

# Radio Guide

EC 8764322

WEEK ENDING JANUARY 19, 1935

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

5¢

Volume 27  
Number 13



The  
**PRIVATE**  
LIFE of  
**WALTER**  
**WINCHELL**

Adventuring the  
Seven Seas in  
the Good Ship  
Seth Parker

The Radio Eye—  
New Thriller in  
"Calling All Cars"

See Page 14:  
Complete Radio  
Programs Start

Gertrude Niesen  
Story on Page 2

# Beneath Gertrude's Exotic Exterior—

By Alice Pegg

**Is Gertrude Niesen the Exotic Person Her Clothes and Her Coiffures and Her Habits of Living Would Lead An Observer to Believe? Or Is She— But Here She's Presented in Her True and Unsuspected Light**



**I**T WAS early Autumn of 1934 in Chicago. World's Fair visitors crowded the city. At the RKO-Palace Theater Gertrude Niesen shared headline honors with Veloz and Yolanda, dancers. The theater was enjoying a record week.

Papa Niesen, Gertrude's inseparable pal at home and on the road, showed his elation over Gertie's success at dragging them in. As he boasted of her drawing power, the sage little 22-year-old torch singer maintained the discreet silence which symbolizes assent.

It was different, however, in private.

"Don't mind Pop," she said with a chuckle. "Naturally he thinks they're all flocking in to hear his baby. As a matter of fact they don't know I'm on the bill. It's the dancers that are bringing them in. And no wonder. Aren't they the most marvelous things you ever saw in your life?"

Which is about as complete a clew to Gertrude Niesen's unaffectedness as could be disclosed by the many gleaming facets of her character. Hailed as the rising vocal star of the air and stage, and recollected by her intimates as the tomboy of Brooklyn, she is nevertheless an earnest devotee of her art. Long hours of practice and rehearsal mean nothing to her. She would rather give a good show than hook a flounder—and that flounder business is a mighty serious one with her.

**T**HAT MOMENTARY glimpse at the innate modesty of Gertrude Niesen is a revealing index to her entire character. To the world at large she is known as exotic. The whole flare for eccentric, gay apparel and a gaudy hair-dress is doubtless just protective coloration for a humility of spirit which would have thwarted her every ambition, if revealed in full.

An indication of its application was her debut in public life. Most singers are content to launch their careers progressively, starting with amateur theatricals and working up the natural steps through the stage, then radio and eventually night clubs. Her natural inhibitions directed Gertie's feet in another direction.

Urged by that flamboyant covering medium, she determined first to crash the cafes. In 1931 she crossed the river to Manhattan, bent on the adventure. Well she knew that a mouse-like approach would yield her little. So she tried the expedient of alluring apparel and a brash display of physical allure which would shield her actual timidity.

She was irresistible in her appeal. Almost her first application won her a job with the 300 Club, a mid-

town high spot where looks were paramount. Gertrude presented the rare combination of appearance and a sultry, smooth voice made to order for today's songs.

Her plan had worked. An assumed sophistication completely fooled both employers and public. The nineteen-year-old girl had set up a false character which she was to live up to throughout her career.


But for those who are privileged to know her intimately, the illusion does not prevail. To them she is the earnest, serious-minded young woman committed to nothing so much as doing a job the best she knows how, and feeling that she still has much to learn.

**T**HEY MARVEL at her spirit of application, her diligence and boundless energy. She is an indefatigable worker. Those songs which slide so fluidly from her lips have been studied, practiced and rehearsed with endless devotion—all for the sake of the finished product. Are those the characteristics of an exotic?

As is typical of so many of those girls with lugubrious voices, Gertrude is really tiny. She wears a size fourteen dress. An artist could rhapsodize over her fainty hands and feet.

She is five feet, two inches tall; any day she weighs over 114 pounds, she eyes menus carefully just by way of looking into this diet business. So far she hasn't had to be particularly concerned. The color tones of her basically blue eyes change with the hue of her apparel. Her favorite actor is Charles Laughton—her current "heart" her Dad, who she says, will do till something better comes along. But that unattained He will have to be *better!*

**Gertrude Niesen may be heard as the singing star of the Big Show, Mondays at 9:30 p. m. EST (8:30 CST) on the CBS-WABC network.**



Gertrude affects the gowns of her wardrobe and the poses of her photographs for a reason that few of her stage and radio followers dream. Since the affectation works so well for her, the amazement is that few other stars constituted as is Gertrude do not go and do likewise



RADIO GUIDE, Volume IV, Number 13, Week Ending Jan. 19, 1935. Issued Weekly by RADIO GUIDE, Inc., 731 Plymouth Ct., Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1879. Copyright, 1935 by RADIO GUIDE, Inc. All rights reserved. Executive, Editorial, Advertising, Circulation and Business offices, 731 Plymouth Court, Chicago, Illinois. Eastern advertising office, 551 Fifth Avenue, New York, N. Y. M. L. Annenberg, President and Publisher; Herbert Kraneer, 1st V. P. and Gen. Mgr.; R. S. Wood, Editor. Notice: Change of address should reach this office two weeks in advance of the issue for which that new address becomes effective. Five Cents per copy in United States. Subscription rates in U. S.: six months, \$1.25; one year, \$2.00. Subscription rates in Canada: six months, \$2.00; one year, \$3.00. Subscription rates in foreign countries: six months, \$2.50; one year, \$4.00.

# The Private Life of Walter Winchell

By Jack Banner

**Just What Sort of Man Is the Purveyor of the Nation's Gossip? How Did He Get His Start? Can He Fight Another's Battle, or Is He Always on the Sidelines "Dishing It Out"? . . . Read the Amazing Truth**

*The originator of the current newspaper vogue purveying the most exclusive and unauthorized news of impending divorces, marriages, quarrels and babies—the Gray Ghost of Broadway—is as much at home with his wife (nee Magee) and daughter Walda, as in the gayest of the Night Clubs. In addition to his daily column, his accomplishments include broadcasting for the past four years. Slim, prematurely gray, nervous, quick of temper, a human dynamo in action—that is Walter Winchell; a man of intense loyalty and dangerous enmity.*

RADIO GUIDE herewith presents the second instalment of his life story:

**W**ALTER WINCHELL is a product of Broadway, but all America has laid claim to him. Originally a New York phenomenon, his column now is syndicated in almost two hundred daily newspapers throughout the nation. His famous Monday morning gossip column, *Man About Town*, is the most widely read newspaper strip in America. His radio tag lines—"O. K., America"—"dots and dashes and lots of flashes" and "with lotions of love, I remain your New York correspondent, Walter Winchell," are famous ether signatures familiar to millions of radio listeners who tune him in religiously each Sunday night for his inimitable flashes, breezy gossip and gay wisecracks.

But despite the fierce spotlight of publicity that has beat upon him for years, Walter Winchell remains somewhat of a fictional character in the flesh. He has been excoriated, misquoted, pilloried and lampooned to such an extent that Winchell, the man, has become more or less of a legendary figure.

"Destroy most of the Winchell hooey," begged Walter of this writer. "By all means write what you think of me, but for Heaven's sake tell the truth about me! If you think I'm a bad boy, say so! Winchell can dish it out—and Winchell can take it!"

Like Peck's Bad Boy, Winchell has a flair for starting heated controversies. He hates phonies and bullies, and loves to take the underdog's part. He regards his imitators with contempt, and he could crucify people who picture him as a key-hole peeper.

"Say," he asks caustically, "did you ever try to peep through the key-hole of a lock? I don't have to eavesdrop for my gossipy tidbits. I get the information for my column from many sources. First"—and here he smiled—"from a lot of people who promised somebody that they'd keep it secret; and second, from other gossips of course. Most of the column comes in over the phone, and by the way of letters, telegrams and night clubs. And what's more," he emphasized, "I've never paid a red cent to anyone for any information contained in the column."

He further hates gossips who grapevine information to the effect that he is preparing to throw up the sponge, that his health has been wrecked by fast life, and that he hates Broadway.

"Throw up the sponge?" he queries. "Do I look nuts? I'd go screw

When Walter broadcasts, Ben is ever on the alert to hear his latest slam



And Eddie trembles in his boots lest the full truth about the Imperial Theater episode come out

without the excitement of preparing the columns and broadcasts. Hate Broadway? Baloney! I like Broadway because it spells Opportunity to me—and for lots of others. Broadway is no different from Main Street; when you click, everyone flocks around you. When you fail, your shadow is your only company."

In dealing with the early life of Walter Winchell, one must perforce include the names of Georgie Jessel and Eddie Cantor, his first stage partners; and Ben Bernie, his famous radio sparring partner. Individually, the life stories of these four kids who skipped the streets



While Georgie Jessel blows hot and cold with dread that Walter will tell all about him when the Jessel name was McKinley

of New York together, are remarkable. Collectively, they amount to a modern miracle. Jessel, Cantor, Winchell and Bernie!

Stage ambitions burned brightly in the breasts of this quartet of pals. Together, they started on life's highway, all with high hopes and brave ideals. Often they gathered on the corner of 116th Street and Lennox Avenue, and above the turmoil of the surging throng of subway riders and passers-by of that busy intersection, they would talk and dream of the day when they would see their names blazing gloriously from innumerable theater marquees.

"Gee, fellers," said thirteen-year old Georgie Jessel, his swarthy face glowing (Continued on Page 23)



# Standing By—

With Ray Perkins



Deane Janis, singer, formerly with Hal Kemp's Orchestra, now in New York for a forthcoming stage appearance

a radio show could be so much fun for one of its participants and still be successful.

To begin with, it's on the level, pals. The entrants in our weekly amateur rodeo are strictly genuine amateurs, all wool and a yarn wide. The large majority of applicants for preliminary auditions are of course singers. They come by the gross—assorted voices both male and female, ranging from a pip-squeak to a roar. You get the impression after listening to 80 or 90 of these voices that all a person needs to be a "singer" is a larynx and a set of workable jaw muscles. Some of them, however, are trained voice students. Some are untrained but good nevertheless.

*Our chief problem therefore is to find non-singers. We welcome hopefully entertainers with some novel talent. Bird whistlers, impersonators, dialecticians, hog callers, finger snappers and other rarer geniuses are heard eagerly.*

The five judges, a different group each week who award the gold medal, sit in a box on one side of the theater and conduct their ballot with austere solemnity, safe from corruption or influence. Their only instructions are to be speedy so that their decision may be announced a few minutes after the last entry is exhibited. If there have been any severe differences of opinion so far, it apparently hasn't resulted in any bitterness among the judges themselves. We have yet to see the judges come to blows during or after the heat of argument.

Being master of ceremonies on such a program is no picayune job. For in spite of the kidding and the "comedy" (never intentionally unkind or personal) I have a wholesome and sincere respect for the courage of the competitors. To go on a national network as an unknown and under a somewhat pitiless spotlight, requires what is vulgarly but accurately termed "guts."

The theater audience receives no instructions. They are told to laugh or cry, applaud or boo, when as and if they please.

The main attraction the show holds for ARNOLD JOHNSON, our conductor and co-director of the proceedings, and myself, is the factor of uncertainty. Anything can happen when you're putting amateurs on a coast-to-coast hookup. Anything can happen, and in due time it probably will.

NBC, that old industry saluter, saluted the auto in-

dustry January 8, when BILL LUNDELL gave a cylinder-by-cylinder description of the New York Auto Show. Just another example of the public service in broadcasting. Listeners were enabled to decide what make of car they are going to do without in 1935.

*For no good reason, have you heard the one about the lady who set her canary in his cage on the top of her radio cabinet? The bird learned static and she had to get rid of him.*

On the ground floor of the NBC and the CBS buildings in both New York and Chicago are lunch-counters where the studio inhabitants snatch at their soup and beans with one eye on a clock. It's a wonder the radio business isn't visited with an epidemic of gastritis.

*That "medal" Jimmie Wallington won January 2 isn't a medal at all, but a plaque. He couldn't wear it even if he wanted to. Jimmie is just as satisfied, though, because he says he already has a medal and if he had another he would have to have two suits of clothes to wear them on.*

**SHORT PUTTS AND CHIP SHOTS:** Columbia's network now gets girlish as anything Thursdays with PHIL SPITALNY's sorority followed by FRED WARRING'S ladies' auxiliary. No truth in report that NBC is dickering with the Vassar Daisy Chain . . . Phil's brother, LEO, also a grade-A conductor, is worried. He has a show and a sponsor ready, but they're having trouble finding a spot on the networks to start in February. Leo isn't quite the ladies' man Phil is . . . GLADYS GLAD is such an eyelief they make her stand with her back to the musicians so the men can keep their minds on their work . . . The PAUL WHITEMAN Rhythm Boys now operate separately from the maestro, but under the same manager . . . Congress on the air January 9 with some bum continuity . . . Both majority and minority need a good gag writer . . . CBS' Little House complete in every respect except the inclusion of a mortgage.

The program which Ray Perkins "emsees" Sundays is National Amateur Night, 6 p. m. EST (5 CST) over the CBS network.

## Plums and Prunes

By Evans Plummer

A FEW WEEKS ago our colleague, Martin Lewis, went out of his way to borrow some plums in behalf of the announcing of Phil Stewart, he who handles Wayne King's commercial NBC and CBS programs.

Mr. Lewis suggested that inasmuch as Mr. Stewart's voice had real feminine appeal, perhaps the sponsor might reduce the monotony of the Lady Esther voice by permitting him to do the commercials.

The results were what might have been expected.

(1.) Mr. Stewart was cut by the sponsor to a mere reading of the music titles on the Wayne King commercials.

(2.) Mr. Stewart, we observe, however, was called in by another sponsor to help the announcing corps mobilized for the gala Nash Christmas and New Year's Day programs.

WHILE SWEEPING OUT a bit of the accumulation of the old year, it might be well to mention the mysterious disappearance from the CBS airways of Franklyn MacCormack's program entitled *Miniatures*. Many letters of complaint have been received because of the cancellation of this enjoyable program of poetry. Why was it terminated?

No one, not even Columbia officials, seems able to explain. Yet the program was cancelled by orders from the CBS New York offices. And, a few weeks later, the *Miniatures'* network period was given over to a program of poetry reading emanating from KMBC, in Kansas City.

The latter is known as *Between the Book Ends*. It is aired by Ted Malone, a nephew of Arthur Church, proprietor of KMBC, which is, in turn, an important outlet for the Columbia network.

Now maybe we are utterly wrong in detecting the faint odor of a mouse underlying the transaction . . . Yet, we considered the MacCormack program superior to the Malone show. And it might interest the CBS powers-that-be to learn that for a stamped envelope

Mr. Malone will send you free a copy of one of the poems he airs—together with a circular advertising a two-dollar book of poems!

And now for a laugh, just to let you know that there are chuckles, too, in the radio star firmament. We New Year-ed it to the strains of Gypsy Nina's accordion. In a relaxing moment between the whoopee she confided that she was born in Chicago and has never seen Southern Europe!

**U**NCLIMBERING the baskets of plums and packages of prunes:

Nash New Year's party, CBS-WABC network at 2:30 p. m. EST (1:30 CST) on January 1. Here's the way this grand radio effort stacked up on our balance sheets:

Woollcott's Verdun Belle	100%
Woollcott's m. c. work	100
Ethel Barrymore's drama	95
Melton and Pasternack	90
The Mills Brothers	90
Ethel Shutta and George Olsen	90
Coward's Mad Dogs and Englishmen	70
De Wolf Hopper	60
Noel Coward-Bea Lillie sketch	50
Noel Coward's romantic songs	30

Woollcott, past master of the quill, has adapted himself to radio faster than any of the columnists to date. It is our prediction that his broadcasts will bring him more fame and fortune than has the fourth estate. His telling of the story of Verdun Belle, a trench dog, brought tears to many a masculine eye.

Little can be said against the musical parts of this eventful broadcast. Perhaps the only criticism would

be that the Olsen-Shutta offerings were those already frequently done on their non-commercial NBC pickups.

Ethel Barrymore was noble in the dramatic bit in which she was supported by Maxine Garner. The Barrymore technique has adapted itself to radio well. Miss Garner, we suspect, was a bit awed by her leading lady.

As for Noel Coward—he may be able to write fine plays and music, but he should refrain from attempting to be a radio singer. His performance did him no good. Perhaps it merely emphasized the old adage that one should stick to his knitting. Nor did Bea Lillie's satires register with these ears. Bea will have to slow up her routine for the sightless loudspeaker if her own new program series is to be a success.

Many plums to the show as a whole; prunes to the Coward and Lillie contributions.

Burns and Allen, CBS-WABC network Wednesdays at 9:30 p. m. EST (8:30 CST). Heard January 2, Gracie busied herself with her own ideas for winning the float award at the Pasadena Tournament of Roses. Lines had the usual degree of goofiness; ample for light entertainment. But something seems to be missing from this show—be it name band, a more connected thread of continuity or what. The Burns-Allen combination is still outdistancing Block and Sully. Two plums.

Hellinger and Glad, NBC-WJZ network Wednesday at 8 p. m. EST (7 CST). Premiere heard; reviewed elsewhere in this issue, but we want to have one say: We have definitely quit reading the Hellinger short stories. His voice popped all of our pet illusions. Prunes.

**T**AG LINES: Smart Montgomery Ward will not sell anything but their name with the *Immortal Dramas* to be NBC-ed come January 13 . . . Ferde Grofe, laid low by arthritis after opening at Chicago's Drake, spent his time starting a new one, The Gold Coast Symphony . . . Phil Baker's youngest has been named Richard Henry, and not Beetle, as Bottle wished.

# Are You Listenin'?

By Tony Wons

ONE MIGHT argue that it is a good thing to cause poverty, sorrow and suffering because they teach us how to know the heights of happiness. We do not doubt that a little misfortune in our lives is necessary to our sane and lasting happiness. But a person would not hit himself on the head with a hammer and give himself a headache, and then take an asperin just to find out how good it feels to relieve his pain!

*If you have an elastic imagination you might be able to stretch it far enough to picture a world where there will be no more poverty. But as long as human beings remain human they will never get rid of sorrow and suffering.*

So if these things help us to appreciate life and give us a clear sight into happiness, cheer up! We will always have them with us, unless our nerves turn to stone.

I doubt whether there is anyone reading this, who ever dreamed that there would come a day when he would be ashamed to go into a grocery store or meat market and make a purchase and hand the clerk a twenty-dollar gold-piece. I'll bet there are not very many listening, who would have the courage to do it. I have serious doubts whether a clerk would take a twenty-dollar gold-piece or any gold-piece. He would be scared to death to take it to the bank for fear the banker would think he had been hoarding.

Imagine gold, that cussed metal that we've all been fighting for and lying for and sweating for—at last so humbled that we are ashamed to admit we have any of it!

I imagine a lot more people would take their gold back to the banker if they were not ashamed to do so . . . if they could slip it back without anybody knowing it. What a funny situation . . . a man with a gold-piece in his pocket and can't buy a loaf of bread and feeling like a criminal!

*Well, now that prosperity is back again . . . yes, I know what you're thinking . . . look for the fellow who has a tip and is willing to let you in on the ground floor.*

*A friend from over in Canada says they are going*

*to have a new song there when the boom comes around. The title of it will be "Hark, Hark, the Shark!"*

Well, happy days are here. You can go out and rent an apartment now, and all the landlord will ask you is whether you can pay the first month's rent. It used to be that he would make you fill out a questionnaire as long as an income-tax blank.

I read about one fellow who went to look at an apartment and the landlord said: "Now, this is a swell neighborhood, and we don't want any noise. Have you any children?"

"No."

"Any cat or dog or canary?"

"No."

"Piano, radio or phonograph?"

"No, but I have a fountain pen that scratches a little. Will that be objectionable?"

A radio fellow who for some pernicious reason induced me to undergo one of those radio interviews—you know, when they ask you where you were born and why and how old you are . . . as if anybody cared anything about that! . . . Well, this interviewer asked me what my favorite flower was, and I said the dandelion. And he laughed. He couldn't believe it, and I wasn't poet enough to tell him why. But it's the truth.

Well, I nearly started a riot in a newspaper office the other day. Some kind friend sent me a rabbit's foot and said I'd have good luck if I wore it. So I put it on the end of my watch-chain and ambled into a newspaper office. Right away every word juggler in that office wanted that rabbit's foot.

If you happen to have any nice clean rabbit's feet around the house, send a few along so I can accommodate that bunch. And if they say something nice about me in the papers, then I'll agree with anybody that it is good luck to carry around the foot.

**Somebody wants to know if we should call the fellow who spends half of his time thinking up a wise crack, a half-wit.**

A young college chap was brought before a judge



**Mark Hellinger, columnist and story teller, now host at the weekly Penthouse Party over an NBC-WJZ network Wednesdays, 8 p. m. EST (7 CST)**

for speeding along a busy thoroughfare.  
"But, your honor," said the boy. "I'm a college boy."  
"That doesn't make any difference. Ignorance doesn't excuse anybody."

**More of Tony Wons' homey philosophy is heard on Sundays at 5:30 p. m. EST (4:30 CST) over an NBC-WEAF network.**

## Reviewing Radio

By Martin J. Porter

**N**O DOUBT the spectacular part played by radio in airing events at the Lindbergh kidnaping trial, overshadowed most of the radio activities of last week. But where perennial broadcasting is concerned, it seems to me that one of the significant angles worthy of historical cataloging, was the female representation in the radio picture.

This development came at CBS last Thursday when listeners heard their first women's dance band, brought to the kilocycles by PHIL SPITALNY. It seems a bit unbelievable that in eleven years radio is just getting around to this achievement.

I remember not long ago, during a conclave of the Federation of Women's Clubs, that one enterprising lady rose and eloquently bemoaned the lack of female representation accorded by radio to women. Thereupon, if you recall, I hastened to lend aid and comfort to the clubs by citing a veritable litany of brilliant women in the radio picture—women who not only were artists, but managers, executives, bookers, et cetera. But as LEON BELASCO says, golblyme, I couldn't point a finger with pride to a female version of one of radio's most substantial units—a dance band.

I think I can explain why nobody worried about organizing such an orchestra before Spitalny finally did. Women's bands hitherto have been a novelty peculiar to the stage and screen. They were organized, with an eye to something besides musicianship or art. They were selected for looks. Naturally, when such theatrical troupes became a reality, they were made up of dames much more interested in keeping slim, and in slapping on the rouge, than in mastering the intricacies of saxophone, drums or trumpet. In such cases jealousies and strife were bound to bring headaches and ultimate dissolution.

Therefore, Mr. Spitalny was pretty smart when he set about organizing this first radio band of women—who, by the way, are only part of a complete woman show, because everybody on the bill except Spitalny is a gal. Phil had his wife do the organizing. From all parts of the country she picked only women who were

proficient as instrumentalists. Frankly, some of them in the band are far from being beauties, but they know music. These gals are interested only in their work. Nobody sees them; what goes into the microphone counts. It looks like a permanent organization, but certainly nobody can take this away from them: They're pioneers.

LIKE WOMEN'S bands, amateur nights were rarities until a couple of weeks ago. MAJOR EDWARD BOWES, of the Capitol Theater, deserves the credit—or the blame—for starting this radio revival of an old vaudeville custom. When the Major inaugurated these weekly tryouts for beginners at WHN, in New York, I predicted that a literal deluge of amateur events would flood the networks. The prediction has materialized.

Amateur nights, you would suppose, should be fascinating. But they are dull, it seems to me, unless conducted by experts. At one time I thought Major Bowes alone could handle them, but I hasten to make a curtsy to RAY PERKINS and FRED ALLEN.

Aside from these three regular events, I can't say much for the amateurs. Without a top-notch master of ceremonies, they are tough to time and a bit cruel. There ought to be some way to take the curse off the radio equivalent of giving the newcomers the hook. It is a pitiful spectacle to witness the crestfallen failures stopped in the middle of an act.

HARRY RESER, whom you'll remember as the pilot of the Clicquot Eskimos, is now supplying bands for liners. He wants to know why it wouldn't be a good idea for the perfection of short-wave apparatus if the broadcasting companies made room on the late night waves for remote broadcasts by bands aboard ship.

SOMETHING LIKE a hundred and twelve auditions have been staged by the National Broadcasting

Company in recent months, in an endeavor to lure Lucky Strike back to the air. But for some reason MR. G. W. HILL, the head man of the American Tobacco Company, has been apathetic. It is said that he would turn a deaf ear to radio bids until somebody could show him something absolutely new and spectacular.

But suddenly a few nights ago Mr. Hill listened to a revival of an old stunt which once helped to popularize his product. This was the crime-doesn't pay series, plays presented once a week, to thrill you and impress you that it's unprofitable to break the law.

They're saying on Radio Row that Lucky soon will be back with this idea, that it will merge with the government's anti-crime policy and program, and that the broadcasts will bring biggies from the law enforcement units of the Federal government, as well as the states. Such a tie-up always is ducksoup for Mr. Hill.

THERE IS NO denying that when Chase and Sanborn terminated association with CANTOR and RUBINOFF and went in for tabloid operas in English, the new series was staged with trembling and doubt. Even yet there are vigorous echoes of dissatisfaction from the ranks of listeners. Yet, much to everybody's surprise, the one-hour operas have a distinct appeal. They have shaped up as a substantial and satisfying series.

New courage is developing in the agency, despite the many complaints, for most of the squawks are overbalanced by congratulatory messages. These messages indicate that although some part of the audience may have been lost, a new set-up of listeners is developing. This is what the agency expected. Having made lots of friends with Cantor and Rubinoff, and sent up the sales figures, a new audience was needed, so that additional purchasers of the product could be mobilized.

Cantor is starting out shortly, as you know, for a new sponsor at CBS, with Rubinoff, for a half-hour weekly session. And the new sponsors are no more comfortable than were the old ones when Cantor departed. There is conjecture about what Cantor can do in just half the time, without WALLINGTON.

# Inside Stuff

## Along the Airialto

By Martin Lewis

Since CHARLES WINNINGER left the Showboat Hour, the sponsor (and VOL) have received letters galore from the listeners asking for the return of the old Captain Henry. The genial Winner, learning of this, felt the urge to return to the kilocycles. Soooo, mah frans, good old Charlie once again has entered the radio studio portals and is at the present time auditioning a new program—but not for his former boss!

PAT BARNES, the Lombardo-Land narrator, is toting a cane these days—but not for swank. Pat, in case you haven't been following the sports news, is center rush on the touch-football team that GUY LOMBARDO, the dance bandleader, has organized to keep his handmen in trim between engagements. It seems that while the boys were scrimmaging in Providence during their recent tour of the provinces, Pat speared a forward pass, but the four Lombardo *freres* threw him for a loss. So Pat is wearing a cast around his left leg.

"When a sports announcer goes afieid to a sports event, that's not always news. But when a sports event comes to the announcer, that *is* news." That was the way GEORGE HICKS, NBC news announcer, sized it up after broadcasting a ping-pong description of the exciting ping-pong match between VIKTOR BARNA, the Hungarian champ, and COLEMAN CLARK, the American star. The game was played in the NBC studios to cheers, applause and flying towels.

JACK BENNY has renewed with Jello for five programs only. For fifteen weeks after that the comic will shift products, although it's for the same boss; you'll be hearing some wise-cracks about Grape Nuts instead of the flavored dessert.

By all means listen to PAUL MUNI, one of the stage and screen's better actors, when he makes an appearance on the Radio Theater program next Sunday in one of his best pieces, Counselor at Law.

Don't be a bit surprised if the GIBSON FAMILY drops out of the radio picture at the termination of their current contract. The program which costs quite a bankroll hasn't clicked the way the sponsor would like.

## G. and S. Revival

The famous GILBERT and SULLIVAN operettas will be revived on the NBC networks Jan. 22. Pinafore will open the series . . . That funny man, BOB HOPE, who guest-appeared on the Vallee program several times, will be added to the roster of regular ether comics when he steps into the Bromo-Seltzer show . . . SINGIN' SAM is back on the air-planes for his former boss (I'll give you three guesses—who is it?). He can be heard over WGN, Chicago; WLW, Cincinnati, or WOR, Newark, on Friday nights . . . The Road to Romany, heard on Sundays, has left the air-planes to make way for a new commercial, but one hopes that the NBC moguls will find another spot for this excellent musical program . . . JIMMY MELTON, who is under contract to Warner Brothers to take a fling at the movies, will be on the air at least until Spring before departing for Hollywood. His first picture is as yet unannounced . . . The firm that pays the bills for One Man's Family is seriously considering making it a twice weekly broadcast . . . WHISPERING JACK SMITH will lead his own orchestra when he starts on NBC Tuesday night . . . The sponsors of the CBS Club Romance are going to make the rounds of night clubs in the hunt for guest performers for their programs . . . The members of the Stanford football team are looking for the guy that wrote Stars Fell on Alabama.

They don't like the idea of having it rubbed in musically—and who can blame them!

## Fan Club Notes

The members of the GERTRUDE NIESEN Fan Club think more of that swell songstress now than ever before.

As a Christmas gift to the members, La Niesen paid the entire cost for the publication of the *Niesen News*.

And last week she had fifteen of the active club members as her guests at a performance of Calling All Stars, in which she stars.

Mentioning fan clubs, one has been formed in honor of CARMEN, the swell ivory tickler with the AL KAVELIN band.

And my hat is off to the members of the RUSS COLUMBO Coed Club (which is continuing as a memorial club) who attended a mass in memory of the deceased songster at St. Malachy's Church, in New

York. A swell gesture I call it, and if I were WINCHELL I'd throw you a heap of orchids.

A wealthy Wall Street broker daily is showering lovely BETTY BARTHELL with orchids and gardenias. He calls for her in his Duesenberg, but even that hasn't had any effect on the CBS songstress. Her answer is still No, No a Thousand Times NO.

Leonard Stokes, the remaining bachelor of the quartet you hear on the FRED ALLEN and SHOWBOAT hours, is a single man no moah. On January 4



When Block and Sully do things, they do them up brown. Hansel and Gretel (their version) was scheduled for a recent Monday evening CBS broadcast (9:30 EST, 8:30 CST). Above is the result as caught by the candid camera

he middle-aisled it with a Southern lass, and is now honeymooning it in dear old Bermuda, the ideal spot for such an event.

It really pays to be popular. ANNETTE HANSHAW, KATE SMITH and FRED WARING live in the same apartment building. A rule of the building prohibits tenants with dogs or babies. Kate has a dog, the Warings have a baby and Annette—well, she has her husband who babies her aplenty.

Harriet Hilliard's new Russian sables are a Xmas gift from her boss and, methinks, most ardent admirer. OZZIE NELSON is the name, folks.

## Awards of Merit

A FEW AIRAVES: GLEN GRAY'S superb rendition of Ole Man River on a recent broadcast made the guests at my domicile all get up and dance. Was it hot! How about an encore, Glen? . . . HARRY HORLICK'S music any time . . . The recent Beauty Box production of Lady Be Good with extra applause to JACK SMART, one of radio's best character actors who took the part of the smart-alecky lawyer. Earlier that evening AL JOLSON made a guest appearance

with BEN BERNIE, and the Mammy singer was never in better form. Very funny was the crack the Ole Maestro made after Jolson said Yowsah several times: "If you keep it up I'll start singing Mammy." Jolson's open telegram to 1935 was a honey!

BANDSTAND AND BATON: It was a night before Xmas that FRED WARING threw a party for his gang and presented each member of his company with a large trunk . . . GUS ARNHEIM replaces HENRY BUSSE on the CBS air-planes from the Windy City night spot on January 20 . . . JOHNNY GREEN and his orchestra move into the St. Regis Hotel with a CBS wire, marking the first time for this network to get a microphone into this hostelry; NBC has had the privilege since LOPEZ first opened there six years ago . . . FRED ALLEN has asked LENNY HAYTON please to instruct his musicians to wear a carnation to each broadcast so that he won't confuse them with the amateurs on the Town Hall bill . . .

The CBS chain has taken the CALLOWAYS under their wing in a big way—CAB is now heard over this network for the first time every Saturday and Sunday night, and SISTER BLANCHE is heard with her musical crew on Monday and Tuesday nights.

Congratulations . . . GOODMAN ACE will add a candle to his birthday cake if he has one on January 15. Next day, congratulations will be in order for BABS RYAN. You can also wish ART KASSEL a happy birthday on the 18th, and the following day LANNY ROSS will celebrate the same occasion.

## No Worst, I 'Sure You

A newcomer to the airwaves is ork pilot LEE PERRINS, not to be confused with the meat sauce bearing a similar name. Perrins is a popular theatrical musician, having been associated with many Broadway musical shows, and will supply the music on the BEATRICE LILLIE programs Friday nights.

XAVIER CUGAT has proved that it is impossible to be in two places at the same time. Well, anyway, nearly the same time. On Saturday nights he plays at both the Waldorf-Astoria and the Let's Dance program. In order to keep his schedule at both places, he and the entire band all shuttle back and forth by bus a couple of times during the evening.

JIMMY WALLINGTON went to the studios on his day off, to take part in the program welcoming ELSIE JANIS to the NBC announcing staff. With him went his new frau, because JIMMY wanted her to meet the famous comedienne. Imagine then his surprise when his Mrs., without the formality of an introduction, rushed up to Elsie and they exchanged hugs and kisses, much to Jimmy's amazement. What Wallington didn't know was that his wife and Miss Janis were fellow entertainers at a club in Florida years ago, and the meeting was all prearranged between the gals.

## Bullets Fly in Feud

There was quite a hectic feud between three handmen last week, and the boys shot it out without even the formality of exchanging cards. Nobody was wounded, however. In fact they came out without even a scratch. It all happened when ABE LYMAN challenged DICK HIMBER to a shooting match, with PHIL HARRIS challenging them both, so they all ankled over to the shooting gallery on Broadway. Himer showed the boys that he can do as many tricks with a rifle as he does with cards. I hope I didn't alarm you—it was only clay ducks they were shooting at.

## Puh-leeze, Mr. Sponsor

Recently, I asked the readers of this department to join me in a loud protest against the removal from the Chicago air-planes of one of NBC's most entertaining features, namely, The Breakfast Club. Since then, I've received literally hundreds of letters from irate listeners (see VOL) encouraging me to carry on my campaign in an effort to bring back this popular program. To the sponsor who took over this spot with phonograph records, may I respectfully request they consider a new time as I have every reason to believe they are doing themselves more harm than good.

Probably the most played musical composition on the radio repertoire is not the latest jazz hit but an old reliable classic, The Minute Waltz, which takes just that long to play. Standby musicians depend on it largely to fill in that little gap when a speaker or a dramatic program runs just a few seconds short,

# Tots of the Air

Still a tot, yet a veteran in radio is **BABY ROSE MARIE** (right) who is to be starred again in pictures. Here the very urbane little singer is portrayed as an aid to Santa Claus when she helped to entertain a group of underprivileged children



**NANCY KELLY** (above) is literally the Shirley Temple of the air. Few if any adult artists could boast more enthusiastic fans, or a greater number. This marvel child is best known as Dorothy in the Wizard of Oz

**BILLY IDELSON** (left) is so vital a factor in the Vic and Sade sketches that his absence would be counted almost a national calamity and would precipitate an uproar. He portrays the role of Rush



Not to know **LUCY GILLMAN** (left) is to plead ignorance in radio matters that count. This popular juvenile has been featured in a number of air sketches, but is best known for her work in Today's Children. De-mure **FRANCIS SMITH** — Sooky — (right) makes a charming foil for the adventurous Skippy





# Firebugs on the Radio Spot

## Calling All Cars



The printing establishment where police concentrated their efforts—as it looked strewn with oil-soaked paper when firebugs were ready to do their work



The ingenious torch invented by one arson ring's master mind. Note how its consumption by fire makes it self-destructive, so eliminating evidence

By Arthur Kent

**S**OMEBODY," SAID Dan Gilbert gloomily, "is setting those fires. Somebody who's damn clever."

It was a secret meeting in the office of Captain Daniel Gilbert, chief investigator for State's Attorney Thomas J. Courtney of Chicago and Cook County—one of those meetings the press hears nothing about, attended only by those "in the know."

Spread out on Gilbert's desk were large sheets of ruled paper, covered with words and figures. Five men, grouped behind the desk, regarded those sheets with interest.

They comprised a comparative report on fires in Chicago and other large American cities, over a period of years—and they revealed a strange situation.

"Mathematically," said Courtney, who had ordered the preparation of the report, "this proves that too many small businesses are mysteriously burning down in Chicago. But you can't send arsonists to jail with mathematics. Go out and find 'em, Dan." And with that, Chicago's tall, gang-smashing prosecutor left the office.

"He's right," said lanky Assistant State's Attorney Marshall Kearney—who had sent the Touhy mob to jail—as he scrutinized the report. "Look, John—notice the increase in fires of undiscovered origin! A lot of them seem to be in small printing businesses!"

**L**IEUTENANT JOHN L. SULLIVAN—who now is Chicago's Chief of Detectives—bent closer. So did Lieutenant Thomas Kelly, Dan Gilbert's righthand man . . .

And from the figures on those innocent-looking sheets of paper began the hunt for the unknown arson ring which—as subsequent events proved—had burned millions of dollars of Chicago property without leaving a single clue—except the one slender, mathematical hint furnished by those comparative statistics. An arithmetical portrait of a hypothetical criminal! But police were certain that Courtney's analysis was correct.

"Somewhere in this city," said Lieutenant Sullivan,

"a real master mind is at work. I'm betting that he isn't any of the known figures of the underworld."

"And," said Gilbert, "we've got to find him." Whereupon there began a search which eventually uncovered a vast tapestry of crime—a tapestry in which were weaved the sinister threads of arson, kidnaping, homicide; extending from Toledo through Chicago to Denver; involving scores of men and women, all under the influence of one cool-minded and daring schemer.

**W**HILE THE arson hunt was on, police received a tip that one Rudolph Pisani, 25-year-old graduate of the University of Illinois in medicine, had been mixed up in the kidnaping of a Toledo merchant, and had tortured the merchant until the man wrote a ransom letter to his frantic wife.

But Rudolph Pisani could not be found—so a shadow was assigned to his father, and another to his mother, both of whom lived at No. 2316 West Washington Boulevard. Perhaps, police reasoned, one or the other would

**They Had to Find the Leader of a \$10,-000,000 Arson Ring—They Had to Catch Him Red-Handed. Here Is a Challenge That Called for the Best the Police Had—Including Every Facility of Radio**

lead them to the wanted young man. So the detectives doing the shadowing were instructed to notice particularly all persons with whom Mr. and Mrs. Pisani made contact, and also all who entered and left the Pisani house.

"They're both seeing a lot of a printing-machinery salesman by the name of Valentine Notari," one of the shadows reported . . . Many fires had been set in printing shops! . . . As days passed, it became apparent that Notari was a very close friend of the Pisanis, indeed. So a detective was assigned to follow him, too—just in case the kidnaping suspect might be using Notari as a means of contacting with his family.

**A**ND THAT was how a discovery was made which caused the police to lay aside temporarily the pursuit of young Pisani, in favor of bigger considerations.

For, three times in one week—including once at night—the elegantly dressed and mannered Notari visited a run-down printing establishment at No. 3811 West North Avenue; it was the Metropolitan Press of one ink-smudged Nicholas Basuris. And on one of those occasions, Notari was driven to the print shop by Mr. and Mrs. Pisani. This puzzled the detectives, trained to view with suspicion any action which does not apparently fit into the ordinary pattern of a suspect's existence.

"There's something queer about this!" declared Tom Kelly. "It doesn't hang together. This Notari's a smooth bird. He lives quietly with his wife, seems to have plenty of dough—has no criminal record. What's he doing, hanging around with people the police are watching? What's he going to that little fifth-rate printing shop for, and taking the Pisanis with him? He can't expect to sell anything there—especially at night. I wonder . . ."

"Say!" declared Detective Sullivan, "a lot of those fires have been occurring in small printing businesses. Maybe . . .?"

**T**HAT conversation between Sullivan and Kelly was the spark which made the police arson investigation flare with new vigor. A dozen detectives were turned loose on Notari—digging up every possible fact about his past. Nothing could be found to his discredit—nevertheless, police suspicion increased rather than abated. For once again he visited (Continued on Page 28)



The end of the fire trail: Front row, from left, impoverished Nicholas Basuris; Valentine Notari, who knew printing shops and printing; Rudy Pisani, who once went to college; Assistant State's Attorney Kearney. Back row, from left, Assistant State's Attorney Nash; Abe Black, Insurance Adjuster; Lieutenants Tom Kelly and John L. Sullivan

# Mother Schumann-Heink

By Carleton Smith

To Keep Young, Says Mother Schumann-Heink, One Should, Among Other Things, "Be on the Lookout for the Good Things of Life. Look for Good in Everything, Especially in Your Friends."

Every Sunday afternoon Madame Schumann-Heink, who has achieved a position in the operatic world almost legendary, sings on the radio. And she is in her middle seventies, mother of eight children, grandmother of eleven, great-grandmother of five!

Her friend and sympathetic critic, Carleton Smith, has told in earlier chapters of this, her life-story, the amazing and rich associations she has had with kings and commoners; of her war work in America her adopted country; and of many thrilling experiences both in professional and in private life. In this, the fourth instalment, he recounts a phase of her career little known or suspected:

What is it that folks have—and don't know when they have it? Then, when they realize they don't have it, they go searching after it?

Youth! That will-o'-the-wisp—Youth!

Schumann-Heink, seventy-three years young, has youth. You feel it when you enter her living-room. You know that the spirit of forward-looking energy is there, and will burst forth as soon as she sees you. An open hand greets you, a face radiant with enthusiasm makes you happy you have come. There is a thrill in watching this great soul eager to communicate itself and its gladness.

She always rises to meet you. "It's good exercise. Keeps me thin," she says. And her son takes your coat. And she begins to learn if you're hungry, and if you've rushed, and what troubles you. When you are rested and ready to draw up alongside her big chair (it's usually a straight, high-backed chair, for she doesn't like to "lie down sitting up"); she sits on the edge of the chair) you prepare to receive the flood of energy that overwhelms you.

If you engage in a serious conversation, as you

"Youth is necessary," says Mother. "Youth is natural for all people. It means to be healthy—not wealthy—and to be sensible." . . . Below, Mother is shown living her formula for perpetual youth by bringing joy to a group of disabled veterans in Los Angeles a year ago



often do with her, you're exhausted when you leave. The force and vigor of her personality spend themselves. And, though she is nearly half a century older than I, she seems fresh and quite ready for another interview—or another sitting with the photographers. It is my conviction that she is the most photographed woman in the world. Every time I've visited her, some newspaper or some magazine is sending a cameraman. And she always obliges.

This energy of youth is a part of her. It's something she always has had. And something she will al-

ways have. She will die young. Naturally, the question of how she kept her youth, how she kept the elusive spark from slipping away from her, is interesting. I asked her.

"Well, I don't know," Mother Schumann-Heink smiled as she answered. "You ask how it is I am Schumann-Heink, how I am *jung* like I am . . . and you flatter me, and say there is no other like me. But how can I explain?"

"I know only that youth is necessary. Youth is natural for all people. It seems to be healthy—not wealthy—and to be sensible. It stays with us when we live the right kind of life . . ."

"No cosmetics, no facials, no muscle lifters?" I teased.

"Ach, no! Soap! Lots of it; and baths, and fresh air and—"

Then she stood up and went through the motions of her daily routine. "I'll tell you what I do. It may not work *mit* others, but it does for me. Always when I get up in the morning I take a bath in luke-warm water and use lots of soap—just lots of it—yes, on my face, too. And I don't advertise soap companies—not yet, anyway.

Then comes a good rinse, and then a cold spray—and a good lot of cold water, too. That's what makes a clear complexion."

"But that isn't all?" I ventured.

"Oh, no, but that's a big part. Then, one must eat plain, wholesome food: avoid sweets—oh, those sweets are bad for everyone, makes you beeg, candy does. And one should eat very regularly, that is something I am particular about. Not do like you journalists do, grab a cup of coffee and a sandwich and sit on a stool to eat it.

"If I can't have my meals at a certain time, well, I don't eat, that's all. Oh, I may take a pear or an apple to tide me along to the next meal, but that's all. And then, one should have lots of fresh air. Always, Summer and Winter I sleep with my windows wide open.

"And drink lots of water . . . all the time, drink water. Georgie," she cried, in loud voice "tell the man to bring us *wasser*—and no ice, eeder."

Whereupon we each had two glasses of water.

"Well, you think I tell you the same old blah. Sleep *mit* cold air, drink *wasser*. But the old advice is good. And something more. To keep young, your heart must be right. Believe in the *Vater*, the God Almighty. Some don't, I know. But I do.

"Then there is contentment. If one is contented, then one sleeps—and one (Continued on Page 25)



Sunday, Jan. 13

# Coming Events

**TITO GUIZAR** is the star of the Melody Cavaliers heard weekly at 12:30 over the CBS-WABC network. His unusual accompaniment includes Samuel Amorosi, harpist; Joseph Gibson, violinist; Lucien Schmidt, cellist, and Sylvester Gillis, playing the piano-accordion.

**THE SAAR PLEBISCITE.** For the first time in history, Americans will hear direct radio descriptions of a momentous European election when the Columbia Broadcasting System relays eye-witness accounts of the balloting which will decide the historic Saar basin question. The broadcast, scheduled from 12:45 to 1 p. m., will come from the Saarbrücken headquarters of SARAH WAMBAUGH.

**IMMORTAL DRAMAS,** a new series of pageants recreating the heroic events of the Old Testament, will be inaugurated with a cast of eighty actors, soloists and musicians over an NBC-WEAF network at 2 p. m. NOBLE CAIN will direct the chorus, accompanied by ROY SHIELD'S Orchestra.

**ADVENTURES OF SHERLOCK HOLMES,** formerly at 4 p. m., is now presented over an NBC-WJZ network at 9:45 p. m. This new schedule replaces ARMAND GIRARD and L'HEURE EX-QUISE.

## Monday, Jan. 14

COBINA WRIGHT will present her Household Program from 3 to 3:45 p. m. over CBS-WABC network.

FATS WALLER'S Rhythm Club will be heard at a new time, 4:15 to 4:30 p. m., over the CBS-WABC network.

One way of crashing the movies, the way used by a small-town Iowa girl, is to be demonstrated in the three-act drama, *The Pay-Off*, offered by the Princess Pat Players at 9:30 p. m. over an NBC-WJZ network.



Elsie Janis has deserted the stage and screen to take up the strenuous life of a radio announcer. Getting up in time to cover an early Christmas morning broadcast from Ellis Island, N. Y., was one of her initial ventures

LITTLE JACKIE HELLER, tenor, will inaugurate his first sponsored evening program over an NBC-WJZ network at 10 p. m., and will be presented weekly hereafter. HARRY KOGEN'S Orchestra will accompany Jackie. The AMERICA IN MUSIC series was heard at this time.

Results of the SAAR PLEBISCITE will be outlined by MAX JORDAN, NBC's Central European representative, in an international broadcast from Geneva at 11 p. m., over an NBC-WEAF network.

## Tuesday, Jan. 15

ALEX SEMMLER, famous concert pianist, will be heard in the first of a new program series over the CBS-WABC network from 11:15 to 11:30 a. m.

WHISPERING JACK SMITH, baritone, will return again to the airwaves in a three-a-week series over an NBC-WEAF network at 7:15 p. m. These broadcasts will be heard every Tues., Thurs., & Sat.

THE MILLS BROTHERS will appear with BING CROSBY in his Tuesday night broadcasts from the West Coast over the CBS-WABC network, from 9 to 9:30 p. m.

SAMUEL CLEMENS, whose tales of *Tom Sawyer* and *Huckleberry Finn* and others made him famous the world over during his lifetime as MARK TWAIN, will be hailed in a broadcast from his home town of Hannibal, Missouri, over an NBC-WJZ network at 10 p. m. President Roosevelt will press a button in Washington, which will light a beacon recently erected on Holiday Hill near Hannibal, opening a year's celebration in honor of the centenary of the birth of the Missouri author. Following the ceremonies at Hannibal, the highlights of the career of Samuel Clemens will be dramatized from NBC's Radio City studios.

## Wednesday, Jan. 16

JIMMIE FIDLER'S Hollywood News, bringing the radio audience all the latest gossip from the movie lots, will be available to listeners over an NBC-WJZ network direct from Hollywood in a new series at 10 p. m.

## Friday, Jan. 18

CARLA ROMANO, noted pianist, will be heard in a new series of piano recitals over the CBS-WABC network from 9:45 to 10 a. m.

The Kitchen Party, featuring FRANCES LEE BARTON, AL and LEE REISER, piano duo, JIMMY WILKINSON, baritone, WARREN HULL, musical comedy master of ceremonies, also guest artists, comprise the lineup in this new series, which is broadcast every week over an NBC-WEAF network at 2:30 p. m.

## Saturday, Jan. 19

The Anniversary of the Birth of ROBERT E. LEE will be observed over an NBC-WJZ network at 5:15 p. m., when MRS. CHARLES DANA GIBSON, prominent Southerner, will speak.

## Flashes of Fun

**RAY PERKINS:** At our audition the other day we heard a woman who had so many lines on her face that we didn't know which one was going to open when she started to speak!

—National Amateur Hour

**Graham:** So, Chief, you told the man to send the package C. O. D.?

**Wynn:** No. I told him to send it Y. M. C. A.

**Graham:** Y. M. C. A.? What does that mean?

**Wynn:** You Might Collect April!

—Texaco Broadcast

**Beetle:** I want to take back all the things I said about you this past year, Mr. Baker.

**Baker:** So, Beetle, you're sorry for the things you've said about me?

**Beetle:** Naw—I want to use them next year!

—Armour Program

**Beatrice Lillie:** Gee, you look awfully tired. Look at the circles under your eyes.

**Lee Perrin:** There are no circles around my eyes, Miss Lillie. Those are my glasses!

—Borden Program

**Portland:** A man down in the front row said he was a vegetarian, and won't be able to attend any more of our amateur shows.

**Fred Allen:** All right. He's a vegetarian—so what?

**Portland:** He said he's sitting with his back to the stage so he won't have to look at a ham!

—Town Hall Tonight

**Tom:** Are you positive you want to join the army?

**Penner:** Yes indeedy.

**Tom:** Why?

**Penner:** Because Suzabella gave me a pair of military brushes, and I want to learn how to use them.

—Bakers Broadcast

## Hits of Week

**OBJECT OF MY AFFECTION** and **Dancing with My Shadow**, a duo of currently popular tunes, staged a stirring battle for supremacy in the weekly song census, and when the smoke cleared it was discovered that the struggle had been in vain. Both numbers were tied for top popularity honors.

**Hands Across the Table** was the song most deserving of being dubbed as the weekly hit, in the opinions of the maestros. The tabulation follows:

### SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Object of My Affection	29
Dancing With My Shadow	29
The Continental	25
Earful of Music	23
Hands Across the Table	19
Stay As Sweet As You Are	17
Invitation to a Dance	16
June in January	14
Flirtation Walk	11
Winter Wonderland	10

### BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
Hands Across the Table	30
June in January	28
I'll Follow My Secret Heart	24
The Continental	22
Object of My Affection	19
Stay as Sweet as You Are	16
Winter Wonderland	15
Night of Love	13
Out in the Cold Again	12
Am I to Blame	10

Song hits requested most frequently from a few of the maestros last week were:

Jolly Coburn: Stay as Sweet As You Are, Hands Across the Table, Your the Top.

Don Voorhees: Blue Moon, Hands Across the Table, Dancing With My Shadow.

Fred Waring: Object of My Affection, Winter Wonderland, Invitation to a Dance.

## Ten Years Ago

**STARS** of first magnitude shine for the first time on the air when a famous phonograph company stages good will program including, among other artists, JOHN McCORMACK and LUCREZIA BORI. Program is heard over large network encompassing stations WEA, WCAP, WJAR, WNAC, WDBH, WGR, WFI and WCAE.

**SECRETARY** of Commerce HERBERT HOOVER denies that he recommended radio listeners' tax as means of providing fund to support programs. He is of opinion that American radio listeners never would submit to such a plan.

**TRACES** of ill-fated WILLIAM NUTTING arctic expedition are sought through broadcasts from stations WBZ, KDKA and KYW.

H. V. KALTENBORN, newspaperman, rounds out first year as news commentator at WAHG, Richmond Hill, N. Y.

**STATION** WBZ, in Springfield, Massachusetts, located not far from Boston but seldom heard in that city, is conducting experiments with booster transmitter located in the Hub City in order to strengthen its volume there.

**AROUND THE STATIONS:** First radio cookbook is compiled from listeners' recipes by station WGBS, New York . . . The *Sandman*, of WOC, Davenport, Iowa, makes recordings of bedtime stories . . . KFI, in Los Angeles, switches in midst of broadcast from old 500-watt transmitter to new 1500-watt equipment . . . WILL R. HILL, the "Old Home Poet" of Oakland, California, finds his KOA readings have caused book publishers to take note of him.

## Bulls and Boners

**ANNOUNCER:** "And now they're descending the stairs, twenty-two voices robed in black."—Margaret Butler, Kokomo, Ind. (Dec. 24; WLW; 4:01 p. m.)

Announcer: "It is raining here in St. Louis, and the rain is falling as it freezes."—Sherman Myers, Nappanee, Ind. (Dec. 24; KMOX; 6:32 a. m.)

John S. Young: "I'm going to tell you something about beautiful teeth that you can't get away from."—Ellen Johnston, Chicago, Ill. (Dec. 23; WMAQ; 8:18 p. m.)

Major Bowes: "That was Dolores Reed singing a duet."—Edward J. Healy, New London, Conn. (Dec. 23; WEA; 12:23.

Announcer: "And rap on someone's door with a basket of Christmas dinner."—Carrie B. Roberts, Jacksonville, Vt. (Dec. 23; WJZ; 7:28 p. m.)

Amos: "Some day you're going to see planes flying over oceans full of people."—Mrs. T. G. Allen, Hartshorne, Okla. (Dec. 31; WLW; 6:12 p. m.)

Announcer: "Since cold weather is here you need the protection of alcohol in your radio."—Jessie M. Bowman, Exeter, Mo. (Dec. 27; WDAF; 8:15 a. m.)

Announcer: "You will feel as fresh as you look."—Catherine McCoy, Lennoxville, Que. (Dec. 23; WJZ; 6:58 p. m.)

Ray Perkins: "Send your votes by mail or post card."—Ralph Morris, Vineland, N. J. (Dec. 30; WCAU; 6:26 p. m.)

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

# What She Gets For Being Herself

By Howard Wilcox

**With the Theater-Going Public of Two Continents at Her Feet, Beatrice Lillie—Lady Peel—Says on the Threshold of Her Radio Career: "Lillie Will Either Be a Bigger Success Than She Ever Was Before—or the Biggest Flop on the Air"**



*Beatrice Lillie, celebrated comedienne of the stage of two continents, wife of a titled British nobleman, began her stage career modestly in her native town of London, Ontario, Canada. An ambitious, concert-singing mother tried to induce Beatrice and a pianist sister Muriel to go in for classical music professionally. But hoydenish Beatrice would have none of it—as witness what she did at a church social; the incident opens the second instalment of her story:*

**M**RS. LILLIE was singing—her back to a black velvet drop. Bea was standing backstage—just behind the velvet drop. She couldn't see her mother. The song ended on a firm and clear note, and Bea stared in open-mouthed fascination at the velvet drop, which bulged back several times. She could visualize her mother bowing proudly and with dignity to the polite applause of the audience.

Suddenly Muriel struck several introductory chords on the piano, and again Mrs. Lillie lifted her voice in song. That spot where the back-drop had bulged, continued to fascinate Beatrice; she stared at it almost hypnotically. Slowly, her glance wandered over to a broom which reclined against a wall.

She tried to fight that impulse, but it was useless. Slowly she picked up the broom and gazed at it curiously. She placed it at her shoulder, boy fashion, and made a few practice swings, as if she were playing baseball.

Again she looked at the spot where the velvet had bulged so roundly.

On the platform, Mrs. Lillie poised for the concluding high note and reached it. She held it caressingly for a few seconds, and started her triumphant bow while the final trebles still echoed in her larynx.

The tender note was never completed. Giving way completely to the mad impulse, Beatrice swung the broom in a mighty whack against the back-drop and that part of her mother's anatomy which cannot be described in a family magazine.

**Veteran Hollywood cameramen still mention Bea Lillie's name with reverence. When preparing for a close-up she says, pointing to her nose: "Make sure you get every inch of it into the picture"**

in the homes of musical Torontonians. But Bea was unhappy. She felt that she was not a real artist.

"Even at that early age I could sense that Muriel was the only accomplished musical member of the family," she relates. "Later she proved that I was correct by becoming a European pianist of distinction. Indirectly she was responsible for one of my major triumphs, for she wrote the brilliant music for the Nine O'Clock Revue, a show which added greatly to my reputation."

The real turning point in the family fortunes came in 1913. Shortly after Mrs. Lillie's return to Toronto from Cobourg, she took the talented Muriel to London—resolved that her daughter should have a chance to study and perform there.

**T**HIS gamble succeeded. Soon Muriel was accepted as a brilliant young artist and composer. She did so well artistically and financially, in fact, that early in 1914 Mrs. Lillie sent for Beatrice.

Beatrice Lillie's first few months in London were a nightmare of blasted hopes and disillusionments. She bored managers by singing serious songs to them.

Then the war came, and the income of Muriel, the breadwinner, was cut practically to nothing. Mrs. Lillie decided that the three of them should return to Toronto. Desperately, Beatrice "muscled in" on Charlot, made fun of him, and was rewarded with that three-year contract previously narrated.

There followed Bea's return to Toronto in disgrace.

Back in Toronto, Bea soon found a job as soloist with the Borstelle Stock Company, then playing Shea's Victoria Street Theater in Captain Jinks of the Horse Marines.

On opening night a chorus girl caught a fever, and Bea was asked to double as soloist and chorine. She took one look at the costume and—

"I won't wear that indecent dress!" she raged.

"You will if you want to be paid," said the stage manager. "Some of the finest people in the theater have worn chorus costumes. This is not a church social, young lady. And furthermore, I'd have you understand that the girls in this troupe are as respectable and decent as any people you may know."

Miss Lillie's eyes wrinkled mirthfully as she related the experience to this writer. "My Dad was in the theater that night," she said, "and he almost had apoplexy when he saw me in the abbreviated costume. I haven't found it necessary to work in the chorus since Captain Jinks of the Horse Marines, but what that stage manager told me that night has remained with me ever since. I would have no hesitancy in donning chorus attire if the occasion ever demanded it."

Shortly Mrs. Lillie returned from Cobourg, and again the Three Lillies made many concert appearances

But even after Charlot gave Bea her break, the English audiences remained to be conquered. At first they didn't like her, but Charlot was not discouraged. He sent her on a tour of the provinces, and in 1915, Bea starred in her first major triumph.

The opening night was a typical stuffed-shirt London affair. Beatrice opened the show in the uniform of a British Tommy, singing a number called I Am a Tommy Boy. Midway in the song the audience burst into gales of laughter. Miss Lillie sang on and on happily. Thoughts of being carried about on the shoulders of her adoring public floated through her mind. Straining mightily, she raised her voice above the din and the applause. At the conclusion of the number she made her exit to a deafening salvo of applause and huzzahs that brought her back for a dozen encores. The audience simply wouldn't let her go.

**B**ACK IN the wings she paused breathlessly, her face flushed with happiness and excitement. She observed Charlot tearing through the props.

"Great stuff, Bea," he shouted happily. "What a marvelous idea! How on earth did you think of it—and why didn't you tell me you were going to do it?"

"Do what?" asked the puzzled songstress.

"That!" said Charlot, pointing to her khaki trousers. Beatrice looked down and an expression of horror and mortification flooded her face. Unfamiliar with the niceties of masculine dress, she had neglected to fasten the buttons on the trousers of her uniform. No wonder she was such a hit! On stage for more than five minutes, with her trousers wide open!

"Was I mortified?" she now asks. "And I thought all the while they were applauding my voice. It's a marvel I didn't bring down the roof!"

In the second act of the same show, however, she scored a legitimate triumph, singing I Want to Go Back to Michigan. Again she stopped the show cold—but this time on the merits of her song.

"Really," she tells, "I don't think that the Englishmen knew what I was singing about at all. The nearest I can come to an explanation is that the Londoners thought the notion of anyone desiring to go back to Michigan—wherever that could be—was very funny indeed, and for that reason they were convulsed."

The show called 5064 Gerard, ran more than a year. Fame, romance, adventure were showered upon Beatrice by a now-smiling Fate. Her talent for clowning, liberated at last, soared to heights of genuine artistry.

A war-time air raid made a fatalist of her when she, who stayed in the theater while Zeppelins droned overhead—remained unhurt, whereas members of the audience who took refuge in a bomb-proof dugout were blown to bits by a direct hit.

Visitors awaited her backstage. Once a twelve-year-old boy brought her his mother's jewels—which he calmly had lifted! Of course Bea took them—and him—home to mother. In 1920 the Prince of Wales came backstage to meet her—and subsequently took her many times to fashionable London eating-places after the show.

**I**T WAS on one of these occasions that the Prince introduced Bea's future husband—the six-foot-four Sir Robert Peel, great-grandson of the famous Victorian statesman of the same name, who organized England's first police force. Policemen in England still are called "bobbies" and "peelers," slang terms derived from the original Sir Robert Peel's two names.

The big Sir Bob fell hard for the little Lillie: followed a whirlwind courtship, the Canadian girl became Lady Peel in a quiet wedding ceremony and was taken to Monte Carlo and America for a honeymoon trip by her adoring husband, the lord of the baronial estate at Drayton Manor, Tamworth, in Staffordshire.

American producers surrounded the pair, offered Bea dazzling sums in an effort to lure her talents and title to Broadway. That is, all but one American producer—the immortal Ziegfeld. Bea turned down all the rest, and let word get about that she wanted to play in a Ziegfeld show. "But Mr. (Continued on Page 15)



# On Short Waves

By Charles A. Morrison

Time Shown Is Eastern Standard  
(Figures in Parentheses Denote Megacycles)

WE ARE upon the threshold of short-wave reception from one of the most fascinating of all countries—China, great and mysterious republic of the Orient. Several reports just received tell of reception of short-wave station XGBD, Shanghai, China on a frequency of 9.58 megacycles. But you will have to get up early to hear China as XGBD is best from 3 to 5 a. m.

Commercial telephone service to China is also under way, and we would advise you to watch closely the U. S. end of this new trans-Pacific link, station KWU at Dixon, California (15.35 meg) during the late afternoons.

IF YOU THINK our Latin-American brothers don't know how to celebrate New Years in typically American style, you should have listened with us to the special program from *Elias J. Pellet's* short-wave station HJ1ABB at Barranquilla, Colombia (6.44 meg) welcoming in 1935. Reception at full loudspeaker volume brought the illusion of actually being transported to the scene of great merriment. Sounds and very few words were used to describe the scene. Train whistles, street-cars clanging, machine guns, fire crackers, fire gongs, sirens, bells tolling—all contributed to this South American picture and gave us one of the most exciting and thrilling hours we have ever put in at the dials.

At 11:45 p. m. on Tuesday, January 1, we were fortunate once more in pick-

## Coming Events

This feature, informing of new programs and changes in old, will be found on page 12 of this issue.

ing up the good ship *Seth Parker* in communication with KKH, Kabuku, Hawaii (7.52). The next port of call for KNRA will be Suva in the Fijilands.

DJC, ZEESEN, GERMANY, (6.02) again offers some programs of interest during the coming week. We suggest:

Sunday, January 13—8:30 p. m., organ concerto in B flat major (Handel). Monday, January 14—7:15 p. m., a dialogue, *What the World Owes to Germany*. Tuesday, January 15—7:30 p. m., play entitled, *Station D in the Arctic Ocean*. Wednesday, January 16—6 p. m., concert by the National-Socialist Reichs-Symphony Orchestra of Munich. Saturday, January 19—6 p. m., selections from the operetta "Wiener Blut" by Johann Strauss; 7:15 p. m., *Seamen's Yarns, Lies and other Incredible Tales*.

SOME YEARS AGO the tiny 7½-watt station of *Amando Cespedes Marin* put Heredia, Costa Rica, on the map. T14-NRH with its fly-power was heard consistently in all parts of the world. The homely personality of Senor Cespedes Marin has created a unique place for him in the hearts of thousands of short-wave listeners, so it is with genuine pleasure that we hear T14-NRH is soon again to take to the ether lanes, this time with greatly increased power. T14-NRH will probably transmit on 45 meters (6.66 meg).

TWO STATIONS in South America that ordinarily are none too good have been exceptionally enjoyable during the past week. The first is *Radio Manizales*, Manizales, Colombia, with call HJ4ABB (7.2) and *Colombia Broadcasting* at Bogota, Colombia (7.4).

# Music in the Air

By Carleton Smith

THIS SUNDAY brings us the last broadcast of BRUNO WALTER with the New York Philharmonic-Symphony. The beloved conductor, who has this season given us more aspects of his rich and diversified art, departs shortly for a brief vacation to bask in the sunshine of the Alps. Then he will go to Amsterdam for two weeks of concerts and to Vienna for his work with the Staats Oper. In the Spring he makes a tour of the central European cities, excepting those in Germany, with the Vienna Philharmonic and is in Italy for the May festival in Florence.

Next Sunday HANS LANGE will conduct the Philharmonic-Symphony's broadcast. And the following week, January 27, ARTURO TOSCANINI returns to preside over the Philharmonic broadcasts until the end of the season.

## Brahms Cycle

MR. TOSCANINI has chosen to conduct a Brahms Cycle during six of his ten broadcasts. These programs will be to my way of thinking the most important of all of radio's orchestral offerings this season. The four symphonies, the piano and violin concertos, the German Requiem, the eighteen "Liedeslieder" Valses, and the Double Concerto for Violin and Piano are included.

The performance of the *Beethoven Mass*, which Mr. Toscanini presented with such fidelity last season, will be repeated at the final broadcast on April 28, a fitting climax to a glorious season.

WHEN THE SIGN *Janssen Wants To See You*, was put out over Carnegie Hall, (Continued on Page 21)

You'll like this program!  
**"SMILIN' ED" McCONNELL**

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THE *Smart* PROGRAM ON SUNDAYS  
**"PENTHOUSE SERENADE"**  
WITH DON MARIO  
THE MAYBELLINE CABELLERO  
AND CHARLES GAYLORD'S  
SOPHISTICATED MUSIC  
NBC COAST-TO-COAST  
SUNDAY AFTERNOON  
3:30 - 4:00 E.S.T.  
WEAF WEEI WTIC WCHS  
"Beautiful EYES are YOURS for the asking...when you ask for MAYBELLINE"

## Sunday - Continued

<p><b>9:00 p.m.</b> ★ NBC—Manhattan Merry-Go-Round; featuring famous acts of the American theater; Pierre Le Kreeun, tenor; Men About Town, trio; Andy Sarella's Orch.; WEAF WGY WTIC WCHS WJAR WTAG ★ CBS—Sunday Evening Concert; Jan Pearce, guest; WABC WNAC WDRG WFBL WOKO WGR WORC WFEA WEAN WICC ★ NBC—Silken Strings; Charlie Previn's Orch.; Countess Olga Albani; WJZ WBZ WHAM WSYR ABS—English Cornets: WPRO Y. N.—Opera Orch.: WAAB WLBZ WBEN—"Nine O'Clock Show" WEEI—Fox Fur Program WOR—Happy Hal's Housewarming <b>9:15 p.m.</b> WHEC—Male Chorus <b>9:30 p.m.</b> ★ NBC—Album of Familiar Music; Frank Munn, tenor; Virginia Rea, soprano; Ohman &amp; Arden; Bertrand Hirsch, violinist; Gus Haenschen's Orch.; WEAF WEEI WCHS WGY WTAG WJAR WBEN CBS—Sunday Evening Hour: WEAN WLBZ ★ NBC—Walter Winchell, gossip: WJZ WBZ WHAM WSYR ABS—Louis K. Anspacher, narrator: WPRO WOR—Choir Invisible WTIC—Studio Program <b>9:45 p.m.</b> NBC—Advs. of Sherlock Holmes: WJZ WHAM WBZ WSYR ABS—Ray Hendricks, tenor: WPRO Y. N.—News: WAAB WICC—Concert Airs <b>10:00 p.m.</b> NBC—Jane Froman; Modern Choir; Frank Black's Orch.; WEAF WGY WEEI WCHS WTIC WJAR WBEN WTAG CBS—Wayne King's Orch.; WABC WDRG WAAB WOKO WFBL WKBW</p>	<p>Y. N.—Amateur Night: WEAN WNAC WGR—Harold Austin's Orch. WHEC—Melodies Old and New WICC—Chapel Echoes WLBZ—Classic Album WOR—Eddy Duchin's Orchestra WOR—Beauty That Endures WPRO—Hockey Game <b>10:15 p.m.</b> NBC—Armand Girard, baritone: WJZ WSYR WBZ—To be announced WHAM—Medical Society Program WHEC—Art Trio WORC—Mohawk Trailers <b>10:30 p.m.</b> NBC—Stephen Foster Memorial Prgm.; Clifford Marshall's Concert Orch.; Male Quartet &amp; Mixed Quartet: WEAF WEEI WBEN WTAF WJAR WGY WCHS CBS—Wm. A. Brady, "Behind the Scenes": WABC WOKO WFBL WORC WHEC WFEA WLBZ WICC WKBW WLBZ WAAB NBC—An American Fireside; Sen. Wm. E. Borah &amp; Norman Hapgood, speakers: WJZ WBZ WHAM WSYR WDRG—Old-Fashioned Amateur Nights WGR—Dance Orchestra WOR—Musicians' Emergency Relief Fund Program <b>10:45 p.m.</b> CBS—Joe Haymes' Orch.: WABC WHEC WAAB WICC WOKO WORC WLBZ WKBW WFBL WFEA ABS—Leon Friedman's Orch.: WPRO <b>11:00 p.m.</b> NBC—K-7, spy story: WEAF WTAG WJAR WBEN WGY WEEI WCHS CBS—News; Little Jack Little's Orch.: WABC WOKO WDRG WFBL WHEC WGR NBC—Jesters Trio; News: WJZ WHAM WSYR ABS—Voice of Romance: WPRO Y. N.—News: WLBZ WEAN WFEA WICC WNAC WORC</p>	<p>WBZ—Weather, temperature; News WKBW—Back Home Hour WTIC—"On With the Dance" <b>11:15 p.m.</b> CBS—Little Jack Little's Orch.: WLBZ WFEA NBC—Jesse Crawford, organist; Dorothy Page, contralto; WJZ ABS—Dancing 'Til 1 A.M.: WPRO WEAN—Local News WHAM—Musical Program WICC—News WNAC—Bruins vs. Chicago, Hockey Game WSYR—The Midnight Hour <b>11:30 p.m.</b> NBC—News; Dance Orch.: WEAF WEEI WJAR WTAG WGY WCHS CBS—Leon Belasco's Orchestra: WABC WOKO WDRG WLBZ WFBL WHEC WGR WEAN WFEA WICC NBC—Emil Coleman's Orch.: WJZ WBZ WBEN—News; Heart of Home Hour WHAM—Ray Berry, organist WOR—Current Events <b>11:45 p.m.</b> WNAC—Leon Belasco's Orch. (CBS) WOR—Florence Richardson's Orchestra <b>12:00 Mid</b> NBC—Abe Lyman's Orchestra: WEAF WGY WJAR CBS—Cab Calloway's Orchestra: WABC WGR WOKO WNAC WFBL WICC WEAN NBC—Freddie Berrens' Orch.: WJZ WBZ <b>12:15 a.m.</b> CBS—Henry Busse's Orchestra: WABC WOR—Eddie Worth's Orchestra <b>12:30 a.m.</b> NBC—Don Pedro's Orch.: WEAF WGY WJAR CBS—Frank Dailey's Orchestra: WABC WOKO WNAC WEAN WFBL WICC NBC—Stan Myers' Orch.: WJZ WBZ WOR—Julie Wintz' Orchestra</p>
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## For Being Herself

(Continued from Page 13)

Ziegfeld sent back words that he wasn't interested," she tells.

Bea's husband made no objection to her returning to the theater, and she did so many months later—after their return to England, and the birth of her son Robert—who, since the death of her husband, is now the new Sir Robert. In fact, one of her successes, *The Nine O'Clock Revue*, was backed by Bea's husband, while the lyricist was her sister Muriel.

In 1923 Miss Lillie made her New York debut when Arch Selwyn brought *Charlotte's Revue* to Broadway.

After a year the show closed and the cast went home; but Bea returned to America next year; played a return engagement and went into vaudeville at \$7,000 a week—then a record price. She also made a picture, *Exit Smiling*, with Jack Pickford.

Veteran Hollywood cameramen still mention her name with reverence. She was so un-Hollywood! When preparing for a close-up, she would call them to her—point to her nose, which she constantly ridiculed and say: "Be careful, boys. Make sure you get every inch of it in the picture."

But she confides that she's tremendously keen on her radio work, and appreciates the difficulties that lie ahead.

"Lillie," she says grimly, "will either be a bigger success than she ever was before, or else she'll go down in history as the biggest flop on the air. There'll be no half-way success so far as I'm concerned!"

Beatrice Lillie is on the air every Friday at 9 p. m. EST (8 CST) over an NBC-WJZ network.

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# Programs for Wednesday, January 16

**6:30 a.m.**  
WNAC—Sunrise Special, organ

**6:45 a.m.**  
NBC—Health Exercises; WEAF  
WGY WBEN WEEI  
WOR—Musical Gym Clock

**7:00 a.m.**  
WBZ—Musical Clock  
WEAN—Musical Clock  
WGR—Musical Clock  
WIC—Musical Clock  
WTIC—Morning Watch

**7:15 a.m.**  
Y. N.—News; WNAC

**7:30 a.m.**  
CBS—Organ Reveille: WABC  
WFBL  
NBC—Yoichi Hiraoka: WJZ  
WAAB—Musical Clock  
WEAN—Morning Devotions  
WIC—Local News Bulletins  
WJAR—Morning Melodies  
WNAC—Joe Mitchell Chapple  
WOR—Vincent Sorey's Orchestra  
WSYR—Musical Clock

**7:45 a.m.**  
NBC—B. A. Rolfe's Orch.; East  
& Dumke: WEAF WBEN WGY  
WEEI  
NBC—Jolly Bill & Jane: WJZ  
WEAN—King's Men  
WHAM—Jack Foy, songs  
WIC—Concert Airs  
WNAC—Walter Kidder, baritone  
WSYR—Devotional Service

**8:00 a.m.**  
CBS—Musical Postmen: WABC  
WFBL  
NBC—Morning Devotions: WJZ  
WBZ  
NBC—B. A. Rolfe's Orch.: WTAG  
WCSH WTIC WJAR  
Y. N.—News: WORC WAAB  
WEAN WICC  
WDRC—The Shoppers' Special  
WEEI—E. B. Rideout  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WHEC—Morning Smile  
WLBZ—On the Air; News  
WNAC—Shopping Around the  
Town  
WOKO—Musical Clock  
WOR—Current Events  
WPRO—Morning Musical Revue  
WSYR—Musical Clock

**8:15 a.m.**  
NBC—Wm. Meader, organist:  
WJZ WBZ WHAM  
WAAB—Morning Watch  
WCSH—Morning Devotion  
WEAN—The Shopper's Exchange  
WEEI—Caroline Cabot's Shopping  
Service  
WIC—Morning Watch  
WLBZ—Weather; Temperature  
WOR—Melody Moments  
WORC—Musical Time Table

**8:30 a.m.**  
NBC—Cheerio: WEAF WCHS  
WGY WEEI WTIC WTAG  
WBEN WJAR  
CBS—Chapel Singers: WABC  
WFBL  
NBC—Wm. Meader, organist:  
WJZ WSYR WHAM  
WAAB—Popular Pleasantries, or-  
gan  
WBZ—Weather Reports  
WHEC—Morning Revue  
WIC—The Shoppers' Exchange  
WLBZ—Thoughts for the Day  
WNAC—The Pajama Club  
WOR—Martha Manning, talk  
WPRO—James Mather

**8:45 a.m.**  
NBC—Landt Trio & White: WJZ  
WBZ WHAM WSYR  
CBS—Lyric Serenade: WABC  
WFBL  
WAAB—Phantom Fingers  
WLBZ—Organ Music  
WNAC—John Metcalfe, Hymn  
Evangelist  
WOR—Rhythm Encores  
WORC—Morning Watch  
WPRO—Morning Devotions

**9:00 a.m.**  
NBC—Richard Leibert, organist:  
WEAF WTAG WGY  
CBS—The Joke Book: WABC  
WOKO WNAC WDRC WICC  
WLBZ WFEA WHEC WORC  
WEAN WGR WFBL  
★ NBC—Breakfast Club: WJZ  
WBZ WSYR  
ABS—Tony Cabooch, songs and  
patter: WPRO  
WAAB—Shopper's Special  
WBEN—News; Hollywood Im-  
pressions  
WCSH—Notes in Rhyme  
WEEI—Clothes Institute  
WHAM—Tower Clock Program  
WJAR—Grace Hall  
WOR—Johnny Winters, organist  
WTIC—Radio Bazaar

**9:15 a.m.**  
NBC—Richard Leibert, organist:  
WCSH WBEN

ABS—Rhythm Melodies: WPRO  
WEEI—Deane Moore, the Early  
Bird

WGY—Roger Sweet, tenor  
WHAM—Cooking School  
WJAR—Morning Devotions  
WOR—Home Town Boys

**9:30 a.m.**  
CBS—Rambles in Rhythm: WABC  
WICC WORC WFEA WDRC  
WEAN WFBL WNAC WHEC  
WKBW WLBZ WOKO  
NBC—Norman Neilson, baritone:  
WEAF WEEI WCHS WTIC  
WTAG WGY  
ABS—Arthur Gutow, organist:  
WPRO  
WBEN—Studio Program  
WGR—"Just Sue"  
WHAM—Breakfast Club (NBC)  
WJAR—Housewives' Radio Ex-  
change  
WOR—Dr. Montague, health talk

**9:45 a.m.**  
NBC—Sizzlers Trio: WEAF  
WTAG WTIC WCHS  
WAAB—Cobb Bates; Ensemble  
WBEN—Sally Work's Column  
WEEI—News; Musical Turns  
WGR—Notes in Rhyme  
WGY—Musical Program  
WHAM—Mary Freeman, talk  
WJAR—Mrs. Wood  
WOKO—Round the World Cook-  
ing School  
WOR—Shopping with Jean Abbey  
WPRO—Mary Dodd, songs

**10:00 a.m.**  
NBC—News; Johnny Marvin, ten-  
or: WEAF WTIC WTAG  
CBS—News; Voice of Romance:  
WABC  
NBC—Smackout: WJZ WBZ  
WSYR  
CBS—News; Patterns in Har-  
mony: WAAB WDRC WFBL  
WFEA WICC WKBW WEAN  
WORC WLBZ  
WBEN—Little Jack Little, songs  
WCSH—News; Shopping Repor-  
ter  
WEEI—Musical Turns  
WGR—Comedy Capers  
WGY—News; Market Basket  
WHEC—The Social Secretary  
WJAR—News; Musical Program  
WNAC—Buddy Clark  
WOKO—News  
WOR—Pure Food Hour  
WPRO—Radio Cooking School

**10:15 a.m.**  
CBS—Bill & Ginger: WABC  
WOKO WNAC WEAN WFBL  
WGR  
NBC—Clara, Lu 'n' Em: WEAF  
WJAR WEEI WCHS WGY  
WTIC WTAG WBEN  
NBC—Florenda Trio: WJZ WBZ  
WHAM WSYR  
Y. N.—Everyday Stories for  
Mothers: WICC WLBZ WFEA  
WAAB  
WDRC—Variety Musicale  
WHEC—Famous Artists  
WKBW—Morning Melodies  
WOR—Ida Bailey Allen  
WPRO—News; Mid-morning Fan-  
tasies

**10:30 a.m.**  
CBS—Bright Lights: WABC  
WDRC WAAB WORC WEAN  
WOKO WICC WHEC WKBW  
WFEA WLBZ  
NBC—Today's Children: WJZ  
WBZ WSYR  
NBC—Sweethearts of the Air;  
Breen & de Rose; Bob Emery:  
WEAF WJAR WTIC WBEN  
WTAG WCHS WGY  
WEEI—Parade of Fashion; Or-  
ganist  
WGR—Musical Interlude  
WHAM—Mrs. Thrifty Buyer  
WNAC—Mixed Quartet

**10:45 a.m.**  
NBC—Betty Crocker: WEAF  
WEEI WGY WCHS WTAG  
WJAR WBEN  
NBC—News: Herman & Banta:  
WJZ WHAM WSYR  
WBZ—News; Musicale  
WEAN—Ida Bailey Allen  
WFBL—Bright Lights (CBS)  
WGR—Nancy's Shopping News  
WNAC—Variety Program  
WTIC—Through Lighted Windows

**11:00 a.m.**  
NBC—Robert Turner, pianist:  
WEAF WJAR WBEN WCHS  
WTAG  
CBS—Cooking Close-Ups: WABC  
WOKO WNAC WDRC WEAN  
WFBL WKBW  
NBC—Honeymooners, duo: WJZ  
WSYR  
ABS—Navy Band: WPRO  
WAAB—Cooking School  
WBZ—Fish Stories  
WEEI—Friendly Kitchen  
WHAM—Betty Moore

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WHEC—The Window Shopper  
WICC—Town Topics  
WLBZ—Shoppers' Variety Prgm.  
WOR—The Story Singer  
WORC—Morning Melodies  
WTIC—The Song Bag

**11:15 a.m.**  
NBC—Tony Wons, philosopher:  
WJZ WBZ WSYR WHAM  
NBC—Alice Remsen, contralto:  
WEAF WEEI WTAG WCHS  
WBEN WJAR  
CBS—Connie Gates, songs:  
WABC WHEC WNAC WKBW  
WFBL WDRC WOKO WORC  
WFEA WLBZ  
WAAB—Shopping with Dorothy  
Dean  
WEAN—Musical Fashioners  
WGY—The Vagabonds, male trio  
WOR—Frank and Flo, songs

**11:30 a.m.**  
NBC—"Homespun": WEAF WGY  
WEEI WJAR WTIC  
CBS—Betty Moore: WABC  
WNAC WEAN WFBL  
NBC—Army Band: WJZ WBZ  
WHAM WSYR  
WBEN—Your Health, talk  
WCSH—Parent-Teachers' Talk  
WDRC—Otto Neubauer, pianist  
WHEC—The Music Box  
WKBW—Magic Harmony  
WLBZ—Shoppers' Variety Prgm.  
WOKO—Laughing at the World  
WOR—The Lamplighter  
WORC—Popular Harmonies  
WTAG—Extension Service

**11:45 a.m.**  
NBC—Magic Recipes: WEAF  
WTIC WEEI WCHS WBEN  
WTAG WGY  
CBS—Instrumentalists: WABC  
WNAC WDRC WFBL WEAN  
WOKO WHEC WKBW WORC  
WJAR—Jane Ellison, Bill Brad-  
ley  
WOR—Musical Ensemble

**Afternoon**

**12:00 Noon**  
NBC—The Story of Mary Marlin:  
WEAF WEEI WTAG WJAR  
WBEN WCHS WGY WTIC  
CBS—Voice of Experience: WABC  
WNAC WDRC WEAN WFBL  
WGR WHEC  
NBC—Fields & Hall: WJZ WSYR  
ABS—Eddie Prior's Orchestra:  
WPRO  
Y. N.—Noon-day Musicale:  
WLBZ WFEA WAAB WORC  
WBZ—Views of the News  
WHAM—Tower Trio  
WIC—Noonday musicale  
WKBW—Organ Program  
WOKO—Irish Program  
WOR—Current Events

**12:15 p.m.**  
NBC—Honeyboy & Sassafras:  
WEAF WEEI WTAG WJAR  
WBEN WTIC  
CBS—The Gumps: WABC WGR  
WDRC WOKO WHEC WFNAC  
WNAC  
NBC—Blues Harmonies: WJZ  
WHAM WSYR  
WBZ—Weather, Temperature  
WGY—John Sheehan, tenor  
WICC—Audrey Deverill, songs  
WKBW—Market Reports  
WOR—Mrs. Reilly's Common  
Sense  
WORC—On the 12:15

**12:30 p.m.**  
NBC—Merry Madcaps: WEAF  
WTIC WJAR WBEN  
CBS—Wallace Butterworth, gos-  
sip: WABC WOKO WKBW  
WDRC WFBL WNAC WEAN  
NBC—Farm & Home Hour: WJZ  
WBZ WHAM WSYR  
ABS—To be announced: WPRO  
WAAB—Farm & Garden Chat  
WCSH—Hi-Noon Highlights  
WEEI—Quotations  
WGR—Organ Recital  
WGY—Farm Program  
WHEC—News  
WLBZ—Grange Broadcast  
WOR—Marjorie Harris, contralto  
WORC—Heralding the News  
WTAG—Markets; Farm Flashes

**12:45 p.m.**  
CBS—"Your Home & Mine,"  
talk: WABC WOKO WHEC  
WORC WFEA WKBW WFBL  
WAAB  
NBC—Merry Madcaps: WTAG  
WBEN—Stock & Commodities  
WCSH—News; Farm Flashes;  
Weather

WAAB—Piano Recital  
WEEI—Unemployment Problems  
WGY—Scissors & Paste  
WJAR—Doris Skipp, soprano  
WKBW—Pop Concert  
WOR—Women's Hour; Martha  
Deane

**2:45 p.m.**  
NBC—Al & Lee Reiser: WEAF  
WJAR WBEN WGY WEEI  
WTAG  
Y. N.—News: WAAB  
WCSH—Mid-Day Varieties  
WGR—Salon Musicale

**3:00 p.m.**  
NBC—Vic & Sade: WEAF WGY  
WTIC WEEI WCHS WTAG  
WBEN WJAR  
★ CBS—Kate Smith's Matinee:  
WABC WNAC WDRC WEAN  
WFBL WICC WLBZ WORC  
WGR WOKO WFEA WHEC  
NBC—Rambler Trio: WJZ WBZ  
WAAB—Civic Orchestra  
WHAM—School of the Air  
WKBW—Matinee Moods  
WOR—Annual Luncheon of the  
Infants' Home of Brooklyn  
WSYR—Cooking School of the  
Air

**3:15 p.m.**  
NBC—Ma Perkins, sketch:  
WEAF WGY WTIC WCHS  
WEEI WBEN WTAG  
NBC—Joe White, tenor: WJZ  
WHAM  
WJAR—Castles in Music

**3:30 p.m.**  
NBC—Dreams Come True:  
WEAF WGY WTIC WJAR  
WBEN WTAG WCHS  
NBC—Harry Sosnik's Orch.:  
WJZ WSYR WBZ WHAM  
ABS—Ragamuffins: WPRO  
WAAB—Harry E. Rodgers, organ  
WEEI—Reading Circle  
WKBW—Carefree Capers

**3:45 p.m.**  
NBC—Dr. Jastrow, "The Herald  
of Sanity": WEAF WGY  
WCSH WJAR WBEN WTAG  
CBS—Easy Aces: WABC WNAC  
WGR  
Y. N.—Organ Recital: WORC  
WDRC WEAN WICC  
CBS—Waltz Time: WEAN  
ABS—Today's Winners: WPRO  
WBZ—Animals in the News  
WTIC—Salvatore de Stefano,  
harpist

**4:00 p.m.**  
NBC—Woman's Radio Review:  
WEAF WTIC  
CBS—Nat'l Student Fed. Prgm.:  
WABC WOKO WICC WDRC  
WEAN WFBL WLBZ WFEA  
WGR WORC  
NBC—Betty & Bob: WJZ WBZ  
WGY WHAM WSYR WTAG  
WJAR WBEN WCHS  
WAAB—Hits and Encores  
WEEI—Stock Exchange Quota-  
tions  
WKBW—Y.W.C.A. Program  
WNAC—The Municipal Forum

**4:15 p.m.**  
CBS—Curtis Institute of Music:  
WABC WGR WOKO WDRC  
WLBZ WEAN WFEA WFBL  
WNAC WORC  
NBC—East & Dumke: WJZ  
WBZ WHAM WSYR  
NBC—Woman's Radio Review:  
WGY WCHS WJAR WTAG  
WBEN—Stocks & Commodities  
WHEC—News  
WICC—Will Ashley, baritone  
WKBW—Variety Program

**4:30 p.m.**  
NBC—Jesters Trio: WEAF WTIC  
WTAG WBEN WEEI WGY  
★ NBC—Rochester Civic Orch.:  
WJZ WBZ WHAM WSYR  
WCSH—Home & Foreign Mis-  
sions  
WJAR—Virginia French, songs &  
stories  
WKBW—Metropolitan Moods  
WOR—"Science in Your Home,"  
Dr. Kurt Haesler

**4:45 p.m.**  
NBC—Lady Next Door: WEAF  
NBC—Platt & Nierman: WTIC  
WTAG WCHS  
The Life of Mary Sothern: WOR  
WNAC  
WBEN—Uncle Ben's Club  
WEAN—Uncle Red's Club  
WEEI—Emerald Gems  
WGY—Stock Reports  
WJAR—Dorothy Page (NBC)  
WKBW—Musical Headlines

**5:00 p.m.**  
NBC—Kay Foster, songs: WEAF  
WEEI WTIC WBEN WTAG  
CBS—"Og, Son of Fire": WABC  
WAAB WGR  
ABS—"Big Shots," Ted Zittel:  
WPRO

Y. N.—Baseball School; Jack  
Omslow: WNAC WICC WDRC  
WEAN WORC  
WBZ—Views of the News  
WCSH—Pop Concert  
WGY—Musical Program  
WHEC—Bobby Lyons' Orchestra  
WJAR—Ada Wilson, pianist  
WKBW—Souvenirs of Song  
WLBZ—Topics of the Day  
WOKO—Concert Miniatures  
WOR—Current Events  
WSYR—Syracuse University

**5:15 p.m.**  
NBC—Tom Mix's Straight Shoot-  
ers: WEAF WGY WTIC WEEI  
WTAG WJAR WBEN WCHS  
CBS—Skipty: WABC WOKO  
WFBL WAAB WDRC WEAN  
WGR WHEC  
ABS—Bob Larri's Orch.: WPRO  
Y. N.—Yankee Singers: WFEA  
WORC  
The Cosmopolitans: WICC WNAC  
WBZ—Agricultural Markets  
WOR—Adelaide Van Wey, songs  
WSYR—Rochester Civic Orch.  
(NBC)

**5:30 p.m.**  
NBC—Alice in Orchestralia:  
WEAF WBEN WGY  
CBS—Jack Armstrong: WABC  
WOKO WDRC WHEC WEAN  
WGR WNAC WFBL  
NBC—Singing Lady: WJZ WBZ  
WHAM  
ABS—Johnny Slaughter's Orch.:  
WPRO  
Y. N.—Melody Mart: WLBZ  
WFEA  
Story of the Dictionary: WCHS  
WTAG  
WEEI—Supertime Series  
WICC—News Bulletins  
WJAR—Supper Time Story Man  
WKBW—Race Track Results  
WOR—Adventures of Jack and  
Fritz  
WORC—Musical Memories  
WSYR—Symphony News  
WTIC—Supper Time Story Man

**5:45 p.m.**  
NBC—Capt. Tim Healy: WEAF  
WJAR WEEI WTIC WCHS  
WGY WTAG WBEN  
CBS—Vera Van, songs: WABC  
WAAB WDRC WOKO WFBL  
WORC WFEA WEAN WHEC  
WKBW  
NBC—Orphan Annie: WJZ WBZ  
WHAM  
WGR—Little Orphan Annie  
WICC—Rig, Dig, the Story Man  
WLBZ—Sammy Viner, banjo  
rhythms  
WNAC—Yankee Singers, male  
quartet  
WOR—Adv. of Jimmie Allen  
WPRO—Variety Program  
WSYR—Meditation

## Night

**6:00 p.m.**  
NBC—Xavier Cugat's Orch.:  
WEAF WJAR WTAG WCHS  
CBS—Buck Rogers: WHEC  
WAAB WOKO WKBW WFBL  
NBC—Education in the News  
WJZ WBZ  
ABS—Jerry Blaine's Orch.:  
WPRO  
Y. N.—News: WORC WNAC  
WLBZ WEAN WICC WFEA  
WBEN—News; Reverbs  
WDRC—Mitch Lucas and Al  
White  
WEEI—The Evening Tattler  
WGR—Nip and Tuck  
WGY—Municipal Talk  
WHAM—Sportcast  
WOR—Uncle Don  
WSYR—Variety Program  
WTIC—Wrightville Clarion

**6:15 p.m.**  
NBC—The Desert Kid: WEAF  
WTAG  
CBS—Bobby Benson & Sunny  
Jim: WABC WAAB WOKO  
WDRC WGR WEAN WFBL  
WLBZ WHEC  
NBC—Alma Kitchell: WJZ  
WHAM  
ABS—Mike Dursio's Orchestra:  
WPRO  
Adventures of Jimmie Allen:  
WBZ WGY  
WBEN—Novelty Ensemble  
WCSH—Six-Fifteen Review  
WICC—Will Fleming, tenor  
WJAR—Evening Melodies  
WKBW—Tango Hour  
WNAC—The Melody Limited  
WORC—Modern Melodies

# Wednesday - Continued

**6:30 p.m.**  
NBC—News; Arlene Jackson, songs: WEAF WTAG  
CBS—The Shadow; News: WABC WDCR WOKO WAAB WEAN WFBL WHEC WORC WKBW  
NBC—News; Three X Sisters: WJZ  
ABS—News; Mike Durso's Orch.: WPRO  
WBZ—Sports Review  
WBZ—News; Weather; Temperature  
WCSH—Randall & McAllister  
WEEI—Musical Turns; News  
WGR—Sport Column Orch.  
WGY—News; Evening Brevities  
WHAM—Adv. of Jimmie Allen  
WICC—Melody Limited Express  
WJAR—News; Musical Program  
WLBZ—Maine Schools and You  
WOR—Resume of Hauptmann Trial, Gabriel Heatter  
WSYR—You Can Believe Ripley  
WTIC—News; Gems from Memory

**6:45 p.m.**  
NBC—Billy Batchelor, skit: WEAF WGY WTIC WCSH WEEI WTAG WJAR WBEN  
NBC—Lowell Thomas, news: WJZ WBZ WHAM WSYR  
WEAN—News  
WGR—The Crazy Fiddlers  
★ **WNAC—HORLICK'S MALTED** Milk Presents Lum & Abner, comedy sketch  
WOR—Musical Miniatures  
WPRO—Joe Fay's Sportsclants

**7:00 p.m.**  
NBC—Pickens Sisters: WEAF WTAG  
★ **CBS—Myrt & Marge:** WABC WDCR WEAN WFBL WOKO WGR WNAC  
★ **NBC—Amos 'n' Andy:** WJZ WBZ WHAM WSYR  
ABS—Gloria Graffy, songs: WPRO  
Y. N.—News: WAAB WLBZ  
WBEN—Advs. of Jimmy Allen  
WCSH—Evening Parade  
WEEI—Edison Salute  
WGY—Jim Healey, news  
WHEC—Cecil and Sally  
WICC—Polish Orchestra  
WJAR—King Cole Melodies  
WKBW—The Y.M.C.A. Angelus  
WOR—Stan Lomax, sports  
WORC—Heralding the News  
WTIC—Mare Williams

**7:15 p.m.**  
NBC—Freddie Martin's Orch.: WEAF WEEI WJAR WCSH WTAG WTIC  
CBS—Just Plain Bill: WABC WGR WNAC  
NBC—Plantation Echoes: WJZ WHAM WBZ WSYR  
Y. N.—Jack Fisher's Orch.: WORC WFEA  
WBEN—Lloyd Huntley's Orch. WDCR Jimmie Allen  
WGY—Miners Quartet  
WHEC—Balalaika Orchestra  
WLBZ—Audition Program  
WORO—Harold Nagel's Orch.  
★ **WOR—HORLICK'S MALTED** Milk Presents Lum and Abner, comedy sketch  
WPRO—American Family Robinson

**7:30 p.m.**  
NBC—Gould & Sheffer, piano duo: WEAF WJAR WCSH  
★ **CBS—The O'Neills,** dramatic sketch: WABC WFBL WHEC WGR WORC WDCR WOKO  
★ **NBC—Red Davis:** WJZ WBZ WHAM WSYR WBEN  
ABS—Jewish Composers: WPRO  
Y. N.—Saving Golf Strokes: WFEA WAAB  
WEAN—Capitol Hill  
WEEI—After Dinner Revue  
WGY—Lang Sisters  
WICC—Orchestra  
WKBW—South Pacific Hawaiians  
WNAC—To be announced  
WOR—The Affairs of Roland  
WTAG—Variety Program  
WTIC—Merry Madcaps

**7:45 p.m.**  
★ **NBC—ALKA-SELTZER PRESENTS** Uncle Ezra's Radio Station: WEAF WCSH WBEN WGY WTAG WEEI WJAR  
CBS—Boake Carter, news: WABC WNAC WGR WDCR WEAN  
★ **NBC—Dangerous Paradise,** skit; Elsie Hitz & Nick Dawson: WJZ WHAM WBZ WSYR  
ABS—Stapleton & Boroff, pianists: WPRO  
Y. N.—Will Alexander's Orch.: WAAB WFEA WORC

WHEC—Pinto Pete  
WKBW—Playing the Song Market  
WLBZ—University of Maine Hour  
WOKO—Variety Program  
WOR—Bernhard Levitow's Orch.

**8:00 p.m.**  
★ **NBC—Mary Pickford:** WEAF WTIC WEEI WCSH WGY WTAG WJAR WBEN  
CBS—Diane's Life Saver; Soloists; Meyer Davis' Orch.: WABC WGR WOKO WFBL WEAN WNAC WDCR WLBZ  
★ **NBC—Penthouse Party;** Mark Mellinger; Gladys Glad; Peggy Flynn, comedienne; Emil Coleman's Orch.; Guest: WJZ WSYR WBZ WHAM  
ABS—Val Erny's Orch.: WPRO  
Y. N.—Boston Conservatory presents: WAAB  
WHEC—Hughie Barrett's Orch  
WICC—Coun. Tercentenary Commission

WKBW—World Revue  
WOR—The Lone Ranger  
**8:15 p.m.**  
★ **CBS—Edwin C. Hill, "The Human Side of the News":** WABC WNAC WOKO WDCR WFBL WEAN WGR  
ABS—Five Star Final: WPRO  
Y. N.—Spotlighting Modern Education: WAAB WFEA WLBZ WICC  
WHEC—The Old Refrain  
WORC—Mass. Dept., Education

**8:30 p.m.**  
NBC—Wayne King's Orch.: WEAF WCSH WGY WTIC WJAR WBEN WTAG  
★ **CBS—Everett Marshall's** Broadway Varieties: WABC WNAC WDCR WEAN WOKO WFBL WGR  
NBC—Lanny Ross, tenor; Orch.: WJZ WSYR WHAM  
ABS—Voice of Romance: WPRO  
Y. N.—Master of Mystery Story: WAAB WICC WORC  
WBZ—Don Humber's Orch.  
WEEI—L. J. Fox Program  
WHEC—Italian Echoes  
WKBW—Music We Remember  
WLBZ—Chateau Barn Dance  
WOR—Edward Werner's Varieties

**8:45 p.m.**  
ABS—The Phantom, drama: WPRO  
WBZ—Frank & Phil  
WLBZ—Dance Favorites  
**9:00 p.m.**  
★ **NBC—Town Hall Tonight;** Fred Allen: WEAF WGY WTIC WEEI WCSH WTAG WJAR WBEN  
★ **CBS—Andre Kostelanetz'** Orch.; Vocal Ensemble: WABC WNAC WDCR WOKO WORC WHEC WEAN WFBL WICC WLBZ WKBW WFEA  
★ **NBC—20,000 Years in Sing** Sing, drama: WJZ WBZ WSYR WHAM  
ABS—Americana: WPRO  
WAAB—Perley Stevens' Orch.  
WGR—Times Revue  
WOR—Happy Hal's Housewarming

**9:15 p.m.**  
WAAB—Harry E. Rodgers, organ  
**9:30 p.m.**  
★ **CBS—Burns & Allen,** comedy: WABC WNAC WDCR WOKO WEAN WKBW WFBL WORC  
★ **NBC—John McCormack,** tenor: WJZ WBZ WSYR WHAM  
Y. N.—Meyer Davis' Orch.: WICC WAAB WLBZ WFEA  
WHEC—Kay Kyser's Orch.  
WOR—Sandra Swenska, soprano; Orchestra

**9:45 p.m.**  
ABS—Federal Housing Prgm.: WPRO  
Y. N.—News: WAAB  
WGR—Hockey Game  
WHEC—Connie Gange  
WICC—Charles Abbott, baritone  
WLBZ—March Time  
WOR—Amand Vecsey's Concert Orchestra  
**10:00 p.m.**  
★ **NBC—Guy Lombardo's** Orch.: WEAF WTIC WEEI WCSH WGY WJAR WBEN WTAG  
★ **CBS—Byrd Expedition:** WABC WEAN WOKO WDCR WNAC WFBL WLBZ WKBW WORC  
WHEC

NBC—Jimmie Fidler's Hollywood News: WJZ WHAM WSYR WBZ  
Y. N.—Jack Fisher's Orch.: WICC WAAB  
ABS—Sleepy Hall's Orch.: WPRO  
WOR—Court of Literary Justice

**10:15 p.m.**  
NBC—Madame Sylvia of Hollywood: WJZ WBZ WHAM WSYR  
WOR—Harlan E. Read

**10:30 p.m.**  
★ **NBC—"One Man's Family,"** dramatic sketch: WEAF WGY WTAG WJAR WBEN WCSH WTIC WEEI  
CBS—Melody Masterpieces: WABC WOKO WDCR WICC WHEC WORC WLBZ WAAB WEAN WGR WFEA WFBL  
★ **NBC—Jack Denny's** Orch.; Harry Richman; John B. Kennedy: WJZ WHAM WSYR  
ABS—Russian Balalaika Orchestra: WPRO  
WBZ—Joe Rines' Orchestra  
WKBW—Mystery Flashes; Tunes  
WNAC—Will Alexander's Orch.  
WOR—In the Spotlight, variety program

**10:45 p.m.**  
WKBW—Sport Highlights; Musical Interlude  
WNAC—Musical Rhymester  
**11:00 p.m.**  
NBC—Jack Berger's Orch.: WEAF WTIC WTAG WCSH WGY  
CBS—Leon Belasco's Orch.: WABC WAAB WKBW WDCR  
NBC—Hal Kemp's Orch.: WJZ  
ABS—Amateur Night in Harlem: WPRO  
Y. N.—News: WNAC WORC WLBZ WHEC WICC WOKO WEAN WFEA  
WBEN—News; Sports Review  
WBZ—Weather; Temperature; Fed. Housing Administration  
WEEI—Weather; Road & Fishing Forecasts  
WGR—Reveries  
WHAM—Tommy Tucker's Orch.  
WJAR—Dance Orchestra  
WOR—Current Events  
WSYR—Dick Fiddler's Orchestra

**11:15 p.m.**  
NBC—Robert Royce, tenor: WEAF WCSH WEEI WTIC WJAR WTAG  
CBS—Leon Belasco's Orch.: WFEA WLBZ WOKO WORC  
WBZ—Hal Kemp's Orchestra  
WEAN—Local News  
WHEC—Beany Morgan's Music  
WICC—News  
WNAC—Meyer Davis' Orchestra  
WOR—Moonbeams

**11:30 p.m.**  
NBC—Art Kassel's Orch.: WEAF WEEI WCSH WTAG WBEN WGY  
CBS—Ozzie Nelson's Orch.: WABC WEAN WLBZ WHEC WDCR WNAC WKBW WFEA WICC WORC WOKO  
NBC—Jolly Coburn's Orch.: WJZ WHAM WSYR  
WAAB—Perley Breed's Orch.  
WBZ—Dramatic Sketch  
WGR—Dance Orchestra  
WJAR—Dance Orchestra  
WOR—Abe Lyman's Orchestra  
WTIC—Slumber Hour

**11:45 p.m.**  
CBS—Ozzie Nelson's Orch.: WFBL  
**12:00 Mid.**  
NBC—George Olsen's Orch.: WEAF WEEI WGY  
CBS—Jacques Renard's Orch.: WABC WNAC WOKO WEAN WFBL WICC WKBW  
NBC—Archie Bleyer's Orch.: WJZ WBZ WSYR  
ABS—Archie Bleyer's Orchestra: WPRO  
WOR—Felix Ferdinando's Orch'

**12:30 a.m.**  
NBC—Stan Myers' Orch.: WEAF WEEI WGY  
CBS—Geo. Hall's Orch.: WABC WEAN WOKO WNAC WFBL WICC  
NBC—Paul Pendarvis' Orch.: WJZ WSYR WBZ  
ABS—Betty Gould, organist: WPRO  
WOR—Eddie Worth's Orchestra

**1:00 a.m.**  
CBS—To be announced: WABC

# Music in the Air

(Continued from Page 15)  
many were the sceptics who wagged their heads doubtfully. A young American, a New Yorker, son of a restaurateur, sharing the podium with *Toscanini*. "Doubtful," they said.

But doubts have been dispelled. *Werner Janssen's* fortnight with the Philharmonic revealed a sincere and talented soul bent upon making the most of his opportunities. So well did he please the directorate that they invited him to return to arrange three special programs. He will fill in the open weeks during *Toscanini's* regime, when the noted maestro is resting. The dates for *Mr. Janssen's* broadcasts are February 10, March 24, and April 14.

## Hyphen-Mania

SOME OF OUR most expensive musical programs make extensive use of the hyphen. It seems that essence of success in certain circles is to have music arranged. The arrangement becomes the thing and what was once the music is lost. But this is an advertiser's business and usually the fault of slim musical content to begin with.

What concerns me more is the disturbing use of arrangements by recitalists and those soloists appearing with fine orchestras. Must it always be *Bach-Busoni*, *Chopin-Auer*, *Wagner-Wilbelmi*, *Paganini-Heifetz*, and *Schubert-Liszt*? Can it never be plain *Bach*, *Chopin*, *Wagner*, *Paganini*, and *Schubert*? It seems to me that the pianists all play arrangements of organ or violin works, the violinists all play arrangements of piano works or of songs, and the vocalists are all singing *Strauss waltzes* or *Viennese tunes dug up for the violin* by *Kreisler*. But then, I suppose the hyphen manufacturers must live.

## NBC Music Guild

THE AFTERNOON programs of the NBC Music Guild have been a distinct addition to the Winter's radio fare. Presenting compositions as they were originally written and for the exact combination of instruments, these daily programs fill a long-felt need for music of the rare and delicate vintages.

HELEN JEPSON is to make her Metropolitan debut next week opposite LAWRENCE TIBBETT in John Laurence Seymour's "In the Pascha's Garden." This opera is the 24th and last world premiere to be given at the Metropolitan Opera House during the regime of *Giulio Gatti-Casazza*. Of the 23, 16 have been works by American composers, five of Italian works, while a French, a German, and a Spanish work complete the list. The new work was brought to *Mr. Gatti-Casazza* by *Laurence Tibbett* who knew the composer in California.

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KGO — 6:15 P.M. P.S.T.  
WOAI — 6:15 P.M. C.S.T.  
KNX — 6:30 P.M. P.S.T.  
WNAC — 6:45 P.M. E.S.T.  
WOR — 7:15 P.M. E.S.T.  
WXYZ — 7:15 P.M. E.S.T.  
WLW — 7:15 P.M. E.S.T.  
KOIN — 9:30 P.M. P.S.T.

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# RADIO GUIDE

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**RADIO GUIDE**  
731 Plymouth Court  
Chicago, Illinois

Gentlemen:

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

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
TOWN \_\_\_\_\_ STATE \_\_\_\_\_



**6:15 p.m.**  
 CBS—Bobby Benson and Sunny Jim; WABC WAAB WOKO WDRS WEAN WFBL WLBZ WGR WHEC  
 NBC—A. Ferdinand's Orch.: WJZ WBZ  
 ABS—Bob Larr's Orch.: WPRO WBEN—Novelty Ensemble WCHS—Six Fifteen Review WGY—Jimmy Allen, sketch WHAM—Comedy Stars WICC—Mitchell Dairy WJAR—Evening Melodies WKBW—Dance Tunes WNAC—The Melody Limited WORC—Modern Melodies WSYR—The Minute Man

**6:30 p.m.**  
 NBC—News; Mary Small, songs: WEAF WTAG  
 CBS—Joe Haymes' Orch.: WABC WHEC WEAN WFBL WLBZ WICC WFEA WKBW WAAB WDRS WOKO WORC  
 NBS—News; Armand Girard, bass: WJZ  
 ABS—News; Bob Larr's Orch.: WPRO  
 WBEN—Sports Review  
 WBZ—News; Weather: Temperature  
 WCHS—Markson Brothers  
 WEEL—Musical Turns  
 WGR—Sport Column  
 WGY—News; Evening Brevities  
 WHAM—To be announced  
 WJAR—News; Musical Program  
 WOR—Resume of Hauptmann Trial, Gabriel Heatter  
 WSYR—You Can Believe Ripley  
 WTIC—News; Gems from Memory

**6:45 p.m.**  
 NBC—Billy Batchelor, sketch: WEAF WCHS WGY WEEL WTIC WBEN WJAR WTAG  
 CBS—Beauty Prgm., News: WABC WDRS WAAB WEAN WKBW  
 NBC—Lowell Thomas, news: WJZ WHAM WBZ WSYR  
 WGR—The Crazy Fiddlers  
 WHEC—News  
 WICC—Melody Limited Express  
 WLBZ—Down East Trio  
 ★ **WNAC—HORLICK'S MALTED** Milk Presents Lum & Abner, comedy sketch  
 WOKO—Army & Navy Prgm.  
 WOR—The Songweavers, vocal trio  
 WORC—Earl Johnson, songs  
 WPRO—Joe Fay's Sport Slants

**7:00 p.m.**  
 NBC—Richard Himber's Orch.: WEAF WGY WBEN WJAR  
 ★ **CBS—Myrt & Marge:** WABC WFBL WNAC WOKO WDRS WEAN WGR  
 ★ **NBC—Amos 'n' Andy:** WJZ WBZ WHAM WSYR  
 ABS—Louis K. Anspacher, narrator: WPRO  
 Y. N.—News: WAAB  
 WHEC—Cecil and Sally  
 WICC—Δ Council of Churches  
 WKBW—The Green Family, drama  
 WLBZ—Maine News  
 WOR—Stan Lomax, sports  
 WORC—Heralding the News  
 WTAG—Concert Program  
 WTIC—Marc Williams

**7:15 p.m.**  
 NBC—Whispering Jack Smith, baritone; Orch.: WEAF WGY WBEN WJAR WCHS WTAG  
 CBS—Just Plain Bill: WABC WNAC WGR  
 NBC—Gems of Melody: WJZ WHAM WSYR WBZ  
 ABS—News Behind News: WPRO  
 Y. N.—Jacques Renard's Orch.: WFEA WLBZ WORC  
 WAAB—Irish Echoes  
 WDRS—Methany Girls  
 WHEC—German Program  
 WOKO—Grand Cash  
 ★ **WOR—HORLICK'S MALTED** Milk Presents Lum & Abner, comedy sketch  
 WTIC—Harriet Lee, songs

**7:30 p.m.**  
 NBC—Al Bernard & the Merry Minstrels with Emil Casper & Men; Mario Cozzi, baritone: WEAF WCHS WGY WBEN WJAR WTAG  
 CBS—Nick Lucas, songs: WABC WNAC WDRS WORC WFEA WICC  
 ABS—American Salutes: WPRO  
 WEAN—On the Library Steps  
 WEEL—After Dinner Revue  
 WGR—Dance Orchestra  
 WHEC—Dance Orchestra  
 WKBW—Dance Orchestra  
 WLBZ—Smith Brothers  
 WOKO—Harold Nagle's Orch.

**7:45 p.m.**  
 WOR—Jack Arthur, baritone; Orchestra  
 WTIC—Conn. Council of International Relations, H. C. Bailey

**9:45 p.m.**  
 ABS—Harry Hershfield, humorist: WPRO  
 Y. N.—News: WAAB  
 WOR—Al & Lee Reiser, two pianos; Orchestra

**10:00 p.m.**  
 ★ **NBC—Paul Whiteman's Music** Hall: WEAF WGY WCHS WEEI WJAR WBEN WTAG WTIC  
 NBC—Melodie Strings; Orch.: WJZ WHAM  
 ABS—Hockey Game: WPRO  
 WAAB—Jack Fisher's Orch.  
 WBZ—Sammy Lunin's Orch.  
 WGR—Harold Austin's Orch.  
 WOR—The Channing Choir

**10:15 p.m.**  
 WOR—Harlan E. Read  
 WSYR—News Drama

**10:30 p.m.**  
 NBC—Economics in a Changing Social Order; "The AAA as a Recovery Measure": WJZ WHAM WBZ  
 CBS—Leith Stevens' Harmonies: WABC WDRS WICC WAAB WOKO WORC WFEA WEAN WGR WFBL WLBZ  
 WKBW—Mystery Flashes  
 WNAC—Willard Alexander's Orch.  
 WOR—Hal Kemp's Orchestra  
 WPRO—Paul Barnes' Orchestra  
 WSYR—Dick Fiddler's Orchestra

**10:45 p.m.**  
 CBS—Voice of the Crusaders, talk: WABC WDRS WOKO WFBL WLBZ WFEA WHEC WORC WGR WICC WEAN WAAB  
 WKBW—Sports Highlights  
 WNAC—Musical Rhymester

**11:00 p.m.**  
 NBC—Jack Denny's Orchestra: WEAF WTIC WCHS  
 CBS—Little Jack Little's Orch.: WABC WAAB WDRS WHEC WKBW  
 NBC—Madriguera's Orch. WJZ  
 Y. N.—News: WNAC WORC WLBZ WEAN WICC WOKO WFEA  
 WBEN—News; Sports Review  
 WEEL—Current Events; Forecasts  
 WGR—Goofy Opera  
 WGY—Eddie Lane's Orchestra  
 WHAM—Tommy Tucker's Orch.  
 WJAR—News; Dance Orchestra  
 WOR—Current Events  
 WPRO—News; Weather  
 WTAG—News; Musicale

**11:15 p.m.**  
 NBC—Jesse Crawford, organist; Dorothy Page, contralto: WEAF WEEI WTIC WCHS WJAR WTAG  
 CBS—Henry Goddard Leach, "Shall We Pay the Bonus Now?": WHEC WOKO WNAC  
 NBC—Enric Madriguera's Orch.: WSYR WBZ  
 ABS—Dancing Till 1 A.M.: WPRO  
 WEAN—Local News  
 WICC—News  
 WOR—Moonbeams

**11:30 p.m.**  
 NBC—Don Bestor's Orchestra: WEAF WCHS WJAR WTAG WEEI  
 CBS—Pancho's Orch.: WABC WOKO WEAN WORC WHEC WICC WKBW WDRS WFEA WLBZ WFBL WNAC WAAB  
 NBC—Eddy Duchin's Orch.: WJZ WHAM WBZ WSYR  
 WBEN—Lloyd Huntley's Orch.  
 WGR—Dance Orchestra  
 WGY—Gene Sammarco's Orch.  
 WOR—Abe Lyman's Orchestra  
 WTIC—Slumber Hour

**11:45 p.m.**  
 CBS—Leon Belasco's Orch.: WABC WLBZ WNAC WFEA WDRS WEAN WORC WICC WFBL WKBW  
 WAAB—Perley Breed's Orch.  
 WHEC—Bobby Lyon's Orchestra

**12:00 Mid**  
 NBC—Henry King's Orchestra: WEAF WEEI WJAR  
 CBS—Herbie Kay's Orch.: WABC WNAC WOKO WFBL WICC WKBW WEAN  
 NBC—George Olsen's Orch.: WJZ WBZ WSYR  
 WGY—Del Campo's Orchestra  
 WOR—Dick Gasparre's Orch.

**12:30 a.m.**  
 NBC—Joe Reichman's Orch.: WEAF WGY WEEI WJAR  
 CBS—Leon Navara's Orch.: WABC WNAC WOKO WEAN WFBL WICC  
 NBC—Dancing in the Twin Cities: WJZ WBZ WSYR  
 WOR—Anthony Trini's Orch.

# Private Life of Winchell

(Continued from Page 3)

with hope, "won't it be great when I play the Palace? My name out there in lights and thousands of people fighting to get into the theater just to hear me sing! Won't it be grand?"

Eddie Cantor's banjo eyes gleamed. His thin, serious face, which seemed so much older than his nineteen years, lighted with hope. A thin wisp of a lad, he had matriculated uptown from teeming Henry Street. His spirit wasn't as flamboyant as Jessel's; the searing, crawling Ghetto had seen to that. "Sure it'll be great Georgie," he said quietly. "We'll all get there, some day. But it'll be a long climb."

Skinny Walter Winchell, the smallest lad in the crowd, beat out an improvised buck-and-wing time step on the sidewalk. "If I didn't have to go to school!" he groaned. "But mark my word, fellers, the name of Walter Winchell will be famous some day as the best song-and-dance man in the show business!"

Young Benjamin Ancelowitz, the present Ole Maestro, stroked his hairless chin reflectively. "And I will be a concert violinist!" he proclaimed proudly.

The boyish dreams of Cantor, Jessel and Bernie came true, for they had the divine spark. Their names blazed brightly in the theatrical heavens, and they became bright stars.

## Winchell Lags Behind

But young Walter Winchell, the hooper and tenor, lagged behind. There was no theatrical applause for the youthful thespian, no measure of applause that would fill the theater with the magnificent and irresistible roar as of the pounding of surf. Fate had nothing on the stage in store for him but obscurity.

But somewhere along the route the journalistic spark was ignited—a spark destined to blaze the name of Walter Winchell into international fame as the chronicler of the loves and hates of New York's celebrated and notorious citizens.

Several blocks from Public School 184, in New York, stands a little neighborhood movie house, the Imperial Theater. The Imperial was the theatrical cradle of Winchell, Jessel and Cantor.

Life was joyous for cocky, aggressive, thirteen-year old Walter Winchell. Son of a moderately prosperous silk merchant, he was in Grade 6-B in school. His future seemed fairly secure.

## The Budding Jurist

"Walter," proud Mamma Winchell used to say at the family conclaves, "should do splendidly as a lawyer—yes? He has such a—a clever tongue."

Poppa Jacob would snort. "But why a lawyer? Hundreds of lawyers are starving. The silk business is a good business for a young man with progressive ideas. Walter should do well as a business man."

Coming from a cantor in a synagogue, the opinion of Grandfather Winchell carried much weight. "People must take care of their teeth," he would say sagely. "Dentistry is a solid and prosperous profession."

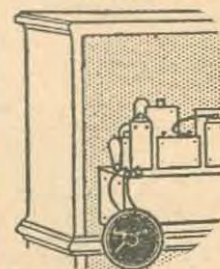
How were they to know that Walter's nostrils already had learned the fascination of greasepaint? At that very moment the young scallawag was racing out of school and cutting a beeline for the Imperial Theater, where he would listen rapturously to the singing antics of a duo of singing ushers who billed themselves as McKinley and Stanley. McKinley was Jessel's stage name, Stanley that of Eddie Cantor.

But before Walter could reach the theater he was held up by a milling circle of schoolmates. In the center of the ring young Ben Bernie was fighting a losing battle with the school bully.

Walter pushed his way through the crowd truculantly and watched the street

(Continued on Page 29)

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**"SUNDAY MORNING VARIETIES"**  
 with  
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**Rosine,**  
**Henry Patrick**  
 and  
**Ted Hale**  
**—Piano Virtuoso—**  
**WIP**  
**SUNDAY MORNING**  
 10:15 to 10:45



(Continued from Page 11)

mothers. For aside from their scanty clothes I found courage, a great self-respect, and a world of ability.

Thriving on Work

"And I came out of my 36-performances-a-week better than I went in." She illustrated how she felt when she went in, tired and scared, her shoulders drooped... and then when she came out, her head went up and her face was bathed in smiles.

(Continued on Page 29)

6:30 p.m. NBC—News; Marion McAfee, soprano: WEAF CBS—H. V. Kaitenborn Edits the News: WABC WDRG WEAN WLZ WICC WHEC WORC WKBW WAAB WOKO WFEA WFBL

\* NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAF WGY WCHS WBEN WTAG WEEL WJAR ABS—One Man Minstrel Show: WPRO

ABS—Boxing Bouts: WPRO WAAB—Boxing Bouts WBZ—Joe Rines' Orchestra WOR—Elaine Jordan, blues singer WSYR—The Man from Home

must have lots of sleep—and you can't have it if you have anything on your mind to worry you. "Is there nothing else, nothing more to be done?" I sought to draw her out further.

Heart Is Seat of Youth

"Well, great sufferers, even, keep the heart young. And after all youth is within, and is kept alive through the spirit within us, and not through the use of paints and powders. It is as I said, to be young like we should be, we must live good lives, love everybody, and do all the good we can every day, be regular in our habits.

NEW LOWEST PRICES ON TIRES. GOOD YEAR Firestone Goodrich U.S. AND OTHERS. THESE TIRES SURE DO LOOK GOOD. YES AND THE YORK GUARANTY BOND PROTECTS YOU. TIRE USERS by the thousands all over the U. S. A. vouch for the LONG, HARD SERVICE, under severest road conditions of our standard brand tires.

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# Saturday - Continued

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-AMORC-  
SAN JOSE, CALIFORNIA

- 8:30 p.m.**  
NBC—George Olsen's Orch., Ethel Shutta: WJZ WSYR WHAM  
Y. N.—Charles Henry Presents: WAAB WFEA  
WBZ—Dance Orchestra  
WHCC—Weaver of Dreams  
WICC—Clarence Sherwood, tenor  
WKBW—Hockey Game  
WLBZ—Dance Orchestra  
WOR—Jack Denny's Orchestra
- 8:45 p.m.**  
CBS—Musical Revue; Mary Courtland & Quartet; Robert Armbruster's Orch.: WABC  
WNAC WDRS WFBL WGR WOKO WEAN  
ABS—Will Ryshank's Orch.: WPRO  
Y. N.—Highlights of Army History: WORC WAAB WICC  
WHCC—American Family Robinson
- 9:00 p.m.**  
★ NBC—RCA RADIOTRON Presents Radio City Party, featuring Frank Black's Orch.; John B. Kennedy; Guest Stars: WJZ WBZ WHAM WSYR  
★ CBS—Andre Kostelanetz' Orch.; Vocal Ensemble: WABC WKBW WNAC WOKO WDRS WEAN WFBL WHCC WORC WLBZ WICC WFEA  
★ NBC—Songs You Love; Rose Bampton, contralto; Orch.: WEAJ WEEI WGY WTIC WCSH WTAG WBN WJAR WAAB—Perley Stevens' Orch. WGR—Hockey Game WOR—Happy Hal's Housewarming WPRO—Amateur Show
- 9:15 p.m.**  
WAAB—News
- 9:30 p.m.**  
NBC—Gibson Family; Lois Bennett, Jack & Loretta Clemens; Conrad Thibault & Don Voorhees' Orch.: WEAJ WBN WCSH WTAG WGY WJAR WEEI WTIC  
★ CBS—STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist: WABC WOKO WEAN WFBL WKBW WCAU WCAO WJSV WAAB WDRS
- 8:30 p.m.**  
★ NBC—ALKA-SELTZER Presents Barn Dance; The Westerners; Lulu Belle; Hoosier Hot Shots; Uncle Ezra; Spare Ribs; Linda Parker; Maple City Four: WJZ WHAM WBZ WSYR  
Y. N.—Will Alexander's Orch.: WICC WNAC WFEA  
WHCC—Mexico City Orchestra  
WLBZ—To be announced  
WOR—Jerry Blaine's Orchestra
- 9:45 p.m.**  
WHCC—Health Hunters
- 10:00 p.m.**  
CBS—To be announced: WABC WAAB WKBW  
ABS—Russian Balaika Orchestra: WPRO  
Y. N.—To be announced: WEAN WLBZ WORC  
Y. N.—Jacques Renard's Orch.: WICC WNAC  
WDRS—Otto Neubauer & Diplomats  
WHCC—Beany Morgan's Music  
WOKO—World Revue  
WOR—Julie Wintz's Orchestra
- 10:30 p.m.**  
★ NBC—"Let's Dance," Three Hour Dance Program with Kel Murray, Xavier Cugat, Benny Goodman & Their Orchs.: WEAJ WEEI WTIC WCSH WJAR WGY WTAG WBN WABC  
CBS—Saturday Revue: WABC WHCC WDRS WOKO WAAB WORC WEAN WFBL WICC WFEA WGR WLBZ  
NBC—Emil Coleman's Orch.: WJZ WBZ  
ABS—Nick Kenny's Scandals: WPRO  
WHAM—Jan Carlson's Orch. WKBW—Fireside Phantasies  
WNAC—Meyer Davis' Orchestra  
WOR—Florence Richardson's Orchestra  
WSYR—Romance & Melody
- 10:45 p.m.**  
WNAC—Musical Rhymester  
WSYR—Emil Coleman's Orch.
- 11:00 p.m.**  
CBS—Glen Gray's Orch.: WABC WAAB WDRS  
NBC—Dorsey Bros.' Orch.: WJZ WSYR WHAM  
ABS—Tonight's Winners: WPRO  
Y. N.—News: WNAC WORC WLBZ WEAN WFEA WHCC WOKO WICC
- 11:15 p.m.**  
CBS—Glen Gray's Orch.: WFEA WLBZ  
WBZ—Dorsey Bros.' Orch. (NBC)  
WEAN—Local News  
WICC—News  
WNAC—Jack Fisher's Orch.  
WOKO—Harold Nagle's Orchestra  
WOR—Felix Ferdinand's Orch.  
WORC—Jack Fischer's Orch.
- 11:30 p.m.**  
CBS—Johnny Green's Orchestra: WABC WICC WHCC WLBZ WORC WOKO WKBW WFEA WDRS WNAC  
NBC—Freddie Martin's Orch.: WJZ WBZ WSYR  
ABS—Cab Calloway's Orchestra: WPRO  
WAAB—Perley Stevens' Orch.  
WEAN—Pietro D'Alfonso's Orch.  
WGR—Dance Orch.  
WOR—Dick Gasparre's Orch.
- 11:45 p.m.**  
WFBL—Glen Gray's Orch. (CBS)
- 12:00 Mid**  
CBS—Cab Calloway's Orch.: WABC WNAC WOKO WEAN WFBL WKBW  
NBC—Enrie Madriguera's Orch.: WJZ WBZ WSYR  
ABS—Paul Martell's Orchestra: WPRO  
WHAM—Frank Skultety's Orch. WICC—Sy Byer's Band  
WOR—Eddie Worth's Orchestra
- 12:15 a.m.**  
CBS—Ozzie Nelson's Orchestra: WABC WOKO WFBL  
WNAC—Organ Recital
- 12:30 a.m.**  
CBS—Joe Haymes' Orchestra: WABC WOKO WNAC WICC WEAN WFBL  
NBC—Hal Kemp's Orchestra: WJZ WBZ WSYR  
ABS—Betty Gould, organist: WPRO  
WOR—Anthony Trini's Orchestra  
WHAM—Frank Skultety's Orch.
- 1:00 a.m.**  
CBS—Claude Hopkins' Orch.: WABC
- 1:30 a.m.**  
WHAM—Otto Thurn's Orch.

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WCAO — WAAB — WDRS — WCAU  
WEAN — WFBL — WJSV  
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## NEWS BROADCASTS

- Time Shown is Eastern Standard SUNDAY
- Press Radio News—  
Y. N.—WNAC 8:45 a. m.  
CBS-WABC 10:30 a. m.  
NBC-WEAF-WJZ 11 a. m.  
Y. N.—WNAC 6:45 p. m.
- John B. Kennedy—  
NBC-WEAF 7:15 p. m.
- Alexander Woolcott—  
CBS-WABC 7 p. m.
- Walter Winchell—  
NBC-WJZ 9:30 p. m.
- Press Radio News—  
CBS-WABC 11 p. m.  
NBC-WJZ 11:10 p. m.  
NBC-WEAF 11:30 p. m.
- MONDAY
- Press Radio News—  
Y. N.—WNAC 7:15 a. m.  
Y. N.—WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y. N.—WNAC 1:30 p. m.  
Y. N.—WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.
- Lowell Thomas—  
NBC-WJZ 6:45 p. m.
- Press Radio News—  
CBS-WABC 6:55 p. m.
- Boake Carter—  
CBS-WABC 7:45 p. m.
- Edwin C. Hill—  
CBS-WABC 8:15 p. m.
- Press Radio News—  
Y. N.—WNAC 11 p. m.
- TUESDAY
- Press Radio News—  
Y. N.—WNAC 7:15 a. m.  
Y. N.—WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y. N.—WNAC 1:30 p. m.  
Y. N.—WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.
- Lowell Thomas—  
NBC-WJZ 6:45 p. m.
- Press Radio News—  
CBS-WABC 6:55 p. m.
- Boake Carter—  
CBS-WABC 7:45 p. m.
- Edwin C. Hill—  
CBS-WABC 8:15 p. m.
- Press Radio News—  
Y. N.—WNAC 11 p. m.
- WEDNESDAY
- Press Radio News—  
Y. N.—WNAC 7:15 a. m.  
Y. N.—WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y. N.—WNAC 1:30 p. m.  
Y. N.—WAAB 2:45 p. m.  
Y. N.—WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.
- Lowell Thomas—  
NBC-WJZ 6:45 p. m.
- Press Radio News—  
CBS-WABC 6:55 p. m.
- Boake Carter—  
CBS-WABC 7:45 p. m.
- Edwin C. Hill—  
CBS-WABC 8:15 p. m.
- Press Radio News—  
Y. N.—WNAC 11 p. m.
- THURSDAY
- Press Radio News—  
Y. N.—WNAC 7:15 a. m.  
Y. N.—WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y. N.—WNAC 1:30 p. m.  
Y. N.—WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.
- Lowell Thomas—  
NBC-WJZ 6:45 p. m.
- Press Radio News—  
CBS-WABC 6:55 p. m.
- Boake Carter—  
CBS-WABC 7:45 p. m.
- Edwin C. Hill—  
CBS-WABC 8:15 p. m.
- Press Radio News—  
Y. N.—WNAC 11 p. m.
- FRIDAY
- Press Radio News—  
Y. N.—WNAC 7:15 a. m.  
Y. N.—WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y. N.—WNAC 1:30 p. m.  
Y. N.—WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.
- H. V. Kaltenborn—  
CBS-WABC 6:30 p. m.
- Lowell Thomas—  
NBC-WJZ 6:45 p. m.
- Press Radio News—  
CBS-WABC 6:55 p. m.
- Boake Carter—  
CBS-WABC 7:45 p. m.
- Edwin C. Hill—  
CBS-WABC 8:15 p. m.
- March of Time—  
CBS-WABC 9 p. m.
- Press Radio News—  
Y. N.—WNAC 11 p. m.
- SATURDAY
- Press Radio News—  
Y. N.—WNAC 7:15 a. m.  
Y. N.—WAAB 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y. N.—WNAC 1:30 p. m.  
Y. N.—WAAB 2:45 p. m.  
Y. N.—WNAC 6 p. m.
- Frederic Wm. Wile—  
CBS-WABC 1 p. m.
- Press Radio News—  
CBS-WABC 6:55 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
Y. N.—WAAB 7 p. m.
- Press Radio News—  
Y. N.—WAAB 8:15 p. m.  
Y. N.—WNAC 11 p. m.
- Edwin C. Hill—  
CBS-WABC 8:30 p. m.  
Press Radio News—  
Y. N.—WNAC 11 p. m.

ROMANCE! THRILLS! MUSIC!

## OUTDOOR GIRL BEAUTY PARADE

A BRILLIANT NEW PROGRAM STARRING:  
GLADYS BAXTER Prima Donna  
WALTER PRESTON Baritone  
KAY CARROLL Beauty Expert  
VICTOR ARDEN and his Orchestra

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Philadelphia WCAU Albany... WOKO  
Boston... WNAC Syracuse... WFBL  
Cleveland... WHK Montreal... CKAC  
Pittsburgh... WJAS Toronto... CFRB

PRESENTED BY THE MAKERS OF  
OUTDOOR GIRL  
OLIVE OIL BEAUTY PRODUCTS

It Pays to ADVERTISE  
In RADIO GUIDE

# Firebugs on the Radio Spot

(Continued from Page 10)

the little Metropolitan Press at night—and this time he entered by the back door, using a key, during the absence of the proprietor!

So the suspects were permitted to move in an illusory atmosphere of freedom—surrounded by an invisible wall of watching detectives. The investigation pushed ahead. Police learned that Basuris, the printer, was about to lose his Metropolitan Press, through inability to pay his bills.

Convinced that Notari and his associates were planning to set off some sort of incendiary machine in the print shop, police organized a machine of their own. It was a machine made of men and automobiles and guns—and radio was chosen to give the signal which would set it into action, at the required moment.

Now in addition to radio systems to disseminate news and instructions to patrol cars, science has given many other radio and electrical devices to modern police, both for the detection and solution of crime.

Among the newest of these devices is the photo-electric cell—and in this case, one of the first successful attempts was made to adapt this "electric eye" to police work.

Police entered the print-shop of Basuris at night, and planted a photo-electric cell; at the same time they set up a signal in a near-by apartment, and wired this to the electric eye. All night detectives sat in this vacant apartment and watched the signal. Beside them was a telephone, connected directly with the police broadcasting station.

The photo-electric apparatus was designed to set off the alarm the moment light showed in the print-shop during the night. Any light would register on the photo-electric cell. This apparatus went into action as soon as the lights in the shop were turned off.

Thus, if the arsonists lit a match after turning off the shop lights, the tiny blaze of the match would warn the detectives in the near-by apartment. If, on the other hand, they left a candle or other fuse burning, this also would sound the alarm instantly.

The police plan was detailed, yet simple; the instant this alarm came from Basuris' shop, by means of the electric eye, waiting detectives would signal the police broadcaster. Within three or four seconds he would broadcast a special signal to those five cruising patrol cars—and the firebugs would be caught red-handed.

At last came the night of June 22. Police were particularly alert because Basuris the printer—who was being shadowed constantly—had gone to the World's Fair that afternoon with his wife and five children.

## Detectives in Disguise

The five radio cars were patrolling their assigned beats. In a taxicab which remained within sight of the print-shop, but which changed its position occasionally, sat three detectives. John L. Sullivan, in a chauffeur's cap, was at the wheel. Tom Kelly, in the back seat, wore the white coat of a baker. Another able detective, Sergeant John Kelly, sat on the rear seat beside Tom. He wore nondescript and rather shabby clothes.

From the near-by apartment building

police watched the electric eye. They were armed with machine guns.

At about 9 o'clock a Buick sedan driven by Mrs. Elsie Pisani, mother of the kidnap suspect Rudolph, stopped at a near-by corner. Out stepped Valentine Notari, young Rudolph and another man unknown to the police. These three men walked around the shop—and went in. Notari had the key.

Moments passed. The lights went on in the shop. Then minutes went by—five, ten, fifteen—while police waited, tense.

Suddenly the lights went off in the shop and—the signal flashed to waiting detectives the warning that a fire was being kindled! The electric eye had worked.

A detective rapped a few words into the telephone which was connected direct with the police broadcast studio—and radio sprang the trap:

"Squad cars operating under Sullivan . . . squad cars operating under Sullivan . . . proceed to your destination . . . squad cars under Sullivan proceed to your destination."

## Caught Red-Handed

The message flashed to the cruising cars which ringed in the district. Swiftly but without sounding their sirens, they approached the Metropolitan Press building. Soon every road leading away from that building was blocked.

Meanwhile, the taxicab containing Sullivan and the two Kellys drove quietly around into the lane behind the press.

## Mr. Fairfax Knows All

DEAN FOSSLER is the organist on Amos 'n' Andy programs, and Larry Larsen for Vic and Sade. (R. L. C., Norwich, Conn.)

CHARLIE AGNEW'S theme song is Slow But Sure. It is his own composition. (M. C., McLeon, Ill.)

ARMAND GIRARD is of French-Canadian descent, born in Kansas. He is tall and dark, especially interested in Negro spirituals and old Canadian ballads, and often makes his own arrangements of them. (Helen George, Bronx, N. Y.)

HAL KEMP'S theme song is How I'll Miss You When The Summer Is Gone. There are fourteen men in his band, including himself, and one feminine vocalist. Jan Garber's band consists of twelve men besides himself. Fritz Heilbron, one of his vocalists, and trumpet player, had been ill for several weeks, but has returned to the band. (A. D., Urbana, Ill.)

THE MAXWELL HOUSE SHOWBOAT programs permit audiences. The programs originate in the NBC studios in Rockefeller Center, New York City, and Conrad Thibault can be addressed at the same place. (Miss Ethel Parker, Indianapolis, Ind.)

JOE PENNER receives fan mail at NBC, 30 Rockefeller Plaza, New York City. (Verna Oliphant, Durant, Okla.)

TERRY MORAN of Today's Children, and Jerry Boggs of Judy and Jane, are

The three detectives got out. They took a couple of submachine guns with them—and waited. In a moment they were joined by another detective, Sergeant Michael Kelly.

At that moment the back door of the print shop opened, and Notari stepped into the lane. Police permitted him to walk to the end of the lane unmolested. There they nabbed him.

"What do you want?" asked Notari mildly. The police did not answer. Meanwhile, that third man—later identified as one Jack Brown—was nabbed in the same way. Then police closed in upon the back door of the shop and waited for young Rudy Pisani.

He came out. "Put 'em up, fellah!" rapped the voice of a detective.

Young Pisani's eyeballs and teeth flashed white in his swarthy face, as he saw shadows of men converging upon him out of the night. His hand flashed towards his coat lapel.

"Don't do that!" Something poked closer to Pisani. Peering, he recognized it as the killing end of a submachine gun. With a sigh he raised his hands.

While Tom Kelly held the gun on Pisani, Sullivan dashed into the building.

One glance proved that the police had been entirely right in their deductions. The entire floor of the small printing plant was a foot or more deep in oil-soaked, crumpled papers.

And a second glance showed the tense

Sullivan why no trace ever had been found of the causes of so many small Chicago fires of this origin during the preceding three years.

## The Infernal Device

For, hanging by a slender white thread was a simple, home-made but devilishly ingenious little device to ignite the place. It hung from a file, which protruded over the edge of a paper-cutting machine. Directly beneath was an especially thick and twisted mass of oil-soaked paper.

This tiny infernal machine consisted of ordinary matches, tied together around a long, dry wick. The wick was alight, slowly smouldering up towards the match-heads. When the coal of fire reached the match-heads—which hung downward—they would flare up, burn through the white thread from which the thing hung, so that it would drop, a ball of flames, upon the oily paper beneath!

At first they thought Notari must be crazy. Calmly, he told of engineering fires which had cost insurance companies well over a million dollars. As he talked, incredulity turned to amazement upon the faces of his questioners. The man's memory proved excellent. He recounted names, addresses, dates, stretching back over three years. Stenographers scribbled as he talked.

As a result of his confessions, 80 persons have been indicted as members of, or traffickers with, the arson ring. To date, many convictions have been obtained and many more individual cases have not yet come to trial. Police now estimate that the fire losses caused by this ring may run up as high as ten million dollars!

Valentine Notari has been a witness for the state at every one of the trials. Into the court records of each of them, his own confession of guilt is placed side by side with the damning evidence he has given against his former fellow-criminals. And yet, police claim that this astonishing man has not told by any means all of the fires he engineered. Every once in awhile he makes a fresh confession. Meanwhile, he is kept in custody. Two husky detectives take him to and from the courtroom.

"When we manage to smash a ring like this one," as Dan Gilbert said to John Sullivan, "who says a policeman's lot is not a happy one?"

In Next Week's Issue of  
RADIO GUIDE:

## Radio's Double Killing

Fred Singer, the young machinist, wasn't really a crook. But he was embittered by unemployment—and he knew what an acetylene torch would do that old iron safe in the office of the mortar company. For a long time, however, Fred's hobby—listening to the police broadcasts—kept him from doing anything wrong. Then, when he did stray from the path—next week's RADIO GUIDE will carry one of the most thrilling of the Calling All Cars series!

## Did You Get Your Copy of OFFICIAL DETECTIVE STORIES for February?

In It You Will Find THE CRIME OF THE CENTURY, a Full Account of the Lindbergh Kidnaping, Including the Evidence Against Hauptmann, Now on Trial; President Roosevelt's Message, CRIME MUST GO!; BACK-TRACKING A MURDER MYSTERY, "a Fiend's Killing" in San Diego, California; THE DUKE OF GRAMERCY PARK, Complete Account of Gerald Chapman's Sensational Career; STERILIZATION, the Leopold-Loeb Case from a Sex Crime Expert's Point-of-View; and An Additional Collection of True Detective Material from Official Sources—That Makes the February OFFICIAL DETECTIVE the Best Collection of Reading Matter of Its Kind to Be Found. Get Your Copy, Now on Sale at Your News Stand, Before They All Go!

# Cruise of the Seth Parker

(Continued from Page 5)

nature of our cruise—for we have no rigid itinerary, and are guided by the whims of adventure.

When you listened to our story about visiting Doctor Ritter and the Wittmers in the Galapagos after the world's interest had been focused on two bodies found on lonely Marchena Island, did you stop to think of all that was involved in getting that story across the ether from the *Seth Parker* to San Francisco, where it was re-broadcast to you? First of all the engineering crew had to generate electrical energy to push through the transmitter. As the *Seth Parker* pitches and rocks in a high sea, the voltage and amperage regulators have to be watched with eagle eye. The transmitters' emergency battery set has to be ready and waiting to assume its burden if anything should happen to interrupt the steady flow of power from the Diesel driven generators.

Out of twenty-six short-wave programs re-broadcast since last April, Sweeny has failed only once in getting a usable signal through to the radio audience; and on only one other program has the signal faded after the start of the broadcast to such an extent that a stand-by program had to be used to finish out the time allotted. Compared with other attempts to reach America on regular schedules from

distant points, this average of successful transmission is extraordinarily high.

All this goes to show that the voyage of the *Seth Parker* has a scientific objective of no small scope. When the final chapter of the expedition is written, we hope the data which our short-wave station KNRA will have accumulated, will prove to be of great value.

The *Seth Parker* is sailing southwest after visiting Papeete, Tahiti. Perhaps we shall visit various of the South Sea Islands. Perhaps at New Guinea the Australian Government will permit some of us to go into the interior for a visit to the new tribes just discovered by airplane. We hope, too, to photograph some of the Komodo dragon lizards in the environment which has let them survive countless centuries in their prehistoric form. We shall stop at Singapore, Rangoon perhaps, Ceylon, Zanzibar, Madagascar—we hardly know for sure. They are all on our proposed route, but if something new intrigues us a thousand miles off, that's where we'll go.

And you'll be able to hear about it over the short-wave set that keeps us almost within telephoning distance all the time.

The *Seth Parker* broadcasts are heard irregularly on Tuesday evenings over an NBC network.

# Mother Schumann-Heink

(Continued from Page 25)

Not jaded like the so-called sophis—sophisticat—, how do you say it? Well, the swells who go to the opera to be seen and not to listen. These people did respond. They sent letters and applauded me."

They certainly did. If you could only read a few of the messages that fill large mail-bags which are laid every day at Schumann-Heink's door! They would touch your heart. From every corner of the world they come. Some of them addressed merely to "Schumann-Heink, U. S. A."

Pathetic notes there are, from lonely souls in out-of-the-way places, who write that they are waiting for the sound of her voice—orphans who never have had mothers and who claim her as their own—from a high Alleghany Mountain town: "Today when the Radio Guide was delivered to me it couldn't bring any one more joy than it did me, seeing your picture . . . now I can look at you while I hear your voice that fills so many vacant places."

Thousands of similar expressions—they should be collected and published, for no man could pay greater tribute than humanity offers to Ernestine Schumann-Heink after every broadcast . . . She wiped her eyes. A mist had gathered over them as we went over some of those letters.

"I am thankful for them. If only I could sit down and write a letter to every one of these dear people from Mother Schumann-Heink!

"But, no, I am busy making my programs. So I have not the time. Everyone knows that on the radio I am just a youngster, even if on the stage I do sing a thousand years.

"And when I get this mail and know that I can send my voice out to help these lonely friends, I am so grateful!"

She began to dance a few steps around the room, to show how light she was on her feet. "It makes me happy again to do all this talking, and to sing on the radio. I enjoy all the good people who write me. I am tickled as a school-girl when I see their letters."

And as she put on her heavy coat so that we could go out for an auto ride, I gathered up a scarf to place around her head. "Nein! Nein, Carleton, no shawls for Grandma. I iss young. Didn't I tell you?"

Don't miss next week's RADIO GUIDE for further intimacies in Carleton Smith's fascinating life-story of Madame Schumann-Heink.

Madame Schumann-Heink may be heard regularly on Sunday at 5 p. m. EST (4 CST) over the NBC-WEAF network.

# Private Life of Walter Winchell

(Continued from Page 23)

fight for a moment. Ben Bernie, fists flailing valiantly, took a terrific beating from the bully. His right eye was puffed and discolored, and his nose ran. It was only a question of minutes before he would be beaten down.

Winchell pulled off his coat and cap. "Hey, you!" he called aggressively to the bully. "What's the idea of picking on a friend of mine?" He gently pushed his wobbly friend aside. "Come on, mug!" he called happily. "Let's see how tough you really are."

The fight was over in a few minutes. The bully ran home to his mother with tears in his eyes, and Walter ministered to the needs of his vanquished pal.

The beaten young violinist grasped Walter's hands gratefully. "I'll never forget this, Walter!" he cried. "No matter what happens, and no matter where we go, we'll always be pals, won't we?"

"You bet we will, Ben," said Walter enthusiastically. "We'll always be pals!"

Winchell looked at the writer when he narrated the incident. "The status between us is still the same," he said. "I hope that this will put an end to all those foolish stories that Ben and I are enemies. Positively, we're the best of friends. Our 'feud' is only a business proposition, started to arouse interest in our radio careers."

Next week you will read, in *The Private Life of Walter Winchell*, of his tie-up with Gus Edwards—the origin of Winchell's slang, a language that has grown into current and wide-spread use—and many intimacies about his family life.

Walter Winchell broadcasts every Sunday at 9:30 p. m. EST (8:30 CST) over an NBC-WJZ network, and later at 10:15 p. m. CST over a split network for Western listeners.



## ELECTRIC HAIR WAYER

Only \$2.00 POSTPAID

Gives Any Type Lasting Wave



SAFE-KURL keeps your hair beautifully curled and waved—in any style—at all times, without costly beauty shop treatments. Gentle, ABSOLUTELY SAFE, electric heat puts in soft, natural permanent-type waves, ringlets, curls and rolls that last.

Guaranteed by 12 Year Old Electrical Firm  
Send for your SAFE-KURL Waver today. It is manufactured and guaranteed to be absolutely satisfactory by a big company with 12 years successful experience in manufacturing electrical appliances for the home.

SAFE-KURL CO.  
Dept. G-277, Cincinnati, Ohio

SAFE-KURL—Gives Natural Wave IN 20 MINUTES AT HOME

At last! Wave your own hair in comfort at home—easily, quickly and SAFELY—with SAFE-KURL—amazing new Electric Hair Waver! Takes only 20 minutes to give yourself permanent-type waves and rolls of any kind desired, and to dry your hair. SAFE-KURL gentle heat puts beautiful, long-lasting curls, ringlets and waves in any color or kind of hair—tinted or natural. No skill required—complete, easy instructions furnished with each Waver. Waves last many weeks or months, depending on type of hair. Stop paying high beauty shop bills for "permanents", "finger-waves" or hair treatments. Forget ugly, tiresome, uncomfortable "curlers" or "crimpers" that make you "look a fright" and keep you awake all night. SAFE-KURL gives you a professional wave, in a few minutes, by ELECTRICITY.

FULLY GUARANTEED

SAFE-KURL is made of finest materials and is built on the same principle as the costly hair-waving appliances you see in beauty-shops. Cannot get out of order. Will last a lifetime. Plugs into any light socket. Uses ordinary house hold current, 110-120 volt AC or DC, or home light plant current. One customer writes, "Safe-Kurl saves me money and keeps my hair waved perfectly. Takes only a few minutes to use." SEND NO MONEY! Pay postman only \$2.00 when he delivers your Waver, ready to use. Nothing else to buy. Guaranteed to give complete satisfaction of your money back. Send No Money. Canadian and Foreign Price \$2.50 Cash with Order

Mail This Order NOW

SAFE-KURL CO.  
Dept. G-277, Cincinnati, Ohio

Please ship me one SAFE-KURL Electric Hair Waver at once, for which I will pay the postman \$2.00 on delivery. If I am not satisfied I may return the Waver within 10 days and you will return money I paid you.

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Address.....  
Town.....State.....

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FREE HOME TYPING COURSE WITH

NEW REMINGTON PORTABLE ONLY 10c A DAY



10 DAY FREE TRIAL OFFER

FIRST TIME! Remington's new purchase-plan now lets you buy a genuine latest model Remington Portable No. 5 direct from the factory for only 10c a day. Not used or rebuilt. Not incomplete. A beautiful brand new regulation Remington Portable. Standard 4-row keyboard, standard width carriage, margin release on keyboard, back spacer, automatic ribbon reverse; every essential feature found in standard typewriters.

FREE With your machine we send you free a 19-page course in typewriting. Teaches touch system quickly, easily. Soon you dash off letters quicker than with pen and ink. You also get a handsome, sturdy carrying case, free.

10-DAY FREE TRIAL OFFER The amazing low price and easy terms now make it possible for you to buy this genuine, complete Remington Portable for only 10c a day. But we cannot guarantee present prices long. Higher wage scales, rising cost of materials, everything points to higher prices. So we say "Act now... while our liberal offer still holds good!"

YOU DON'T RISK ONE CENT Try this typewriter in your home or office on our 10-day FREE TRIAL OFFER. Then if you do not agree that it is the

finest portable at any price, return it at our expense. You don't even risk shipping charges. It's the best chance you've ever had to own so complete a machine for so little money. So don't delay. Mail the coupon NOW!

CLIP COUPON

Remington Rand Inc., Dept. 24-13 Buffalo, N. Y.  
Please tell me how I can buy a new Remington Portable typewriter for 10c a day. Also send your new catalog.  
Name.....  
Address.....  
City.....State.....

# GOITRE NOT A DISEASE

Milwaukee, Wis.—It has been brought to light by scientific research that goitre is not a disease and is not to be treated as such. Dr. A. A. Rock, Dept. 717, Box 737, Milwaukee, Wis., a prominent goitre specialist for over 30 years has perfected a different method of treatment which has proven highly successful. He is opposed to needless operations. Dr. Rock has published a copyrighted book at his own expense which tells about goitre and this treatment. He will send this book free to anyone interested. Write him today.

# Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters, which **MUST NOT** exceed 100 words to VOL, RADIO GUIDE, 731 Plymouth Ct., Chicago, Ill. You are invited to send in your photograph when writing but this is by no means obligatory. Radio Guide will not assume responsibility for returning photographs unless postage is included.

## Scenting a Motive

Dear VOL: Smethport, Pa.  
In the current issue of RADIO GUIDE, Mr. J. Lewis Gibbs, Jr., voices the sentiment I had a month ago about Amos 'n' Andy. I was disgusted that Amos, who always did have a lot of sense, should submit so spinelessly to the outrageous usurpations of the Kingfish. It was the first time I had lost interest in their broadcasts since they began. But as they went on, I finally tumbled to the fact that Amos was putting on as fine a bit of satire as I know of anywhere. Let's hope the citizens of the fair state of Louisiana are waiting, as Amos did, for a chance to rise up with hay on their horns and put into the proper place another self-appointed, arrogant "kingfish" (with a small "k", please!) whose existence on this earth is due only to the fact that Heaven could not harbor him, and the other place, bad as we believe it to be, must be so far above him and his kind that it would fire him back to earth post haste lest his putrescence taint the fragrance of its brimstone, even as the aroma of a four-footed skunk devastates the peace and fragrance of the rose garden in June. More power to you, Amos!  
R. S. Miner, M.D.

## The Welcome Change

Dear VOL: Williamsport, Penn.  
If the writer of "To Chasten Sanborn," means grand opera by his hog calling, I certainly do enjoy listening to the "hog calling" on the Chase and Sanborn hour and I highly favor the change that has been made. Now, at least, I can listen to the Chase and Sanborn hour without the fear of blushing at some dirty crack that falls on the ears of those whom I am trying to bring up as clean men and women.  
It seems strange that the world had to wait all these years for someone to class the works of the great Masters, that have stood the test of critics for ages for the beauty and appeal to the finer instincts of man, and name it HOG CALLING. Sounds to me like a crow telling a lark how to sing. It takes a warped imagination and a lot of crust for anyone to tell people that a dirty joke from a so-called comedian can be compared with an opera by one of the great masters.  
If Chase and Sanborn coffee is as rotten as some of the jokes on the old program we ought to drink cocoa but if it is anything like their present broadcast it would be good to clear up the brain and those who try to place GRAND OPERA and HOG CALLING on the same level ought to drink lots of it.  
A Mr. Worker

## The Old Refrain

Dear VOL: Winona, Minn.  
As the parent of a 5-year-old son, I wish to protest against the scripts of "Skippy" and similar programs which some misguided writers and sponsors consider suitable material for children. We have forbidden our boy to listen to these programs, because he dreams of spooks, and will no longer go in a dark room. I wish some other parents would join me in protesting against the programs. If the script writers' fevered brains cannot devise more innocuous plots, take the features off the air.  
Harry M. Reynolds

## For Blurbless Day

Dear VOL: Farmingdale, N. Y.  
Why not do away with radio advertising on Christmas Day? Instead of firms advertising their wares, simply have them mention the firm's name only. Most all radio listeners know the article they manufacture. I am positive by cutting out advertising for one day—Christmas—sponsors would receive much appreciation from the listeners.  
John H. Vahlbusch

## Trade Winds

Dear VOL: Camden, N. J.  
Harla Myron in the present issue of RADIO GUIDE says she changed to some other flour because of her disgust with that awful Betty and Bob program. So did I. Today's Children is a sensible every day sort of sketch. That Betty and Bob stuff is an insult to our intelligence. Betty says "Bob, Bob, Bob," so often, I expect some day to hear her finish up with "White." We hear this sketch simply because we don't want to miss East and Dumke at 4:15 p. m. EST.  
Elinor Moore

## Fe-fi-fo Femme

Dear VOL:  
This letter is expressly written in response to that of Al Morin. It has always made my blood literally boil to hear someone of the opposite sex make some uncomplimentary remark about the women. Especially singers, for I am inclined to singing, myself.  
I believe, no—that's not the correct verb—I know that if the Great God had not intended for the women to sing, he would not have given them, some of them at least, such beautiful voices. I consider anyone who does not appreciate women singers, a bit "off."  
Furthermore, Mr. Morin, had someone written the same kind of letter that you did, only reversing the sexes, wouldn't you feel a little resentment in favor of all your brother singers?  
Thanks.  
A "Femme" Listener

## Breakfast Club Notes

Dear VOL: Lincoln, Penn.  
As we always read your page, we learn lots of things concerning the likes and dislikes of other listeners. Now the Breakfast Club is our favorite. This week's RADIO GUIDE, week ending January 5, brings Martin Lewis yelling out loud for a Chicago outlet for the B. Club. Could a sponsor do something about it? It worked for Vic and Sade.  
Do you know that Saturday morning B. Club could make us eat sawdust and like it? Don, the fine encee with Jack Owens and Walter Blaufuss' orchestra and our own Marian and Jim make a program that cannot be beat. Saturday before Christmas they took us to the North Pole on the Good Ship Lolly Pop. Our five-year-old Esther ate her egg on toast, never knowing that it was as cold as the trip. She forgot to eat while listening and if they can do that to a child who never eats cold egg on toast, surely we grown-ups will eat anything the Breakfast Club recommends. Hope many more are of the same opinion.  
Mrs. D. C. Horst

## Hold Your Fire

Dear VOL: Miami, Fla.  
I am very sorry to see so many slams on Show Boat for I feel Capt. Henry the 2nd is doing a fine piece of work and should be encouraged instead of having so much mud thrown at him. I do not think there is another program on the air that gives us such fine music and voices and I for one should be lost if I could not have the Maxwell House Show Boat program to look forward to every Thursday night. Let's all give Capt. Henry a big hand!  
M. A. P.

## A Record Protest

Dear VOL: Morris, Illinois  
Let all good Breakfast Clubbers rally to protest against the Breakfast Club's being pushed off the air by a commercial that is too cheap to pay for anything but records. One hour of the Breakfast Club should sell more products to satisfied listeners than an hour and three-quarters of ordinary records. For one, I refuse to listen to that program or to buy any of that company's products. Let's join Martin Lewis in a protest to NBC and WMAQ.  
A loyal Breakfast Clubber

## Music After 10 p.m.

Dear VOL: Wales, N. Dak.  
Anything for relief from dance orchestras! After 10 p. m. they may have their place but let's have some diversion. Even phonograph records featuring real music would be a treat.  
V. R. N.



Radio Guide's Amazing Offer!

STATE SEAL SOUVENIR SPOONS!

This Week the "CONNECTICUT" Spoon

**MAIL THE COUPON!**

**ATTENTION, Radio Guide Readers!**  
State Seal Spoons are now available by mail only. Send the coupon below with 15 cents plus 3 cents for postage. Mail it each week to Radio Guide and complete your collection!

The "Connecticut" State Seal Spoon is most distinctive. It is offered this week as the newest to add to your collection. Get it at once by clipping the coupon below and mailing it with 15 cents for the spoon and 3 cents postage, to Radio Guide, 731 Plymouth Court, Chicago, Ill. Beginning this week these spoons are available by mail only.

This offer makes it possible for you to get a complete set of magnificent, full-size teaspoons of extra-heavy, durable, quality silverware, at an unheard of low price. To date thirteen spoons have been issued, including—Illinois, New York, California, New Jersey, Michigan, Texas, District of Columbia, Wisconsin, Pennsylvania, Nebraska, Massachusetts, Georgia and Connecticut. If you already have the first twelve spoons, add the "Connecticut" spoon to your collection. If not, send for the first thirteen today.

These spoons are Original Rogers Silverware made by the International Silver Company of Meriden, Connecticut, oldest and largest makers of silverware in the world. They are AA quality—66 penny-weights of PURE SILVER to the gross. Regular teaspoon size with plain bowls, easy to clean. Collect the entire set.

If you have not already started your collection of these handsome State Seal Teaspoons, do so at once! Clip the coupon below, indicate which spoons you want, and mail it with 15 cents—plus 3 cents for postage and packing for each spoon desired. Spoons will be sent by mail—prepaid. Get the coupon in next week's Radio Guide for the next spoon.

Special Offer!

**6 SPOONS**  
Only \$1 Postpaid  
SEND COUPON!

**COUPON**

RADIO GUIDE, SOUVENIR SPOON BUREAU,  
731 PLYMOUTH COURT, CHICAGO, ILLINOIS

Please mail me Original Rogers AA Quality State Seal Spoons as checked below:

ILL. N.Y. CAL. N.J. MICH. TEX. D.C. PA. WIS. NEB. MASS. GA. CONN.

I am enclosing 15 cents for each spoon plus 3 cents each for postage and packing.

or, I am just starting my collection. Send me an assortment of the first six spoons: Illinois, New York, California, New Jersey, Michigan and Texas—one each for \$1.00 postpaid.

or, send me six of any one of these six spoons for \$1.00 postpaid. (State Name) \_\_\_\_\_

Total Amount \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

# ADELE RONSON

As She Appears Under the

## MIKEroscope

By Harry Steele

**I**N ADDITION to being one of the really great radio personalities, Adele Ronson serves a national utilitarian purpose. She disproves the myth that Yonkers, New York, is just a gag name devised to give comedians a locale for their rural jests.

It was in Yonkers that Adele made her theatrical debut with a stock company, at the age of 17. Her bow was a brief one as she was ill when she launched her career; it lasted only a week, to be followed by three months in a hospital.

Her second venture had just as dismal a climax. After she had recuperated she began to take advantage of whatever opportunity came along to display her talents, and as a result won a scholarship in the American Laboratory Theater. She scarcely had had opportunity to begin her studies when the executives of this simon-pure amateur organization learned that she had decided to embrace the theater professionally. They promptly canceled the scholarship and Adele found herself back in the stormy sea of life with only her ability for a life-belt.

New York's reputed hostility to struggling youth didn't baffle Adele. In fact she was born in Manhattan, but had been a resident of Tulsa, Oklahoma, where she attended school while her father dabbled in the oil business. It was when he died in 1925 (and she was still 16) that she realized she would have to use her budding acting ability for economic purposes. That was when she returned to New York (and Yonkers).

In the year before she joined the stock company she had earned her way through the dramatics department of Columbia University and City College as a model in a department store.

After her adventure with the dramatic purists she varied her occupations dancing with the Provincetown Players and acting roles in the Legend of Leonora, The Road to Rome, Mrs. Bumpstead-Leigh, Skidding, and Gold Braid.

The theatrical background provided a chance to take part in some of the movies then being made on Long Island, but she failed to photograph with any particular appeal. In fact she was so unimpressed with her film efforts that she made an arrangement with theaters showing her pictures, to make personal appearances concurrent with the running of the films so that she might offset any unfavorable impressions.

Suddenly, and unannounced, she made her way into radio on one of the first nationally broadcast programs. It was a Sunday night show sponsored by one of the leading five-cent weeklies, and it wasn't long before everyone was asking, "Who is the girl with the marvelous voice?" Almost any persistent radio listener knows all about Adele and that rich, impressive voice now, but first-timers still are impressed by her velvety tones and diction.

For the past two years she has been the seductive and daring Wilma Deering of the Buck Rogers radio series, and her fluid voice still holds listeners spellbound. Adele is just as gentle as her tones are appealing.

She maintains their robust quality by tempered indulgence in riding, swimming and golf, but goes for the sedentary sports a bit, also. She knits avidly and collects first editions.

Not even the normal liking for publicity will prompt her to permit the usual stories about loving to cook. She abhors a kitchen and is pointedly non-domestic. Her plan is eventually to open and operate an exclusive layette shop. She figures that her friendship with Walter Winchell will help her to get advance tips and steal a march on her competitors.

Miss Ronson is five feet, five and one-half inches tall, weighs 116 pounds and has hair of a reddish-brown tinge.

Adele Ronson May Be Heard with the Buck Rogers Broadcasts Every Monday, Tuesday, Wednesday and Thursday at 6 p. m. EST (5 CST) over the CBS-WABC Network and at 7:30 p. m. EST (6:30 CST) over a CBS Split Network.



ADELE RONSON

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 thirty-seventh. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

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

## Favorite Stories of the Stars

**E**LSIE JANIS, the glamorous Broadway star, relates as her favorite story:

"A Parisian friend of mine," tells Elsie, "heard disquieting rumors about her maid, and determined to discharge her immediately. So she sent for the maid and acquainted her with her decision.

"Marie," she said, "I have determined to dispense with your services at once."

"Marie looked at her mistress and tossed her head. 'Zat is all right with me, Madame,' she answered, 'but before I go I have several things to tell you. In ze first place, I am ze better cook as you are!'

"My friend lifted her eyebrows. 'Really, Marie,' she asked, 'who told you that?'

"Your husband told me zat," replied Marie. 'And another thing. I am ze better housekeeper!'

"My friend the Madame looked even more amazed. 'And who told you that?' she demanded.

"Your husband told me zat," continued Marie triumphantly. 'And still another thing. In ze kiss—in ze love-making—I am much better zan you!'

"By this time my friend the Madame was really annoyed. 'And did my husband tell you that, too?' she asked sarcastically.

"No, Madame," finished Marie. 'Ze chauffeur told me zat!'

George Gershwin fingers his nose tenderly when he relates his favorite anecdote.

"Maybe you won't believe it now," relates the noted composer, "but I was a pretty tough kid. One had to be tough to survive in the Ghetto. Another neighborhood terror and I became fast

friends—a kid by the name of Jimmy Durante.

"Jimmy and I were the champion tough guys of the district. Even then Jimmy's nose was a Gargantuan affair, and whenever a kid as much as snickered at Jimmy's nose he had to put up his dukes and lick the both of us. In those days my own nose was normal, neither big nor small.

"One day Jimmy and I went prowling about a stable where the neighborhood ice man parked his horse. We were side by side at the rear of the stable when the animal let fly with his hoofs.

"Well, sir, it seems as if the horse simply couldn't miss hitting Jimmy's enormous and inviting horn—but it did. Instead, I received the smash—a smash which broke and spread my nose into the shape you now see. Jimmy and I still get a laugh out of the irony of the happening."



# Can You Find 10 Faces IN THE PICTURE BELOW?



**Answer Quick! Get the Opportunity to . . .**

# Win \$2,250.00

**or Buick Sedan and \$1,250.00 Cash!**

Here's a lot of cash for someone. Would you like to have it? We are going to pay over \$5,000.00 in big cash prizes. Can you find ten of the hidden faces in the picture? Look sharply and mark the faces you find. Then fill in the coupon, mail quick, and you will receive opportunity to win as much as \$2,250.00. Some one, maybe you, will receive a new Buick Sedan and if prompt, \$1,250.00 cash extra or, if all cash is preferred, \$2,250.00. Surely you would like to have this magnificent prize. Think what you could do with all this money at one time. It would come in pretty handy



right now, wouldn't it? We want people everywhere to have the opportunity to share in this great distribution of money. This is our unique way of advertising. Besides the First Grand Prize of \$2,250.00 including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or \$750.00 cash. Third Grand Prize is DeLuxe Ford V-8 Sedan or \$600.00 cash. Fourth Grand Prize is \$150.00 cash and many others. Thousands of dollars in special cash rewards. Mail your answer on the coupon today.

## Send No Money — Just Mail Coupon

### Pennsylvania Woman Recently Won \$2,250.00



Nick Pappas  
New York



Sophie A. Griesser  
Pennsylvania



Georgia A. Johns  
Kentucky



Marguerite Francis  
New Mexico



Robert C. Rick  
Pennsylvania



Mrs. Billie Crowley  
California

Study the picture of the country road and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sidewise. Look for them in the clouds, tree, around the dog's legs, in the bushes, etc. It is not as easy as some people may think. Don't give up—keep looking and you may find them. **Mark the faces you find and send to me quick with the coupon.**

### Proof That Prizes Are Paid

Thousands of dollars have already been awarded to many happy prize winners by Paramount Products, Inc. Mrs. Sophie Griesser, of Penn. won \$2,250.00; Mrs. Georgia A. Johns, of Ky. won \$1,987.00; G. Giebink, of Michigan, won \$975.00; and Edna Mahoney, of Illinois, won \$500.00; Scores of others have won big cash prizes.

And now thousands of dollars more, to be paid to prize winners. Think of it! If first prize winner (and prompt) you will get \$2,250.00 all cash or if you prefer, Buick 8 Sedan and \$1,250.00 cash.

This company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa,—the Central National Bank. The money to pay all of the prizes is already on special deposit for that purpose. When you send in the coupon we will tell you about prize checks recently cashed by many happy winners.

### Prize Money Now in Bank

The money to pay every prize is on deposit in the big, strong Des Moines bank. Three prominent Des Moines business men will see that the prizes are awarded honestly and promptly. Get your share of the \$5,000.00 in cash prizes, besides thousands of dollars in special cash awards. Over 100 prizes in all.

### SEND ANSWER QUICK

Remember send not one penny with your answer. All you do now is to find ten faces if you can and mail the coupon. Send answer right away

Hurry! Just mark the faces you find and send with the coupon right away. This gives you the opportunity to win \$2,250.00 First Grand Prize. Someone wins. Maybe you. Mail your answer quick. Don't delay. Do it today.

You will receive the Buick 8 Sedan and if prompt, \$1,250.00 cash extra, or if all cash is preferred, you get \$2,250.00, if you win first prize according to the plan which the answer will bring.

You cannot lose anything. Send in this coupon and we will give you the opportunity to win the \$2,250.00 First Grand Prize. Don't put it off until tomorrow. It may be too late. **Do it today—Right Now!**

Oh boy! what you could do with \$2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Hurry—mark the faces you find. Just mail the coupon if you can find ten hidden faces. This gives you the opportunity to win the \$2,250.00. **Send your answer quick. Don't delay. Mail your answer today.**

### OVER \$10,000.00 RECENTLY PAID IN CASH PRIZES



Dept. 1510A I found \_\_\_\_\_ faces.

My Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**\$1,250.00 EXTRA**  
Send answer quick and we will tell how the winner can get \$1,250.00 extra cash—  
**FOR PROMPTNESS**

**PARAMOUNT PRODUCTS, INC.**  
Dept. 1510A Des Moines, Iowa

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