing a daily bad deed. Now he really went to work.

That same night—after his double burglary—Stein was standing under the roaring tracks of the elevated railway at Lake and Wabash Streets, in Chicago, holding up a tabloid newspaper—but not reading it. He was looking over it at a handsome, maroon-colored Buick sedan with a Wyoming license. A well-dressed, respectable man and woman were just getting in.

"O sole mi-o-o," sang the blond killer as he stepped forward and threw his paper away. He gave one swift look around. The bright and busy corner was thronged with cars, taxis, pedestrians. Overhead the "L" rumbled again. A traffic-policeman on the opposite corner blew his whistle.

"Excuse me, ma'am," said Stein, just as the lady was closing the door of the sedan. In front of her face he thrust one of the badges he had taken from the night watchman in Decatur. "What is your name, sir?"

"Rouse—John E. Rouse," replied the puzzled but law-abiding citizen behind the wheel. He did not doubt Stein was an officer. Stein squeezed in beside Mrs. Rouse—flipped out his gun and pressed it into her side.

"This is a stickup, see?" he snapped. "Drive—or I shoot!"

On a dark and lonely road on the outskirts of the city, where he had made them drive, Stein bound both man and wife with adhesive tape, after robbing them. "I'm working pretty hard these days," he told them, with great good humor. "You see, I'm going to get married, and a guy needs dough when he's getting married, don't you think so? O sole mi-o-o, ta-tya-ta-ta!" To the strains of this touching little lullaby, the musical murderer carefully tucked husband and wife in with their own automobile rug.

The First Weak Link

"This'll keep you snug and tight all night," he said and drove happily away in their car. He was singing "ta-tya-ta-ta" at the top of his voice as he and the Buick vanished down the road in the darkness.

But Stein had made his first real error. He didn't double-tape his victim.

Rouse became frantic. A night of exposure in November weather—what might that not do to his wife? Madly he tugged at his bonds—quickly freed himself and Mrs. Rouse. As a result, the radio alarm went out hours before Stein expected it.

"Calling all cars—calling all cars—be on the lookout for a maroon Buick sedan, stolen by an armed bandit. Calling all cars . . ."

The maroon Buick drove smartly up to a gas station on West 95th Street. "Fill 'er up!" Stein said pleasantly to Ed Danford. "And shell out!" he added, jerking up his gun when the tank was full. "This is the life," he said as he drove away. "Tell 'em Houdini the second got your o-day. O sole mi-o!"

And so another radio call went out: "Calling Car 34—Calling Car 34—Go to 1608 West 95th Street. A bandit in a maroon Buick sedan has just held up a gas station at 1608 West 95th Street. All cars be on lookout for . . ."

So Stein headed east on 95th St. And in a few minutes—after Ed Danford, the gas station attendant had been inter-

The Musical Murderer

viewed—Car 34 was nosing along behind; many blocks behind, but still on Stein's trail. It was a slim clue, but Sergeant Florian Smuczynski, who was in charge of the radio squad car, followed a route which he thought the bandit might have taken through that part of town.

Far up ahead of them, Stein suddenly parked. He had noticed a dimly lighted tavern and decided that money might be there.

The proprietor and seven customers glanced at the door as Stein entered. He came in smiling and humming, looked the place over swiftly and jerked out his gun.

"All right, boys," he said and chuckled. "Line up." With their hands in the air, they obeyed. Stein took them one by one and, with amazing deftness, lifted watches and money. He was just taking the cash from the till, when, far away but coming closer, sounded the wail of a squad car's siren.

Stein stopped dead. He knew that he had left the stolen car in the street with the engine running, parked on the wrong side. He sensed that by now, a description of the car must have been broadcast. Suddenly he laughed.

"I'm too smart for 'em!" he said exultantly. "Here, you guys—get into that little room over there—" He pointed to a small back room that stood open.

"We can't all get in th—" began the proprietor.

"Get in there!" rasped Stein, poking unmercifully with the hard muzzle of the gun. The siren was coming closer now. All eight men were trying to get into the tiny room. Stein put his shoulder against the last one, shoved, and closed the door upon them.

A Genial Barkeep

"If one of you makes a peep," he shouted, "I shoot through the door!" Working with almost superhuman strength and speed, he pushed barrels and boxes against the door. "O sole mi-o-o-o!" he sang as, leaping behind the bar, he donned a white apron, snatched up a glass and a towel. The siren wailed outside.

Stein was polishing glasses when—as he expected—the police came in. He looked up, smiled.

"How are you, fellows?" he inquired blandly. "If there's anything you want, make it snappy. I'm just closing up." Nodding a greeting to this "barkeep", two policemen walked to the back of the saloon, peering. One—Officer John Trecker—stayed at the door.

Stein came from behind the bar. Humming casually, he tried to pass Trecker. The policeman thought this strange.

"Just a minute," he said, still with no thought that this might be the man they were seeking. "Where are you going?"

"Get out of the way," snarled Stein, "or I'll give it to you!" He reached for his gun. Trecker leaped on him—the other policeman came running and Stein dropped, stunned with a gun-butt.

Radio had caught Stein—but it wasn't through with him yet. So far, there was nothing to connect him with the State Street murder. On the morning that he was being taken to Felony Court—while he was actually in the squad car—a radio call came for that particular car, directing its officers to bring Stein to the office of the Chief of Detectives.

There, Stein was confronted with the evidence that his fingerprints had been found on a ketchup bottle and a water glass in the White Way Bar, where Broomell the cook had been murdered.

Stein confessed. He pleaded guilty and was sentenced to 99 years for murder.

It came out at the trial that he had been an escape artist—as he had claimed—with a circus. Also he had served time in the Indiana Reformatory and the Montana penitentiary. He was 24 years old.

"You are a dangerous man," the judge told him, in passing sentence. "I have no doubt that right now you are scheming how you will work your way out of the penitentiary."

Stein just grinned. As they led him

away he was still humming "O sole mio." He has a long time to hum it!

The name and identity of the girl he intended to marry never were disclosed.

In Next Week's Issue of RADIO GUIDE The Bandits of Burr Oak

They held up a bank, those three desperados, and got away with a fortune.—But they didn't count on the power of Radio—nor did they realize that a man cannot be buried in sand and stay alive! Read this thrilling story in RADIO GUIDE, issue dated Week Ending September 8.

Name-the-Stars Entries Swamp

Competitors—as well as judges—are waiting impatiently while scores of tabulators are busily engaged in separating the thousands of entries received in Radio Guide's "Name the Stars" competition.

From every state in the union, as well as from Canada and many foreign lands, these entries have come in by the myriad. So voluminous has been the response to this contest that it has been necessary to engage an extra force of trained workers to sort and compile the answers received. Two and sometimes even three shifts are working day and night to prepare the returns for the judges, into whose hands this tremendous total of solutions soon will be placed.

Many of the solutions are strikingly interesting. Large numbers are presented uniquely—in the style of electrical displays, mechanical devices, and other moving or decorative forms. While this ingenuity is appreciated, the rules of the contest are such that no special consideration can be given in such cases.

A striking example of this cleverness in presentation is furnished by a large display prepared in the form of a giant copy of RADIO GUIDE, which opens to reveal the solutions to the many puzzles, and which lights up electrically.

Another interesting device is made of metal, somewhat in the form of the Eifel

Tower of France. It stands several feet in height, and the solutions are hung on brackets which revolve on a central swivel.

Another device, extremely intricate, revolves when propelled by an electric motor. It carries advertising messages which turn and change on cylindrical wooden rollers.

Judging of these and the tens of thousands of other entries will go forward at an early date—just as soon as the tabulators have completed their work of preparing this colossal mass of material. Announcement of the winners will be made in RADIO GUIDE in an early issue.

Lulu Belle



SHE IS THE BELLE OF THE BARN DANCE

Every Saturday Nite
The NATIONAL BARN DANCE
Hear It Over
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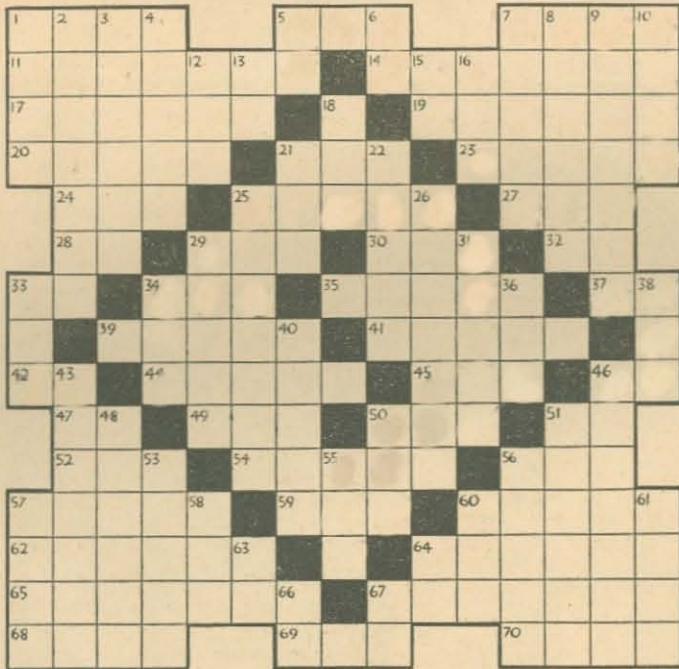
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Program Locator

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

A. C. Spark Plug Co. See Raymond Knight	Crocker, Betty, talk NBC-WEAF 10:45 a.m. Wednesday & Friday	Jolson, Al, singing comedian NBC-WEAF 10:00 p.m. Thursday only	Princess Pat Players NBC-WJZ 9:30 p.m. Monday only
Academy of Medicine CBS-WABC 10:45 a.m. Thursday only	Crumit and Sanderson, songs CBS-WABC 5:30 p.m. Sunday only	K-7 Spy Story NBC-WEAF 7:00 p.m. Sunday only	Radio City Symphony NBC-WJZ 12:30 p.m. Sunday only
Accordiana CBS-WABC 8:30 p.m. Tuesday only	Cutex See Phil Harris' Orchestra	Kennedy, John B., news NBC-WEAF 4:00 p.m. Sunday only	Radio Guild, drama NBC-WJZ 3:00 p.m. Monday only
Airbreaks NBC-WEAF 2:00 p.m. Friday only	Death Valley Days, sketch NBC-WJZ 9:00 p.m. Thursday only	(Continental Oil Co.) ... NBC-WJZ 10:30 p.m. Wednesday only	Real Silk Hosiery Mills, See Previn's Orch.
Album Familiar Music NBC-WEAF 9:30 p.m. Sunday only	Denny, Jack, Orchestra NBC-WJZ 10:30 p.m. Wednesday only	King, Wayne, Orchestra ... CBS-WABC 10:00 p.m. Sunday & Monday NBC-WEAF 8:30 p.m. Tuesday & Wednesday	Reiser Co. Inc. See Friend of the Family
Allen, Fred, comedian See Town Hall Tonight	Detroit Symphony CBS-WABC 3:00 p.m. Sunday only CBS-WABC 4:00 p.m. Tuesday only CBS-WABC 9:15 p.m. Wednesday only CBS-WABC 9:00 p.m. Saturday only	Knight, Raymond, comedian NBC-WEAF 10:00 p.m. Saturday only	Reisman, Leo, Orchestra; NBC-WEAF 8:00 p.m. Phil Ducey, baritone Tuesday only
Ames, Mary Ellis, talk CBS-WABC 11:00 a.m. Wednesday and Friday	Dixie Circus CBS-WABC 6:45 p.m. Monday only	Kraft Phoenix Cheese See Paul Whiteman's Orchestra	Revolving Stage NBC-WEAF 2:00 p.m. Monday only
Armour Co. See Phil Baker Irene Beasley	Dreams Come True NBC-WEAF 3:00 p.m. Monday & Thursday	Lady Esther Co. See King's Orchestra	Rich, Irene, sketch NBC-WJZ 7:30 p.m. Wednesday only
Armstrong, Jack, sketch .. CBS-WABC 5:30 p.m. Daily except Sunday	Dr. Miles Laboratories See Nat'l Barn Dance	Landt Trio and White .. NBC-WEAF 8:15 a.m. Daily except Sunday	Richman, Harry, songs ... NBC-WJZ 10:30 p.m. Wednesday only
Arnold, Gene, commentator. NBC-WEAF 2:00 p.m. Sunday only	Dragonette, Jessica, soprano NBC-WEAF 8:00 p.m. Friday only	(Parmelee System, Inc.) .. NBC-WEAF 6:15 p.m. Mon., Wed. & Friday	Rogers, Buddy, Orchestra .. CBS-WABC 9:00 p.m. Sunday only
Bab-O, Little Miss See Mary Small	Durante, Jimmy, comedian. NBC-WEAF 8:00 p.m. Sunday only	Lavender and Old Lace .. CBS-WABC 8:00 p.m. Frank Munn, Muriel Wilson Tuesday only	Roth, Lillian, contralto .. CBS-WABC 8:30 p.m. Monday only
Baker, Phil, comedian ... NBC-WJZ 9:30 p.m. Friday only	Echoes of the Palisades ... NBC-WJZ 10:30 p.m. Thursday only	Leaf, Ann, organist CBS-WABC 1:00 p.m. Sunday only CBS-WABC 3:00 p.m. Wednesday only CBS-WABC 2:00 p.m. Thursday only	Sal Hepatica See Town Hall Tonight
Batchelor, Billy, sketch .. NBC-WEAF 6:45 p.m. Daily ex. Sat. & Sun.	Ellison, Jane, talk CBS-WABC 11:45 a.m. Wednesday only	Little Orphan Annie NBC-WJZ 5:45 p.m. Daily ex. Sunday	Salt Lake City Tabernacle. CBS-WABC 11:30 a.m. (Church Services) Sunday only
Barthell, Betty, songs CBS-WABC 12 noon Mon., Wed. & Friday	Ex Lax Co. See Summer Interludes	Lombardo, Guy, Orchestra. NBC-WEAF 10:00 p.m. Wednesday only	Schlitz Brewing Co. See Stoopnagle and Budd
Barton, Frances Lee, talk. NBC-WEAF 11:15 a.m. Thursday only	Fels and Co. See Allen Prescott Wife Saver	Lucas, Nick, songs CBS-WABC 6:00 p.m. Sunday only CBS-WABC 11:00 p.m. Wednesday only	Schumann-Heink, Madame NBC-WJZ 10:00 p.m. Sunday only
Baseball Resume NBC-WEAF 7:00 p.m. Daily ex. Sunday NBC-WEAF 11:00 p.m. Sunday only	Firestone Tire & Rubber Co. See Voice of Firestone	Luxor, Ltd. See Talkie Picture Time	Show Boat, variety NBC-WEAF 9:00 p.m. Thursday only
Bauer and Black See Singing Stranger	First Nighter, drama NBC-WEAF 10:00 p.m. Friday only	Lyman, Abe, Orchestra ... NBC-WEAF 9:00 p.m. Friday only	Silver Dust Serenaders ... CBS-WABC 7:30 p.m. Mon., Wed. & Fri.
Bayer Aspirin See Lavender and Old Lace Album of Music	Fitch, F. W. Co. See Wendell Hall	Major Bowes Family NBC-WEAF 11:30 a.m. Sunday only	Singing Stranger, vocalist. NBC-WJZ 4:15 p.m. Tuesday & Friday
Beale Street Boys, quartet. CBS-WABC 2:30 p.m. Sunday only CBS-WABC 7:00 p.m. Tuesday only	Fleishmann Yeast See Vallee's Variety	Marine Band NBC-WJZ 11:00 a.m. Friday only	Sinclair Minstrels NBC-WJZ 9:00 p.m. Monday only
Beasley, Irene NBC-WJZ 9:30 p.m. (Armour Co.) Friday only	Ford Motor Co. See Waring's Orch.	Marrow, J. W. Co. See Cadets Quartet	Small, Mary, songs NBC-WEAF 1:30 p.m. (B. T. Babbitt Co.) Sunday only
Beauty Box Theater NBC-WEAF 10:00 p.m. Tuesday only	Forty-Five Minutes In Hollywood, sketch CBS-WABC 10:00 p.m. Thursday only	Marshall, Everett, baritone. CBS-WABC 8:30 p.m. Wednesday only	Smith, Kate, songs CBS-WABC 8:00 p.m. Mon., Thurs. & Fri.
Benny, Jack, comedian ... NBC-WEAF 10:30 p.m. Friday only	Garber, Jan, Orchestra ... NBC-WJZ 8:00 p.m. Monday only	(Schlitz Brewing Co.) ... CBS-WABC 10:00 p.m. Friday only	Soconyland Sketches NBC-WEAF 9:30 p.m. Tuesday only
Benson, Bobby, songs CBS-WABC 6:15 p.m. Daily ex. Sat. & Sun.	Gene and Glenn, comedy .. NBC-WEAF 7:15 p.m. Daily ex. Sat. & Sun.	Maxine, Ensemble CBS-WABC 8:00 p.m. Wednesday only	Songs and Stories NBC-WJZ 4:15 p.m. Monday only
Betty and Bob, sketch NBC-WJZ 4:00 p.m. Daily ex. Sat. & Sun.	General Mills Inc. See Betty and Bob	Maxwell House Coffee ... See Show Boat	Stoopnagle and Budd, comedy CBS-WABC 10:00 p.m. Friday only
Bill and Ginger, songs ... CBS-WABC 10:15 a.m. Mon., Wed. & Fri.	General Foods Corp. See Frances L. Barton Betty Crocker	Merry-Go-Round, variety .. NBC-WEAF 9:00 p.m. Sunday only	Studebaker Sales Corp. ... See Richard Himber's Orchestra
Bi-Si-Dol See Everett Marshall	General Tire & Rubber Co. See Jack Benny	Metropolitan Life Insurance Co. See Health Exercises	Summer Interlude CBS-WABC 9:30 p.m. Monday only
Blue Monday Jamboree .. CBS-WABC 12 mid. Monday only	Gerber Co. See Madame Schumann-Heink	Modern Food Process Co. ... See Songs and Stories	Sun Oil Co. See Lowell Thomas
Bond Bread Bakers See Crumit and Sanderson	Gillette Safety Razor Co. ... See Gene and Glenn	Moore, Betty, talk NBC-WEAF 11:30 a.m. Wednesday only	Talkie Picture Time NBC-WEAF 3:00 p.m. Sunday only
Bordens Sales Co. See Jane Ellison Forty-Five Minutes in Hollywood	Gluskin, Lud See Summer Interlude	Morris, Phillip, Co. See Reisman's Orch.	Tasty Theater NBC-WJZ 9:30 p.m. Sunday only
Bordani, Irene, songs ... NBC-WEAF 7:45 p.m. Thursday only CBS-WABC 7:15 p.m. Monday only	Gold Dust Corp. See Silver Dust Serenaders	Mueller, C. F. Co. See Bill and Ginger	Tender Leaf Tea See Jack Pearl
Breakfast Club NBC-WJZ 9:00 a.m. Daily except Sunday	Gold, Empire Co. See Devora Nadworney	Mulsified Coconut Oil ... See Lillian Roth	Thomas, Lowell, news ... NBC-WJZ 6:45 p.m. Daily ex. Sat. & Sun.
Breen and de Rose, songs. NBC-WEAF 10:00 a.m. Daily ex. Sat. & Sun.	Goodrich, B. F., Rubber Co. See Baseball Resume	Shampoo See Lillian Roth	Today's Children, sketch .. NBC-WJZ 10:30 a.m. Daily ex. Sat. & Sun.
Bristol Meyers Co. See Town Hall Tonight	Gordon, Dave, Bunny, trio. CBS-WABC 5:45 p.m. Monday & Wednesday	Musical Memories NBC-WJZ 9:00 p.m. Tuesday only	Town Hall Tonight NBC-WEAF 9:00 p.m. Wednesday only
Buck, Frank, adventures .. NBC-WJZ 7:45 p.m. Daily ex. Sat. & Sun.	Grape Nuts See Byrd Expedition	Nadworney, Devora, NBC-WEAF 1:45 p.m. contralto Sunday only	True Story Court of Human Relations CBS-WABC 8:30 p.m. Friday only
Byrd Expedition CBS-WABC 10:00 p.m. Wednesday only NBC-WEAF 11:30 p.m. Sunday only	Great Atlantic and Pacific Tea Co. See Horlick's Gypsies	National Barn Dance NBC-WJZ 10:30 p.m. Saturday only	Twenty Mule Team Borax. See Death Valley Days
Cadets, male quartet CBS-WABC 11:45 a.m. Monday & Friday	Gulf Refining Co. See Headliners	Nat'l Farm and Home Hour NBC-WJZ 1:30 p.m. Daily ex. Sat. & Sun.	Two Seats in the Balcony. NBC-WEAF 2:00 p.m. Wednesday only
Camay Soap See Dreams Come True	Hall of Fame, variety ... NBC-WEAF 10:00 p.m. Sunday only	One Man's Family, sketch. NBC-WEAF 9:00 p.m. Saturday only	U. S. Army Band NBC-WJZ 11:30 a.m. Wednesday only
Campana's Italian Balm .. See First Nighter	Hall, Wendell, songs NBC-WEAF 7:45 p.m. Sunday only	One Night Stands NBC-WEAF 9:30 p.m. Friday only	U. S. Navy Band NBC-WJZ 11:00 a.m. Thursday only
Carefree Carnival, variety. NBC-WEAF 12:15 a.m. Saturday only	Harris, Phil, Orchestra ... NBC-WJZ 9:00 p.m. Friday only	Oxol Trio See Gordon, Dave and Bunny	U. S. Tobacco Co. See One Night Stands
Carter, Boake, news CBS-WABC 7:45 p.m. Daily ex. Sat. & Sun.	Headliners NBC-WJZ 9:00 p.m. Sunday only	Oxydol See Ma Perkins Ivory Stamp Club	Vallee, Rudy, variety hour. NBC-WEAF 8:00 p.m. Thursday only
Chase and Sanborn See Jimmy Durante	Health Exercises NBC-WEAF 6:45 a.m. Daily ex. Sunday	Parade of the Provinces .. NBC-WJZ 10:00 p.m. Thursday only	Voice of Firestone NBC-WEAF 8:30 p.m. Monday only
Cheramy, Inc. See Maxine	Hecker H-O Cereal See Wobby Benson	Pearl, Jack, comedian ... NBC-WEAF 8:00 p.m. Wednesday only	Waltz Time, NBC-WEAF 9:00 p.m. Friday only
Chicago Symphony NBC-WJZ 4:30 p.m. Daily ex. Fri. & Sun. NBC-WEAF 9:30 p.m. Saturday only NBC-WEAF 4:30 p.m. Sunday only	Heller, Jackie, tenor NBC-WJZ 5:30 p.m. Daily except Sunday	Pepsodent Tooth Paste ... See Frank Buck	Wander Co. See Orphan Annie
Cities Service Co. See Jessica Dragonette	Himber Richard, Orchestra. NBC-WEAF 8:00 p.m. Monday only CBS-WABC 9:30 p.m. Tuesday only	Perkins, Ma., sketch NBC-WEAF 2:45 p.m. Daily ex. Sat. & Sun.	Ward Baking Co. See Rogers' Orch.
Colgate-Palmolive-Peet Co. See House Party Beauty Box Theater	Hollywood on the Air NBC-WEAF 12:30 a.m. Sunday only	Philco Radio See Boake Carter	Waring, Fred, Orchestra .. CBS-WABC 9:30 p.m. Sunday only
Columbia Variety Hour .. CBS-WABC 8:00 p.m. Sunday only	Home Sweet Home NBC-WJZ 2:30 p.m. Daily ex. Sat. & Sun.	Phillips Dental Magnesia .. See Accordiana Waltz Time Abe Lyman	Watkins, R. L. Co. See Merry Go Round
Columbo, Russ, baritone .. NBC-WEAF 12:15 a.m. Sunday only	Honeymooners, duet NBC-WJZ 11:00 a.m. Tuesday & Saturday	Plough, Inc. See Lombardo's Orca Prescott, Allen; Wife Saver	Welch Grape Juice Co. ... See Irene Rich
Continental Oil Co. See Harry Richman Jack Denny's Orch.	Hoover Sentinels, concert. NBC-WEAF 5:30 p.m. Sunday only	Prescott, Allen; Wife Saver NBC-WJZ 11:00 a.m. Monday & Wednesday NBC-WEAF 9:45 a.m. Tuesday only	Wheaties See Jack Armstrong
Crazy Water Hotel Co. ... See Gene Arnold	Horlick, Harry, Gypsies .. NBC-WEAF 9:00 p.m. Monday only	Previn's, Charles, Orchestra. NBC-WJZ 7:00 p.m. Sunday only	Wheatina Corp. See Billy Batchelor
Crisco See Home Sweet Home	Household Finance Corp. ... See Musical Memories		White, Lew, organist NBC-WJZ 8:30 a.m. Daily

Radio Guide's X-Word Puzzle



The solution to this puzzle will be published in next week's issue, in which you will find another absorbing puzzle

DEFINITIONS

- HORIZONTAL**
- 1—A kind of cheese
 - 5—constrictor
 - 7—Cavalieri, opera star
 - 11—Legally
 - 14—Tremendous
 - 17—Canadian town near Detroit
 - 19—Starvation
 - 20—Bitter gum
 - 21—Belonging to us
 - 23—Deceptive methods
 - 24—Name of a sibilant letter
 - 25—The little orphan
 - 27—Slang for "reputation"
 - 28—Initials of Viennese composer and opera director
 - 29—High or low in a poker straight
 - 30—Vapor
 - 32—Italian and Spanish for "yes"
 - 33—Exists
 - 34—Title of respect
 - 35—Ascends
 - 37—New England (abbrev.)
 - 39—Numbers featuring one voice or instrument
 - 41—Leading ladies of the opera
 - 42—Toward
 - 44—Rule out
 - 45—Snaky fish
 - 46—Act
 - 47—In (just another synonym for 42)
 - 49—A wall; also a coin used during the American Revolution
 - 50—United States Navy (abbrev.)
 - 51—Company (abbrev.)
 - 52—East Indian servants call

- their mistresses — Sahib
 - 54—New Yorkese for "thirst"
 - 56—Vehicle
 - 57—Spread
 - 59—Square measurement
 - 60—Scrapes
 - 62—Herb popular with felines
 - 64—Popular radio trio, musically noted and denoted
 - 65—Dollar bill
 - 67—High-hattedness
 - 68—Ancient city-state
 - 69—Metal is found in it
 - 70—An old Gaelic language
- VERTICAL**
- 1—Girl's name
 - 2—What radio listeners are
 - 3—Over
 - 4—Pits
 - 5—Preposition
 - 6—Exclamation
 - 7—Small, wild animal
 - 8—Certain flowers

- 9—Something that's bowled over
- 10—They're "Easy" on the air—and on the ear
- 12—Poetic expression
- 13—Musical note
- 15—Belonging to
- 16—Spoil
- 18—Race
- 21—Singular
- 22—Taut
- 25—He flies through the air but can't get on the air
- 26—Simplest
- 29—Sickened
- 31—Commonest number thrown with two dice
- 33—Sweet as apple cider
- 34—Turf
- 36—Never was another gal like
- 38—Self
- 40—Island in the Pacific
- 43—New York political organization
- 46—The coroner in Van Dine's detective stories
- 48—Rock back and forth
- 50—Employ
- 51—Many have found it, more are seeking it, in radio
- 53—Scotch for a home, usually the minister's
- 55—Anger
- 56—Menu
- 57—Scotchman
- 58—Tear apart
- 60—French for "cootie"
- 61—A colt's daddy
- 63—Italian river
- 64—District Attorney
- 66—Toward
- 67—Personal pronoun

SOLUTION TO LAST WEEK'S X-WORD PUZZLE



The Cover Girl

Dorothy Page, titian-haired NBC contralto whose features lend loveliness to the cover of this week's RADIO GUIDE, always has "mike fright something fierce." This started when she won a Paul Whiteman audition contest in Buffalo in April, 1932, and has been going on ever since.

Following this baptism of fear, Dorothy was immediately signed by Seymour Simons as a featured contralto, and toured with his band for two years, enjoying microphone chills every day. Now she solos for NBC-WJZ, on sustaining hours Tuesdays, Thursdays and Fridays—when she is not driving her own car with the radio turned on so that she can listen to other people.

Dorothy is a native of Northampton, Mass. Her father was in the contracting busi-

ness there. As a small girl Dorothy loved nothing better than to play on the sand piles near the construction jobs her father was interested in.

College bred, Dorothy wanted to be a secretary, and actually got started in this work with the Curtis Publishing Company in Philadelphia. But her face was more important to the company than her fingers, so they put her on front covers of the *Ladies Home Journal* and the *Saturday Evening Post*. She also modeled for posters used in tuberculosis and anti-narcotic drives.

Her favorite dish is sauerbraten and pancakes—with spaghetti coming a close second. Her favorite sport is horseback riding—though she swims so well that once she saved a friend from drowning. She also plays basketball and tennis. Her favorite ambition is to own a farm.

RADIO GUIDE is paying

\$100 A WEEK
FOR LAST LINES TO

RADIO JINGLES

try your skill—it's Free!

Winners of Jingle No. 3

A barber whose name was McKay.
Was shaving a man named McFay.
Said McKay to McFay,
"Rudy Vallee, I'll say"

1st Prize \$25 J. L. Woosley
Carlisle, Arkansas
"Plays 'L' out of 'play' to get 'pay'!"

2nd Prize \$15 Mr. Stanley F. Widener
Pomona, Calif.
"Takes yeast to raise dough to pay Fay."

3rd Prize \$10 G. F. Schuler
Montreal, Can.
"Can beigh-bo for me any day."

\$5.00 Prizes:

- | | |
|--|--|
| Herbert W. Jarand
Outremont, Que., Can. | Charles Anthony Low
Toronto, Ont., Can. |
| Mrs. M. R. Savauge
Seaforth, Ont. | V. C. Barnett
San Diego, Calif. |
| Miss Betty Douglas
Toronto, Ont., Can. | Theodore Kynne
Norwich, Conn. |
| Thomas Parry
Verdun, P. Q., Can. | Florence Arris
San Francisco, Calif. |
| Isla Sutherland
Ft. Collins, Col. | Frank G. Davis
Cleveland, Ohio |

THE RULES:

1. Each week until further notice, Radio Guide will print an unfinished "Radio Jingle." You are invited to write the last line for the jingle. Write anything you wish. The last line must rhyme with the first two lines.
2. Radio Guide will pay \$100.00 in cash prizes each week for the best last line submitted for the jingle published that week. (See Prize List below.)
3. You may send in as many answers as you wish. Try to be clever. Originality will count. Neatness will count.
4. Mail your answers to "Jingles," Radio Guide, 423 Plymouth Court, Chicago. Answers for this week's jingle must be in by 10 A.M., Friday, August 31st. Winners will be announced in Radio Guide as soon thereafter as possible.
5. This offer is open to everyone except employees of Radio Guide and their families. Answers will be judged by a committee appointed by Radio Guide. The committee's judgement will be final. In case of ties, duplicate awards will be given.
6. The use of the coupon in Radio Guide is suggested but not required. You may write your last line on the coupon or on a post card or on any other piece of paper. Radio Guide may be examined at its offices or at public libraries free.

THE PRIZES

- | | |
|---------------------------------|-----------------|
| 1st Prize..... | \$25.00 |
| 2nd Prize..... | 15.00 |
| 3rd Prize..... | 10.00 |
| Next 10 Prizes \$5.00 each..... | 50.00 |
| Total..... | \$100.00 |

Every week \$100 goes to the persons who submit the best last lines to the jingles printed in Radio Guide. Why don't you try? Send your line on the coupon printed below or on a separate piece of paper or post card!

Another Jingle in Next Week's

Radio Guide

AMERICA'S WEEKLY MAGAZINE OF PROGRAMS and PERSONALITIES

CAN YOU WRITE A LAST LINE FOR THIS?



Three sisters named Boswell, one day
Sang songs in a new sort of way.
An announcer who heard,
Said, "Now you take my word,

Write your last line here

NAME _____

STREET ADDRESS _____

CITY _____ STATE _____

JACK BENNY

As He Appears Under the

MIKEroscope

By Lee Mortimer

It never was the intention of Jack Benny to be the insouciant comedian whose subtle style has brought him national radio fame. By nature and experience he is a rapid-fire, or "patter," comedian. But ennui, brought on by constant futile auditioning for prospective sponsors, fostered the languorous type of presentation which has made him outstanding among the leading jesters of the day. He conceived the technique one day out of sheer boredom. It won him a contract, whereas his natural style had left him hors-de-combat. He wouldn't desert it now for any consideration.

Nor would he desert Mary Livingstone, his charming wife and stooge, who has been the icing on the Benny cake ever since Jack won his first commercial radio account.

Jack wasn't born "Benny." It's a trade name adopted when Jack decided that the stage was his metier. He decided that the family tag, Kubelsky, wouldn't drag the customers into a theater. He wanted them to come in and laugh—not stand out under the marquee and chuckle.

Vaudeville engagements, none too lucrative, followed his service hitch, but in a few years brighter engagements ensued. Then the movie magnates determined that Benny was just what the films needed. But it was in radio that Jack Benny found his natural outlet, and from an ordinary salary in pictures he has risen to an elevation where even the most extravagant sponsors have called strategy conferences in order to meet his terms.

Jack has none of the appearance of a comedian. In fact he has all the savoir-faire of a successful broker. At that he is a comedian only 30 minutes each week. The remaining 6690 waking moments find him a somber, businesslike sleuth, keen on the scent of any situation which he can turn into a gag, with the able help of his material prop and moral supporter, Harry Conn.

He plays a violin as would a beloved maestro.

Jack is five feet, ten and one-half inches tall and weighs around one hundred and eighty pounds. His clothes are meticulously selected; he wears them with a natural grace. He could give an Englishman cords and tweeds and beat him at his own game. His once dark hair has grayed almost completely, adding to his air of aristocracy and offering unimpeachable evidence of his torturous search for the elusive jest. The Bennys have no children, but both are extremely fond of them.

Jack was born on the shores of Lake Michigan in the year 1894 on a date later made auspicious in Chicago by one of the most dramatic crime stories in history, February 14th.

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 twentieth. 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 reproduction will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.



JACK BENNY

Was Antarctica Burned Up!

By Howard Wilcox

Cliff Edwards tilted his chin and squared his shoulders. "I'll do it, boys," he said manfully. "But remember I'm a martyr to a cause. For more years than I like to recall I've been taking my bath on Saturdays, and now I'm breaking the habit of a lifetime by taking my bath on a Wednesday—and practically in public, too! Tsk, tsk!"

And so the ukelele-strumming Knight of the Bath was escorted up to the roof of the building which houses the Columbia Broadcasting System, where he divested himself of his garments, stepped under a spraying shower and mournfully crooned "Singin' in the Rain" with all the gusto at his command. "Yippee!" gurgled Cliff. "What a glorious feeling under this nice, clean, refreshing water!"

Thousands of miles away, in the frozen wastes of the Antarctic, the members of the Byrd Expedition, who haven't taken a bath since early last winter, squirmed in their cootie-infested furs and swore softly.

It was self-invited punishment, however, for several weeks ago Commander Noville, in charge of the isolated Little America base, had wirelessed

a message requesting that a sound reel of civilization be broadcast to them. The boys at CBS gleefully went to it and doped out a diabolical series of events calculated to make the boys of the expedition burn in a 40-degree-below-zero temperature.

Immediately after Cliff finished his libations, lovely Vera Van strode over to the mike and in her torchiest voice sang "Love, You Funny Thing" to aviation mechanic Ike Schlossbach, one of the bachelors of the expedition. "Good old Ike," moaned Vera. "Why don't'cha come up and see me sometime?" Saying which, she puckered her lips and threw a nice, resounding kiss at the mike. "Good old Ike" must have radiated enough heat waves to melt the icicles off his moustache when the kiss flashed through the Little America loudspeaker.

The special wires hummed for a second time, then the tinkling sound of glass and silverware permeated the mike. "Gentlemen," said one of the CBS teasers. "I am seated in the grill of the Hotel

St. Moritz, and the waiter has just brought me a golden-brown fried chicken, with nice crisp potatoes, carrots, peas, asparagus, coffee, and delicious apple pie. Listen!" (Followed by the business of crunching and sighs of evident delight.)

"Of course," continued the voice, "this can't begin to compare with your delicious can of corned beef hash and your hard tack, but it'll do in a pinch!"

The next pick-up point was the exterior and interior of one of the New York movie palaces. The barker shouted the theater's wares, to the accompaniment of the noises of Broadway. Then the microphone was switched to the interior of the house, where an announcer described the beautiful show girls and their costumes.

The boys at Columbia expects to get a radiogram from Commander Noville at the South Pole: STOP YOU'RE KILLING US STOP WE'RE COLD TO YOUR BROADCAST STOP TELL CLIFF TO SHUT OFF THAT SHOWER STOP HOPE THAT GUY CHOKES ON THAT CHICKEN STOP IN OTHER WORDS STOP STOP STOP!

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