

Radio Guide

The National Weekly of
Programs and Personalities

Week Ending
February 23, 1935

E. C.

Volume 14
Number 18

When Mike
Love Story
Comes True

5¢

Combing the Globe
For News Thrills



Courtesy Olga Alban

**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 a Deluxe Ford V-8 Sedan or \$600.00 cash. Fourth Grand Prize is \$350.00 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 county 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 side-wise. 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. Gebink, 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

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

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.**

PARAMOUNT PRODUCTS, INC.
Dept. 2510B Des Moines, Iowa

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 _____

When Mike Love Story Comes True

Helen Trent of the Famous Air Romance is Virginia Clark in Real Life—Ambition and Charm and Divorced Husband and Second Romance and All

By Lew C. Barrison

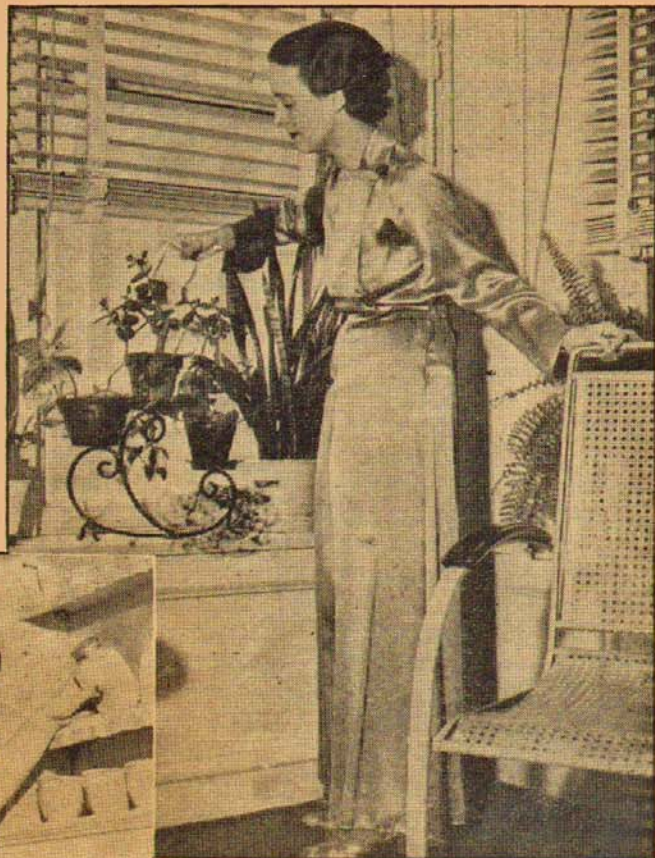
IN A WORLD swarming with performers who attract attention by being freaky, Helen Trent (we beg pardon, Virginia Clark) is such a relief! For she manages to be both romantic and conventional. She has mastered the art of how to be happy, though a lady.

Not that this brown-eyed, brown-haired little Virginia is a meek girl, content to sit in a corner and sew a fine seam. She proved by getting a divorce that she does not fear public opinion. But that was five years ago—and it happened because her husband was making her unhappy, not because she wanted to marry someone else.

Virginia is one of those girls who can take their romance or leave it alone. For five years she has left it alone, and only now, after devoting those intervening years to her work and the care of her tiny son—Gordon Clark, Junior, is she going to embark upon her second love affair.

It is remarkable how Virginia's life and loves resemble those of *Helen Trent*—the make-believe character she has created, and brought to the hearts of thousands of radio listeners. Perhaps that is why this program is more closely associated with the character and personality of its star than most of the other dramatic acts on the air. It is no wonder, then, that Virginia's friends often make the mistake of calling her Helen!

Little Gordon Clark, Junior, shortly will share his mother's affections with a new daddy—and the lad loves him



Virginia will do housework and cook if she has to, but she's honest with herself and admits that she doesn't like it



For the imaginary *Helen* is an ambitious and charming girl who divorced her first husband. So is the real Virginia. *Helen* is making her own way in life. So is Virginia.

But from that point on the real life romance is even more romantic, more remarkable than is the storied one of the air-lanes.

It began just about a year ago. A radio executive of Virginia's acquaintance asked her permission to introduce a young man who had admired her voice on the radio.

"He's a marvelous chap," said the exec. "Nothing of the play-boy about him. Just the type to appeal to you. He's lively, amusing and intelligent—a gentleman to his finger-tips. He'll be at So-and-So's party. Of course you've been invited?"

YES, Miss Clark had been invited to So-and-So's party, but didn't think she could make it. At that time she was doing 28 shows a week. It's hard to be vivacious and sparkling at parties when you do 28 shows a week—even if nature has given you great natural charm. So Virginia didn't go to the party, and didn't meet the marvelous chap—yet. This didn't bother her at all, however.

Marvelous chaps by the hundreds had been trying for years to meet her. When a girl is beautiful, sophisticated and—just a little bit aloof—the boys tumble all over themselves to find out the secret of that aloofness. Up to now Virginia had let them tumble. Not out of meanness, but because she was so busy and so wrapped up in her baby that she didn't have time for love.

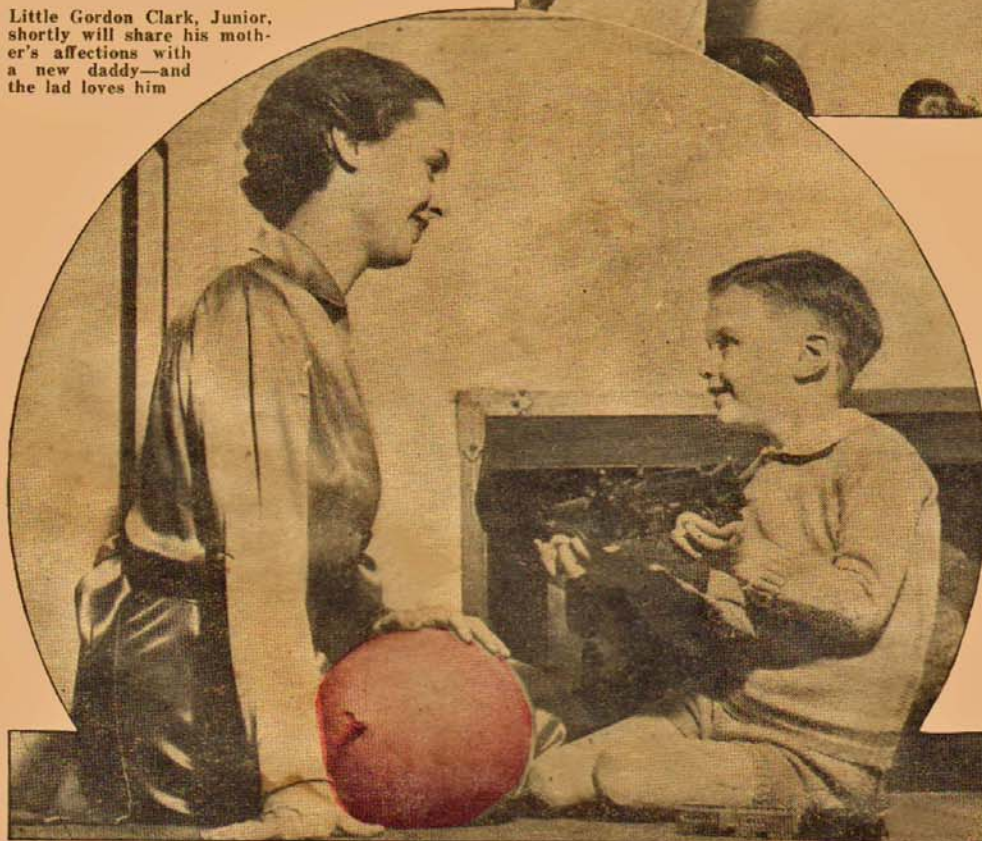
"At least," she relates, "that's what I told myself—and I believed it. And then, too—well—you know that old saying: 'The burnt child dreads the fire!'"

AND now comes the long arm of coincidence. At least it will seem like coincidence. Just about that time a girl friend of Virginia began to rave about a perfectly wonderful young man who had been introduced to her by her fiancé.

"You simply must meet him, 'Ginny!'" the g.f. effervesced. But 'Ginny' just smiled and forgot about it.

The next day the radio executive ran into her at the studio and reminded her that he had a young man she must meet. And the day after, her girl friend again mentioned the young man she must meet.

"What is this?" asked 'Ginny. "A conspiracy?" She did meet him. She also met the guy who was being backed by the radio (Continued on Page 25)



Combing the Globe For a Thrill

Amelia Earhart Brings Her Monoplane Safely Down in California—Residents of the Saar March to the Polls and Declare Their Allegiance to Germany—a Vessel Sinks in the East River in Manhattan's Front Yard—and the Listeners Get the First-Hand Story

By Paul White

Director, Special Events and Special Features Department, CBS

IT WAS one of those raw, bitter January nights. We had had a full day in the department of Public Events and Special Features, with a stream of bulletins from Flemington, New Jersey, on the Hauptmann trial pouring in through Press-Radio.

I was settled down for a quiet evening at home—or so I thought—when the phone rang. It might have been anything from a last-minute check on time cues to a major disaster.

The Columbia operator was on the wire with word that naval communications had picked up a first S.O.S. from the *Mohawk* off the Jersey coast. And there went my quiet evening at home.

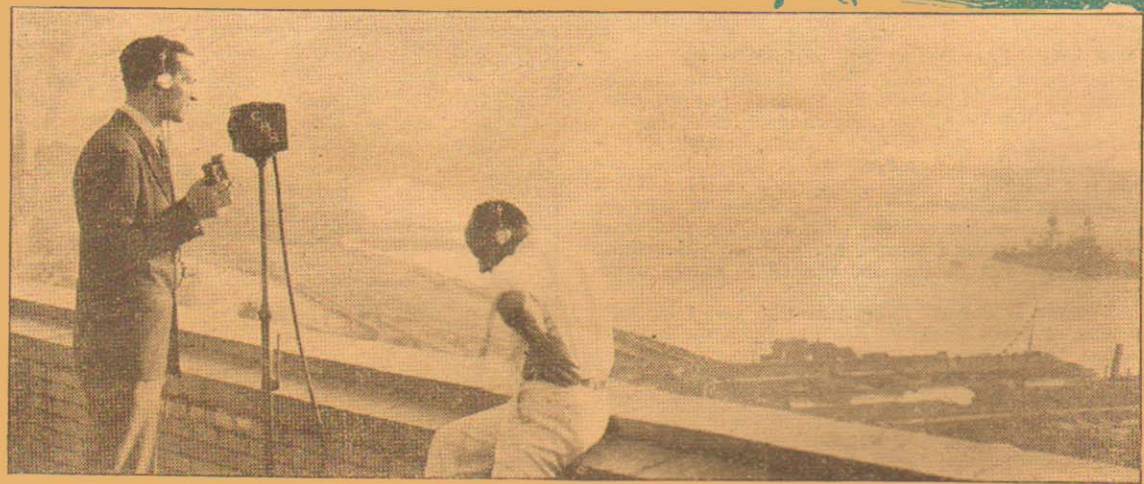
I glanced at the clock. It was just ten. First, two quick phone calls had to be made: one to Henry Grossman to roust the engineers, one to Ned Buddy, my assistant, to tell the announcers to stand by. Then into a taxi to the office of CBS, on Madison Avenue.

By the time I had reached the office, word of the disaster already had come through. The *Mohawk* was going down. Within a few minutes announcer Bob Trout had been routed out of bed, and with a technical crew he was slithering over the icy, snow-choked roads and bucking the drifts on the way to the Jersey shore.

In the meantime I found out that it would be possible to handle the job by direct wire from the Coast Guard station at Shark River, so I ordered the necessary telephone lines.

We were able to go on the air with the first broadcast of the disaster at 1:15 (EST) in the morning.

By 7:45 a. m. when the Coast Guardsmen were



Another vantage point (top picture) for viewing the fleet for listeners and (directly above) Announcer Bob Trout and his equipment on the deck of the President's flagship

straggling back after a hard night at sea, Bob Trout was able to bring them to the microphone hastily set up in the weather-beaten Coast Guard station, to tell their own eye-witness stories of the horror to the nation

BOB, Ned Buddy and members of the technical crew by this time were in pretty bad shape themselves. It was Bob's first big job since his recent transfer from the relatively warmer climate of Washington, D. C., where he announced the Presidential broadcasts. A sea-shore resort at five below zero, coming upon him all of a sudden and throughout a gale-torn night, was not a pleasant experience.

They had had a perilous trip, often shoveling their way through drifts in order that precious minutes might be pared from the time before the broadcast could go on the air.

And after their all-night ordeal they stood shiver-



Within twelve hours of a sea crash, eye-witnesses and survivors were broadcasting the thrilling story of the disaster



ing in the little station, feet swathed in blankets to keep them from freezing, mufflers and handkerchiefs tied about their ears.

Meanwhile, back in New York, where we had also been on the job without sleep, another angle was developing that had to be covered: Word had been received that survivors picked up by other boats were expected ashore in Manhattan at the Ward Line pier.

HERE were no similar physical hardships to be encountered, but other difficulties presented themselves. Excited officials indicated that they would have been much more pleased if all members of the press radio and the newsreels were somewhere at sea—preferably the bottom—instead of there on the pier.

After a brief but heated argument these details were straightened out to everybody's satisfaction, and we were able to go on the air with more eye-witness accounts from the pier at 10 a. m.

By noon it was possible to call the boys in and turn our attention to the comparatively serene business of airing the bulletins on the Hauptmann trial once more.

Such incidents are all in the day's work, or more often the night's work, of the Department of Public Events and Special Features. Our work is probably the most exciting in radio, because there is no foretelling just when, how or from what quarter dramatic events suitable for broadcasting will occur.

In the brief span of the month of January, 1935

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Ted Husing preparing to broadcast an on-the-spot account of a New York fire, from a moving fire-truck. With him is shown Chief Fire Marshall Thomas Brophy

for example, we had tossed in our laps besides the *Mohawk* disaster such ready-made dramatic material as the San Quentin prison break, the fatal Florida gun duel between the Federal agents and Fred and Ma Barker, the Saar Plebiscite and the landing of Amelia Earhart at Oakland after her solo flight from Hawaii.

EACH one called for instantaneous action and specialized application of the various techniques we have developed during our experience on the air.

As examples—the hunch for the Florida job came with a flash from Press-Radio that Federal agents were closing in on the nest of public enemies.

On a chance that fireworks would develop, I phoned the manager of WDBO at Orlando, Florida, the nearest Columbia station, and asked him to drive to the scene with field equipment to line up the job. You know the exciting events that followed, how Killer Fred Barker and Ma Barker were rubbed out by Federal men and county officers after a fierce and prolonged gun battle.

By 3:30 that same afternoon the sheriff who had taken part in the action, was on the air giving his first-hand account of the drama.

Because of the wide scope of action of the San Quentin prison break, the account of eye witnesses would be of minimized value on the air. It was decided that a dramatization of the event would give the clearest picture to the listening audience. So—

A monitor wire to Columbia station KFRK in San Francisco sent the staff out gathering facts on the riot, and by the time the prisoners were under control these facts had been turned over to the script writers at KHJ, Los Angeles, who whipped them into a vivid dramatization; the show was cast and rehearsed and presented on the air.

ONE of our most striking dramatizations, by the way, was that of the death of Dillinger. You will recall that Dillinger was shot down by Federal Agents as he reached for his gun outside a small movie house on Chicago's North Side. That was late in the evening.

We decided to "take the air" with a dramatization of the killing at eight the following morning.

A miniature city room was set up in the offices at WBBM, Chicago. Experienced reporters from the Co-

lumbia publicity department, production men, continuity writers, announcers, actors and sound-effects experts hastily were summoned.

By two a. m., scarcely two hours after final plans had been okayed, continuity began pouring from the mimeograph machines.

By 3:30 a. m. the job of casting, cueing lines and music and sound effects, was begun. "Dress" rehearsal was completed at 7:48 a. m. with twelve minutes to spare before the show went on. In that program the whole life of Dillinger, hurriedly assembled, was acted out before the microphone—and given a final authentic touch by the appearance in the studio of Edgar L'Allemand, witness to the slaying, who gave his personal account of the final bloody chapter in Dillinger's story.



Paul White, the author and director of special events broadcasts, as he may be seen planning coming news thrills

BRINGING the Saar Plebiscite to American audiences was a job of quite another character. It required months of patient planning and of painstaking and involved negotiations. Equipment was transported to Saarbrücken from London by Caesar Saerchinger, Columbia's European representative.

At the last minute Saerchinger was informed by rumor-mongers that the broadcast would never be allowed to go through, that the delicate equipment certainly would be sabotaged. That would have meant the loss of a considerable outlay, for the broadcast was expensive.

But Saerchinger stood his ground. And the broadcast came through as clearly and smoothly as any local show. We went on first with a "color" story of conditions in the Saar, and later with the results of the Plebiscite, the only American broadcasting company to cover the event.

One of the most striking examples of the carefully planned technical job was the multiple pickup coverage of the arrival of the fleet in New York harbor last Summer. It took months to iron out all the technical difficulties on paper.

Our crew consisted of observers stationed on the airplane carrier *Lexington* who had traveled up with the ship from Cuba in order to have the equipment in readiness, and other observers stationed on President Roosevelt's reviewing ship, on board a Coast Guard cutter cruising the bay, along rooftops on Riverside

Drive, on a lower Manhattan skyscraper and aboard a plane circling above Ambrose Channel and the Battery.

All their accounts were cleared through a central control system which permitted direction of the whole broadcast from my headquarters at Columbia. We all wore two-way earphones, making it possible to listen with one ear to the broadcast as it went on the air, while following directions which I transmitted over a private line with the other. In this manner the kaleidoscopic broadcast, picked up from so many points, could be merged into one smooth show.

SOMETIMES sheer luck plays an important part in radio coverage, as for example the incident which occurred when Paul Douglas and Henry Grossman were out on the *Akron* disaster.

It was nasty weather, blowing a rainy gale. Grossman and Douglas were cruising over the gray churning waters searching for debris and possible survivors of the *Akron*, when the second tragedy of that grim day occurred. Beneath the plane in which they were flying, the blimp J-3 got out of control and crashed into the sea, causing the death of several men.

They landed at Atlantic City, where Douglas rushed to the CBS station by taxi to put a hasty bulletin of the crash on the air. Then they took to the air again and circled over the wreckage of the blimp while Douglas, from a short-wave transmitter in the plane, gave an eye-witness account of the rescue attempts. This was picked up by a short-wave receiver on shore and re-broadcast to the network.

"Whew!" was Douglas' only comment when they landed hours later, battered and weary. "And this was my day off!"

With the conquering of technical difficulties, we now regard the whole world as our studio.

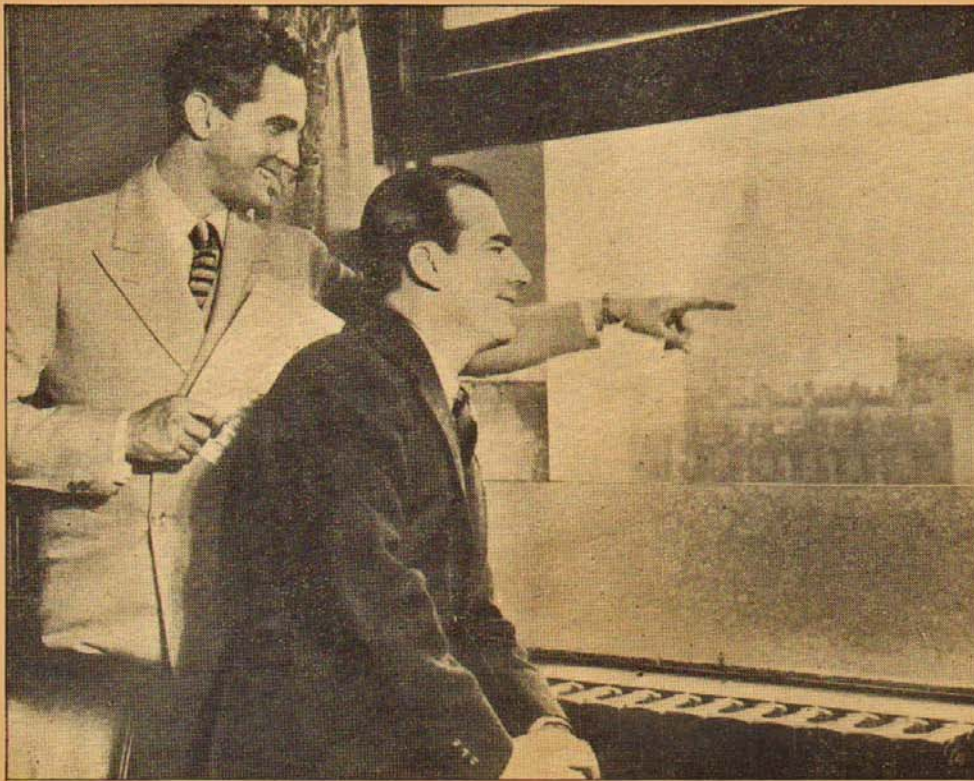
THOSE who tune in at such times as special programs are announced, may expect more and more thrills from abroad. At present I am negotiating for an exchange of interesting programs with the British Broadcasting Company, and contemplating a pickup from all five continents.

In the meantime the human drama may break out again literally right under our noses, as in the case of the East River steamship disaster, where we were able to rush two survivors right up to our studios on Madison Avenue for eye-witness accounts.

What'll the next job be? Fire, earthquake or flood? You learn to expect anything when that phone begins to jangle.

Is it any wonder they call this the "Brainstorm" or "Aspirin" department?

Men of the Special Events department reporting the arrival of the fleet in New York harbor last Spring, from the top of a skyscraper



Don Mario (left) and Charles Gaylord inspect Chicago from the top of the Merchandise Mart. Their program is on the air Sundays at 3:30 p. m. EST (2:30 CST) over an NBC network

Plums and Prunes

By Evans Plummer

CHARLETON SMITH has been doing a great job in narrating the life of *Mother Schumann-Heink*. We met in the Radio Guide office the other evening. And we told him how swell we thought his series is. He modestly replied:

"It isn't my writing, it's Schumann-Heink herself."

Which brings up an interesting current incident illustrating that the grand old lady is still the same lovable person she always has been. In the studios one Sunday recently she noticed a thin-faced little fellow in threadbare clothes. He listened to her sing. Next Sunday he was there again. She became interested.

Questioning the lad after the broadcast, she learned that he was Billy Klan, an eleven-year-old schoolboy whose mother, Mrs. Sally Klan, was having a "hard time making ends meet since father left home around Thanksgiving." The great diva was touched—as you know she would be. Maybe she thought of her own childhood in Austria when soup, black bread and black collee were her meagre fare. So she told Billy that she had work for him to do: he was to guard her coat and purse during the broadcasts. Other artists on the program suddenly discovered that they likewise had work for Billy to do.

And Billy's mother—she thought it was too good to be true when Billy would rush home with a crisp five-dollar bill from Madame or gifts from other artists.

But imagine Mrs. Klan's surprise the other day when the beloved singer herself called at the humble Klan home, carrying a big basket containing dinner!

The world's best-loved mother wanted to meet "leetle Billy's" mother—so she cooked a dinner, including some of the steaming onion soup which so many celebrities have tasted—and called on Mrs. Klan!

WHILE COLUMBIA is preparing a special program March 4 in review of the accomplishments of the first two years of the Roosevelt administration, it might be interesting to know that just ten years ago plans were being made to broadcast for the FIRST TIME a Presidential Inauguration!

Networks linking stations were a rarity a decade ago, and the stations linked for the Coolidge inaugural numbered over thirty—a record total! Today over 75 stations are linked by each of the two major American networks. A Presidential broadcast now commands over 150 stations from coast to coast.

BETTY WINKLER is having a very difficult time keeping from being married. Those gossips just will start rumors.

Last year this column innocently had the petite NBC radiactress "on the verge" with actor BILL BAAR. Betty and Bill squelched us. And now the story's going the rounds—with another as "groom." It's this way:

DON BRIGGS, the former *Frank Merrick* of radio and a member of the Chicago NBC dramatic staff, and Betty were on their way to the Merchandise Mart studios together when they met a staff musician, whereupon Don playfully spoke up "Meet the wife."

The musician stammered congratulations. Then, on the way to the Mart elevators, Briggs thought of an unpaid florist's bill and stopped in the shop to pay. The happy proprietor presented Don and Betty with garlands.

Well, just to polish things off, Briggs fished into his pocket and produced an old wedding ring which a friend had given him as security for a debt. Betty put it on the "proper" finger and they proceeded to the studios. Arriving there, they were greeted by a hastily assembled orchestra playing Mendelssohn's Wedding March—and since then Betty and Don have had a time of it trying to convince their friends that it was all a joke. Or was it?

BREAKFAST CLUB m.c. Don McNeill received a touching wire Monday of last week. It read:

"Edna Woolverton was stabbed to death a year ago tomorrow by a maniac in the studios of KIII, Los Angeles. You probably recall his tragic murder. Eddie's favorite piece was *Aloha Oe*. Would the Breakfasters play it Tuesday in memory of this radio announcer who gave his life for another? My dead brother was an ardent Breakfast Club fan, as is my whole family."

"Harold Woolverton, Grand Junction, Colo."

Because the telegram arrived too late to permit the requested number to be cleared for the Tuesday broadcast, McNeill instead read Carolyn Bannister's poem, *Your Presence*, in tribute to the deceased announcer.

Things like that, and the charitable act of *Mother Schumann-Heink* just related, make one realize that radio folk are human beings, sentimental and sterling as the best of us.

Reviewing Radio

By Martin J. Porter

FLASHES from the kilocycle world this week include: LONDON—Before the end of next November, England will be operating the first of ten television stations for the English populace, on a budget of \$825,000 at a cost to consumers of \$400 for a receiving set, plus a ten-shilling license. Each of the stations now under construction will have a radius of 20 miles. Audiences are to be called "onlookers."

GENOA—While the two major American networks and two major movie concerns are palavering about a system of American television which necessarily will be commercial, SENATORE MARCONI, whose patents are being used with the Baird system in England, is working on the development of a new wave which may solve the American problem of blanketing the vast territory of the United States. At the moment, television waves travel only to the horizon, and relay stations, prohibitive in cost, are needed for complete coverage. The Marconi wave, called a micro-wave because it measures only 60 centimeters, will be available for television within the year, it is said. This wave follows the earth's curvature, and therefore dispenses of the horizon difficulty. It permits therefore of trans-Atlantic television also. The wave in experiments is interference-free and non-fading.

RADIO-ROW—Following the issuance of a "spoken word" set of rules by arbiters of the British Broadcasting Corporation, American radio executives announce that they will not try to follow the English form of speech but will continue for the sake of informality to use localisms in speeches, plays and announcements. The British rules pronounce problem words as "hangerchill," for handkerchief; "airial" for aerial, and "ayeerl" for the verb, aerial; "berret" with the "t" for beret, and "condewit" for conduit, et cetera. An omelet is still an omelet, but the rear end of a boat is "starn".

RADIO CITY—SAM HEARN, the comedian who uses dialect on the JACK BENNY show, gets top rating for coincidences this week. Recently Hearn blossomed forth as *Schlepperman*, the lawyer on the Benny show—as already reported in *RADIO GUIDE*—and forthwith was chided by a lawyer named Schlepperman. The lawyer threatened suit if Hearn didn't stop humiliating him and hurting business. Hearn changed the name. Then he went on the Penthouse Party program, and chose the role of *J. Pierpont Fox*, janitor, only after failing to find such a name in the directories. But almost immediately a gent from the Bronx who bore that name, threatened litigation. Hearn then went to his pal Schlepperman, who will defend the suit if any.

WJZ—FRED HALL, of Fields and Hall, who have a Saturday noon program, lost his pet terrier last week, and in an effort to recover the dog, Whisky, he composed a song about his missing pet. An hour after the broadcast, a resident of 101st Street, New York, returned the dog, which had strayed. That inspired the happy Hall to compose another ditty, *Repeal or No Repeal, Whisky Is Back to Stay*.

BERLIN—The German Government within three weeks has arrested 176 radio listeners who failed to obtain a government license to enjoy aerial entertainment. Five of them were too broke to pay, and went to prison for minimum terms of three weeks.

STAMBOUL—The Turkish authorities, by order of Kemal Pasha, have just passed a new radio law which makes it unlawful for any Turkish radio listener to tune in a program without first closing the windows of his home (although the weather, if not the programs, is hot). Offenders are not dragged to court, however. Policemen are authorized to enter homes where windows are open, and hang an immediate fine on listeners who don't care whether they keep neighbors awake.

RADIO ROW—A lady by the name of EDNA THOMAS, of New Orleans, has come to New York and is auditioning at the network headquarters for a series of real Southern musical programs. Miss Thomas makes the interesting claim that *Tim Pan Alley* and most composers are all wet in their efforts to interpret the South. She doubts if fifty percent of them ever knew anything about "ballits," market ditties and slave sonatas. Miss Thomas has made an impression with her own interpretations and her knowledge of music. So pretty soon you'll be hearing her as a sort of Southern female SIG SPAETH—or the lady tune detective.

Inside Stuff

Along the Airialto

By Martin Lewis



Anne Seymour can be just as charming, and Don Ameche as attentive, away from the mike as before it. Hear them together on the air Sundays at 6:30 p. m. EST (5:30 CST) over an NBC network

ALAS FOR radio's stepchildren! Poor little Cinderellas, their voices charm thousands—but other gals get all the credit. Take ROSALINE GREENE for instance. She is one half of *Mary Lou*, of the Showboat—and MURIEL WILSON is the other half. This rather striking statement merely means that when *Mary Lou* sings, it is the voice of Muriel Wilson. But when *Mary Lou* speaks, the talking is done by Rosaline Greene. Now Rosaline is one of the finest actresses on the air. Is she permitted to take any bows for her outstanding contribution to the popularity of the character?

She is not! She's just a stepchild—a little Cinderella who gets work-without-glory for her portion. Recently, a beautifully-bound circular was sent by NBC's Artists' Service, to advertising agencies. It contained these gems:

"Muriel Wilson, the famous *Mary Lou* of the Showboat. Her soft-spoken, true Southern gentlewoman charm has made her beloved by thousands. Not only has she musical versatility, but dramatic."

I like to see Muriel Wilson getting plenty of credit for the swell job she does. I like to see anybody get credit for a swell job. That's why I'd like to see a little of it going to Rosaline Greene.

Followers of ONE MAN'S FAMILY are breathing easier since the announcement that this excellent dramatic sketch found a new sponsor. The program, which will replace *Mary Pickford April 3*, had no less than eight sponsors bidding for it within a week after that cigaret company withdrew its support. Such popularity must be deserved. It will continue to be heard on Sunday nights over the NBC-WEAF network until that time and *Radio Guide* is proud of the judgment of its readers, for it was they who selected One Man's Family in our first annual Star of Stars Election last year, as the dramatic program that led all others in their field.

That promised TIM and IRENE-DOC ROCKWELL-FED LEWIS commercial program has become the homeless waif of radio, looking for a network. It has shuttled back and forth between NBC and CBS so much that the radio world is growing dizzy. Originally planned for National, the tire sponsor rejected all time spots available as unsuitable, and moved over to CBS. There a disagreement arose over talent. The sponsor was determined to stick by the show he had built, picked up bag, baggage and talent, and moved back to the Radio City studio doorsteps, where the show once again is waiting for a suitable spot. Ho, hum!

The two-hour program CBS will present on March 4 summarizing the administration's activities in two years of the New Deal, will be one of the most ambitious programs ever staged in the history of radio. It will feature many governmental notables speaking from many points, several never penetrated before by the microphone. Dramatizations of the parts played by the various departments of the government will come from Columbia's New York studios. The program is highly endorsed by educational leaders.

Commercialism reared its ugly head among the simon-pures of the RAY PERKINS-ARNOLD JOHNSON National Amateur Night last week, when it was discovered that a boy and girl harmony team, awarded the winners' gold medal for the broadcast of February 3, were professionals masquerading as amateurs. Many listeners in the New York area called up CBS identifying the winners as stars of a sponsored series on a local station. So they were disqualified and the runner-up, EDITH BAKER, was awarded first honors.

The sponsors of the Let's Dance program, the weekly three-hour dance show, are considering seriously the use of guest stars on their show. While they are satisfied with the dance setup, they feel that the appearance of big-name artists recruited from stage, radio and screen, will bolster the listeners' interest in their program considerably.

The baseball season still is far ahead but here's a double-header that applies to radio. BERNICE CLAIRE, the gorgeous looker of the musical comedy stage, has been signed for the *Lavender and Old Lace* program, and will also replace VIVIENNE SEGAL on the *Abe Lyman Waltz Time* show. Vivienne won't be out of a job, however, as she'll drift over to the *Lavender and Old Lace* show, where she will share vocal honors with Bernice.

The orchestra now will play congratulations for RICHARD HEMER, popular bandleader of the Studebaker Champions, who will celebrate his birthday February 20. He was born in Newark, New Jersey, in 1906. And KENNY SARGENT, popular singer in the Casa Loma orchestra, and his wife, the former Dorothy Morelock of Memphis, will celebrate their wedding anniversary on February 23. They were married in 1928. DAVIDSON TAYLOR, CBS announcer and New York Philharmonic Symphony concerts announcer, observes his birthday on February 26.

AIRAVIS. If you didn't hear GERTRUDE NIESENS rendition of *Two Guitars and Rhythm of the Rhumba*, you really missed something. This warbler seems to get better with each broadcast. If you wish to hear a swell tenor voice, give a listen to CHARLES SEARS on the Tuesday night *Edgar A. Guest* program. Heard him for the first time last week, and he's plenty okay. A rave to the Supper Club show and One Man's Family for giving the names of the actresses and actors who play the various dramatic parts on the program. Other dramatic shows should follow suit. AMOS 'N' ANDY have revived a new interest for me with their new love affair. Nice work, boys!

KILOCYCLE CHATTER: AMELIA EARHART will be written into the Red Davis series during the week of March 11, and will herself play her real character, that of America's first airwoman. BABY ROSE MARIE is back in New York, and word is expected any day now that she will return to the coast-to-coast airwaves on a new musical program. The new ABC network will be the first to give you the BRUNO HAUPTMANN jury verdict. They have microphones in the sheriff's office in the Flemington Courthouse building. The PICKENS SISTERS have renewed with NBC, which receives commissions for the work the girls do on the CBS Gulf show. RUDY VALLEE was the host at a luncheon tendered RAY NOBLE on Lincoln's Birthday, which was attended by a gathering of leading ork pilots. Here's one for Believe It Or Not RIPLEY: After all these years as the Fire Chief, ED WYNN finally got around to using some of his sponsor's gasoline last week. JIMMY WALLINGTON'S wife was rushed to the hospital last week. She underwent a minor operation. STUART CHURCHILL, who has that excellent tenor voice you hear on the FRED WARING broadcasts, is the same lad you are now hearing on the SIGMUND ROMBERG program. LEAH RAY suggests as a theme song for the sponsors of the Met opera broadcast: With Every Breath I Take. Don't hold it against her, folks. The diamond pin lost by GERTRUDE NIESEN was found by the doorman of her apartment house, who returned it to the songstress. Honest guy!

Although FRED WARING'S show lasts only one hour, his gang rehearses for it five nights a week. Things I never noddle now: JAN GARBER and HAL KEMP are fraternity brothers (Delta Sigma Phi), went to the same school together, in the same chapter at the same time. As a boon to long-suffering husbands, FRED ALLEN introduced into his Town Hall Tonight broadcasts recently a Dog Walking Service for apartment-house dwellers. Although Allen was only clowning, two days later an advertisement for a Dog Walking Service appeared in the New York Times and has appeared almost daily since. Cap'n CHARLIE WINNINGER, who now pilots the *Headliners* program over the airwaves, has had his phone number changed to a private unlisted number. It all started when a gal who identified herself as "Miss Annoyer" awakened him at 5 a. m. on New Year's Day to wish him a Happy New Year. The talent of the Open House series—VERA VAN, DON NOVIS, WARREN HULL and FREDDY MARTIN'S orchestra—may appear soon as a stage unit for a personal appearance tour. Now that LILLY PONS has recovered from her cold and resumed her series on CBS, another star of the series is on the sick list—LUCREZIA BORI. Despite the fact that CBS now has two Broadway theaters in constant use as broadcasting playhouses, the network lately has found it necessary to use Mecca Temple and a Carnegie Hall studio for some of its programs, and rumors say that Columbia may lease a third theater.

FRED WARING is burning plenty at WALTER O'KEEFE. As you know, O'Keefe's program precedes that of Waring's on Thursday nights. Well, to make a short story long, or what have you, you will recall if you've listened to the Caravan shows that the M. C. closes the program with, "Good-night, and now you can go to sleep."

The critics can say what they want about EDDIE CANTOR, but the banjo-eyed comic probably has a greater hold on his public than any other contemporary artist. The events at the CBS Playhouse, where Eddie's inaugural broadcast took place last week, offer proof.

At the conclusion of the air show the enthusiastic audience applauded so wildly that Eddie was forced to put on an extra half-hour show. So appreciative were the onlookers that they almost succeeded in carrying Eddie out of the Playhouse on their shoulders.

HELEN JEPSON has cracked a lot of records since she skyrocketed to radio fame—and she's still at it. For the first time in the illustrious history of the Metropolitan Opera Company, a singer was given the task of singing two operatic roles in one evening. Last Wednesday, (13) La Jepson let down her lustrous golden locks and sang the role of *Helene* in the opera, *The Pasha's Garden*, at the conclusion of which, after a short intermission, the curtain again rose to permit Miss Jepson to sing the difficult role of *Nedda*, opposite MARTINELLI. And just to make her task a bit more difficult, Helen underwent a rigorous rehearsal for her Kraft radio show hour that same afternoon. Busy girl!

Little PATTI PICKENS, youngest of the harmony trio, has quite a following. As a matter of fact, every time she walks through the NBC studio corridors the pages and guides forget their duties to gaze fondly after her. When she sings, the studio observation gallery is packed with uniforms covering palpitating hearts.

Another member of the trio, beautiful JANE PICKENS, is denying reports that she is engaged to PAUL DRAPER, dancer in their current Broadway show, *Thumbs Up*. "Nothing to it," she says. Must be another one of those so-called platonic friendships that I've heard so much about.

AUSTIN M. KLINE, of Frederick, Maryland, passes on a bit of information that will probably interest you. There's a town in Maryland called Lilypons, specially named for the famous opera singer. When MISS PONS recently started her Wednesday night series, the cigaret sponsor mailed three thousand postcards announcing the program from Lilypons, Maryland.



Mother Schumann-Heink

"All Things Come to An End, and Old Schumann-Heink Will Too, One of These Days. I Have Had a Long Life, But Still the Saddest Thing Is to End My Career"

could earn more money to feed her babies, the director refused, saying: "You! First contralto? Impossible." And she spoke back to him, scarcely believing it was herself: "I will be first contralto, not only of Germany but of the whole world."
All this was vivid in Mother's mind, and she was a bit downcast—a mood she seldom has.

I COULD not disturb the quiet. I seemed to see it too, but I thought of us, her public—the listeners of the three generations that have known her art. I thought of what she stands for and what she is—one of God's messengers! I thought of the inspiration she is to all who come within the sound of her voice . . . of how her bounty has enriched millions of lives. I thought of the triumph, the other side of the picture . . . of how she now defies ideal fireside years.

I remembered the pictures of her at Bayreuth; of the receptions before the Kaiser and Queen Victoria . . . of the triumphs; of the great colleagues now gone and she here alone, "the last leaf on the tree." It did not seem possible that beside me was the most wonderful woman of modern history. All the medals and scrolls and honors that have been given to her! Not in all the history of music has there been another like her . . . she, of whom an early critic said: "She has no face, no figure, and a very doubtful voice." Then I thought of the early Bayreuth Festspiel book. She alone of all the singers was included with Richard Wagner and his family, and there, printed thirty years ago, is the testimony of the great German artist and critic, Adolf Mühlmann. Translated, it reads:

WITH Ernestine Schumann-Heink, all is in one: The woman, the mother, the artist, the actress—and that one is singularly great. She evokes an incomparable grandeur with a naturalness that makes any dissention superfluous. Who, as long as we are lucky enough to enjoy her living portrayals, would analyze her aesthetically? Who could describe her in her roles? It would be pedantic futility to seek the origin of her magic art. No one with phrases out of written vocabulary could portray the re-creation which she attains with servile fidelity to the Master's work. Hear her, see her, and take her into the depth of your soul, and as long as you live the memory will be therein . . .

And I thought of the thousands of letters that attest this fact . . . the soldier boys who write, the poor cripples who love to hear her every Sunday, and thousands who come to see her in vaudeville. I remembered the letter printed in a Chicago paper last month, which tells more than a whole biography can:

Ever notice how grumpy folks are on entering an elevator? Saturday I saw the usual sour faces getting a free ride, but I also witnessed a grand sight. The elevator operator opened the door to receive some more tomato faces, when in swept a grand lady with a greeting "wie gehts" to all. Immediately the T.F.'s ripened into a big smile. With a friendly bit of philosophy to those near her she descended, and on leaving she bade us all "auf wiedersehen." It was Mme. Schumann-Heink, magnificence personified. We could set this old world on its feet again if we'd embrace such a wonderful personality.

AND so we could. Yet here she was, this wonderful old granny of all God's people, wondering if her life had been worth while . . . Perhaps, Carleton, I have done a little good. Some people seem to like me," she said as she turned around, a doubtful expression on her face. "I used to see them leave happier than when they came to my concerts, and after they had heard the sweet, beautiful songs. But now I do not see the people, and sometimes I get letters in the fan mail that make me cry." "They tell me I am old. I know that. For years I have been getting older, (Continued on Page 33)

Although Mother has toured the world and sung before millions of persons for generations, she yet prefers the comfort and the intimacy of her home

By Carleton Smith

Although in her seventies, and a great-grandmother, Madame Schumann-Heink sings on the radio every Sunday afternoon. She has the distinction of having lived to see her name achieve a place in grand opera that is almost legendary.

Carleton Smith, her friend and critic, in previous instalments has told of her rich associations among kings and commoners, of her stage experience, of her beginnings in grand opera both abroad and in America. Herewith is presented the ninth instalment of his story of her life.

SO NOW we come to our last article, my son." Mother Schumann-Heink looked up and smiled, and then she turned her head toward the window. After a long time she spoke again: "All things come to an end, you know, and old Schumann-Heink will too, one of these days. No longer will she sing songs and try to make people happy. I have had a long life, but still the saddest thing is to end my career. I thank God every day for the radio that I can go on and sing for so many people.

"I thank Him for those who live in villages and the farm, near the soil . . . them I love."

She gazed on the high waves that were beating against the shore of Lake Michigan. She seemed to be looking far away and not to see them. Mother Schumann-Heink was thinking back over her life:

THOSE long years when she had only soup, black bread and coffee. And everywhere around her she saw poverty and hunger. . . Her desire for all the things she couldn't have; warmth, enough food and enough clothes . . . And then her desire to sing. The little old broken-down piano she bought for a dollar when she was thirteen . . . Her father's strong objection to her studying . . . His shout: "Vat? Vat? A singer actress, a bad woman? You, my child, want to be an actress? Nefer, nefer!"

Mother was thinking back over these things, I knew. She remembered the lonely hours after the director of the Vienna opera told her to go home and buy a sewing machine.

At that time no one believed in her. There was her first concert, when she appeared in her only shabby dress and with street shoes because she had no slippers.

When she asked for bigger roles so that she

The Private Life of Walter Winchell

Winchell, the Hard-Boiled, Stands Revealed as the Fighting Champion of the Underdog, Despite His \$3,500 Weekly Intake from One Source, His Salary from Another, His Syndicate Earnings and a Few Et Ceteras in Kind

By Jack Banner

Called the Gray Ghost of Broadway, Walter Winchell nevertheless is more at home with his family than in the night clubs where he goes to gather news for his syndicated columns and broadcasts. Into his thirty-seven years he has packed many accomplishments: starring on the air, originating a new vogue in newspaper column-writing, singing and dancing on the stage. Herewith is presented the seventh instalment of his story:

As the years progressed, Winchell began to earn the reputation of being a hard-boiled, heartless and mercenary character. Vengeful and jealous foes circulated uncomplimentary stories about him, but he continued on his blithe way, paying little or no attention to the unfounded rumors.

But Winchell has a code of ethics far superior to the one implied by his abusive critics. Walter always knows more than he tells in print. Quite often he deliberately has suppressed stories that would hurt people. As an example:

Winchell was seated in his office in the now defunct *Graphic* when a girl arrived and whispered a pathetic and sordid story in his ear. She had been a dancer in a vaudeville act, and the manager of a theater in the metropolitan area had made overtures to her. She had believed his tales of marriage, but now the bubble had burst. Friendless and frantic, she had rushed to Winchell for advice.

Walter felt sorry for the heart-broken girl. Technically, there was nothing he could do about the matter . . . the world was full of thousands of such cases, but he decided that he'd try. He made a special trip to see the manager and had a talk with him. There were no threats—just a long, heart-to-heart talk between two men. As a result of the confab, the manager married the girl, and today they are still happily married and the parents of two children.

The slaying of Arnold Rothstein, noted gambler, would have been of little consequence to Walter, had it not been for the fact that he penned a paragraph in his column a few days before the guns barked. Here's what Winchell wrote: "The mobs are grumbling ominously because of the welching activities of the town's greatest gambler."

Walter chuckled as he related the story of how the atmosphere in his office turned blue with sulphur as Bernard

MacFadden, publisher of the *Graphic*, and Emile Gauvreau stormed and fumed and demanded that he reveal the identity of the gunman who was responsible for Rothstein's death.

"Of course I didn't know," relates Walter, "but I couldn't convince them of that. I merely had picked up the rumor that plenty of people in New York resented Rothstein's refusal to pay off gambling debts, and reported it as such. It was a long time before I was forgiven by Mr. MacFadden, for he maintained that I knew more about the case than I let on."

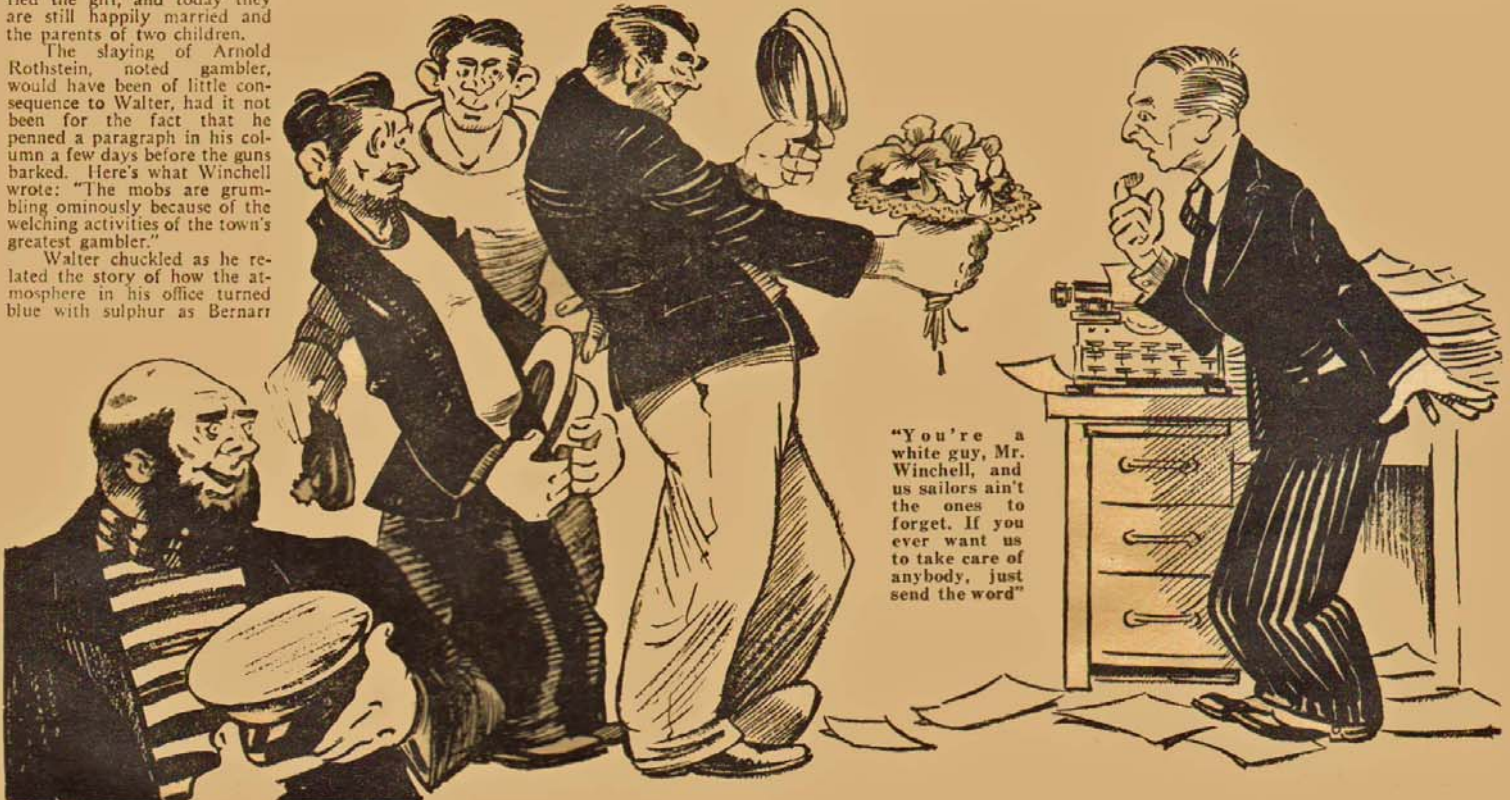
Returning to the time of the inception of the feud between Winchell and Gauvreau, however, news began to bubble along the Hardened Artery that Winchell and the *Graphic* rapidly were approaching a parting of the ways, but Walter wasn't worried, for his contract still had more than a year to run. As already mentioned, he had been signed originally for \$100 a week, but his salary had been raised progressively until he was now earning in excess of \$300 each week. This salary represented quite a sizeable sum to the *Graphic*, for the paper had been losing money steadily.

The perplexing problem finally was solved by William Curley, managing editor of the *New York Journal*, who agreed to take up Walter's contract, for the *Jour-*



Walter and Mrs. Winchell and their daughter Walda enjoyed a yachting trip last Summer that had nothing to do with the sharks being "that way"—or with other reminders that he had a gossip column to fill with copy

nal for a five-year period, at a weekly salary of five hundred dollars. But before Winchell's column appeared in the *Journal*, Mr. A. J. Kobler, publisher of the *New York Mirror*, put in a bid for Winchell's services. The *Mirror* then was an anemic child of the Hearst newspaper family, and Mr. Kobler maintained that Winchell's robust column would inject some much-needed life into his tabloid. (Continued on Page 29)



"You're a white guy, Mr. Winchell, and us sailors ain't the ones to forget. If you ever want us to take care of anybody, just send the word"

Radioed to Glory

Calling All Cars

In Oakland, California, the Germ Was Planted That Bred a Criminal Career—Until Radio Got in Its Innings



Police Chief Brodie A. Wallman:
"Crime of any sort does not pay"

By Moorehead Green

THE house would burn quickly Noel Ferguson decided. His busy, black hands crumpled up the newspapers.

"I'm tellin' you!" his wife wailed, "I'm tellin' you no good can come of this!" Mrs. Ferguson was an honest negro woman, who had been brought up with a religious background. "Who ever heard of a man burnin' up his own house?" she protested. "It ain't natural! I'm tellin' you, no good can come of it."

But Noel Ferguson just went right ahead, crumpling up the newspapers with which—he had determined—he would set fire to his home at No. 3236 Market Street, in Oakland, California. He worked with such enthusiasm that Mrs. Ferguson had to raise her voice above the rustling and rattling of the crumpled paper. Ferguson's hands flew, and his coal-black skin glistened with perspiration.

"The law's sure to get you!" his wife continued. "They're goin' to lock you up and throw the key away! You know what that Chief of Police said on the radio: 'Crime don't pay,' he said. You heard him, Noel Ferguson!"

"Woman," said her husband calmly, as he pried up a couple of floor-boards, with a rending shriek of protesting nails, "shut your mouth! This house is gotta burn, and burn it's goin' to!" Ferguson shoved crumpled papers down beneath the floor. He pushed a lot of them in, then fitted the two floor-boards back in place. He swung a hammer expertly, nailed one of the boards down; he seemed utterly absorbed in his work—fascinated by it.

"This is goin' to make one swell fire," he said, utterly ignoring his wife's steady stream of protests. "I leave this floor-board loose. Then I strike a match, throws it in with the paper down there. Then I quick—nails down

the floor board and flooy! The house burns up and then—"

"Then you go to jail!" his tearful wife whimpered.

"No—then I collect the insurance. Sa-a-y, look here, woman! We can't pay no more on this house. Ain't that true?"

YES," agreed the woman, weeping. Only too well did Mrs. Ferguson realize that they were going to lose their small equity in their home. She was dreading the day which would come very soon, when by legal process she and Ferguson would be evicted. Noel was a hard-working man, she knew, but work was very scarce. They found it difficult enough to feed and clothe themselves—let alone pay interest and principal on the mortgage.

"But," Mrs. Ferguson objected, "if you burn the house, we lose our home—and you goes to jail!"

"When I burn the house," Ferguson retorted condescendingly, "we get the insurance money—and I don't go to jail." He piled a lot of loose newspapers into a closet. "Listen, woman, don't newspapers burn, or do they?"

"Sure they do. But—"

"An' when them newspapers all

can argue better'n me—but that don't make it right."

Suddenly an idea seemed to strike the husband. "Say, listen," he said, stopping his work, "maybe there's something in it. Mebbe they might get wise, some how."

"Oh, Noel!" A grateful look flashed in the wife's dark eyes. "I knew you wouldn't do it, Praise be! I—"

"Course I'm goin' to do it!" her husband said absently. He stroked his little, coal-black moustache. "So when them firemen come, I'm goin' to listen to every word they say! If they seems to act—oh, sorta suspicious—why I'll just pick up my feet an' put 'em down in Los Angeles—or somewhere."

This brought a heartrending wail from the wife.

"You're goin' to burn my home—then you're goin' to leave me! 'N then you're goin' to jail!" she cried prophetically.

"Hush up, woman!" said her husband. "Does I have to beat it, you tell 'em I'm headin' for Sacramento!" He chuckled, showing teeth of dazzling white. "That's 100 miles north. Remember—you tell 'em I has gone to Sacramento! But I'm betting they does not get wise—no ma'am!"

THERE was a lot of smoke. When the fire engines came clanging down Market Street, doors burst open and crowds of excited pickaninnies sprang up as by black magic, to see the fire at the Fergusons'.

But it wasn't much of a fire. The helmeted boys on the long ladder truck had more trouble handling the people than the blaze. In about fifteen minutes the flames were out. A few wisps of smoke still curled out from a broken upstairs window with a blackened frame.

Noel Ferguson worked harder than anybody. Neighbors nodded their heads approvingly as they told, after the blaze had been put out, how this active man had carried out chairs and bundles of clothing, and boxes and the radio. In fact, one admirer suggested that if Noel had spent half that much time just trying to put the blaze out in the first place, it wouldn't have been necessary to call the fire department at all.

But Noel Ferguson wasn't thinking about that. Noel was too scared to think at all. Inside the house he faced an official of the Insurance Patrol, which had arrived on the heels of the firemen.

"Crumpled papers under the floor, eh?" said this rubber-coated and helmeted individual. "How did these get there, eh?"

"Gosh, boss—I-I dunno!" protested Ferguson. With terror, his eyes showed round and white.

"Hm," said the official, giving Ferguson a hard, cold and unfriendly look—which made him think of police, and judges and iron bars.

AND right then Noel Ferguson made his getaway. He didn't wait for questioning. The instant the Insurance Patrol official turned his back, Ferguson just oozed out of that house. And in a remarkably short time he had gotten clear away—to Los Angeles.

And meanwhile, Mrs. Ferguson had to bear the brunt of it all.

"Why don't you tell the truth?" the police asked her for perhaps the thousandth time in three or four hours.

Badly frightened, but fiercely loyal to her husband, the woman sat at Police Headquarters. They were not brutal with her, but they asked her question after question, while all the time fierce lights beat down upon her face.

"You helped him lay that fire!"

"You know where he's gone!"

"Did you light the fire—or did he?"

And so the rain of questions went on—until the woman could stand it no longer. The trained police minds were too much for her.

"I begged him not to do it!" she cried with tears running down her cheeks.

"Where did he head for?" a Police Sergeant demanded.

For an instant Mrs. Ferguson hesitated.

"Sacramento!" she said, and wept all the harder.

And so a wire was sent to the Police Chief of Sacramento—asking him to pick up a negro, who, all the time, was in Los Angeles!

In the lobby of a cheap hotel in Los Angeles is a squawky little radio set. Beside that radio sat Noel Ferguson—though to be sure he was not registered under his own name.

Things had not gone badly for Ferguson. He had made a clean getaway. He (Continued on Page 27)



Noel Ferguson: "It's a miracle! Glory to God! . . . Lock me up. I'm guilty"

burn up, what's going to be left for to show that I burned the house, eh? Answer me?"

"It's all wrong!" persisted Mrs. Ferguson. "You

Star Election Ballots Pouring In

BALLOTS—ballots—ballots! They pour in, from every part of the United States—from Canada—from Mexico. Thousands upon thousands of enthusiastic radio listeners are voting in this second annual Star of Stars Election. By June 1, 1935, when the Election closes, more than a million ballots will have been cast. Listeners will choose through these votes, the most popular performer, orchestra, musical program, dramatic program, team and announcer in radio.

What are you doing, in this great battle of the ballots? Are your favorites receiving the benefit of your support every week? Are you using the official ballot which is printed in each issue of *RADIO GUIDE*?

Vote as you like—but vote. And vote *correctly*.

For instance—when you vote for a program, don't just write down the name of the star on that program. Don't write "John Jones' program"—unless you are sure that John Jones is featured on only one program. He may be on two or three programs—and then how are the tabulators to know which one of the star's programs you want to vote for?

AND in just the same way, don't write down only the name of the sponsor when you are voting for a program. For some sponsors offer not one, but two or more programs. Try to get the exact name of the program, performer, team, et cetera, that you mean should have your vote—because *RADIO GUIDE* is as anxious as you are that your vote shall count just exactly as you wish it to.

The listener rules radio. Therefore it is important that you express your preference clearly in your balloting.

Little mistakes can have large consequences. We all are familiar with the story of the kingdom that was lost "all for the lack of a horse-shoe nail." It would be a shame if your favorite performer or program should just lose out in the popularity race because supporters failed to fill out ballots correctly.

An example of such small errors is to be noted in a number of votes sent in by lovers of classical music. Perhaps your favorite orchestral music is symphonic music. But if you write, opposite the line "My Favorite Orchestra is", merely the one word "Symphony", your ballot is spoiled. For how can the tabulators tell *which* symphony orchestra you want to support? Write down the exact name of each favorite you wish to vote for.

Do not vote for two favorites of the same kind on the same ballot. For example, occasionally a ballot is received which bears the names of two performers. Obvious class, than you can vote for two men to become viously, you can no more vote for two favorites in the mayor in a political election! Of course, you can change your mind if you wish. You can vote for one performer one week, and next week vote for another. But only one star, one orchestra, et cetera on each ballot.

BE CAREFUL to vote under the right heading. For example, Eddy Duchin and his piano are *not* a team—yet several ballots have been received from voters who seem to think they are. You can vote for Eddy's orchestra, and you can vote for him as your favorite performer if you wish. But he is not a team.

Similarly, news commentators like Edwin C. Hill, Lowell Thomas, et cetera, should not be classed as announcers. They are performers.

A song is not a musical program. A few listeners have voted for a catch ditty—as, for instance: "The Object of My Affection"—as a musical program. Such a vote is lost. But if you enjoy the way in which some orchestra plays that, or any other particular number—why not give your vote to that orchestra?

If you have made some slight mistake, such as any of the foregoing don't be downhearted. Remember, a ballot will be printed each week in *RADIO GUIDE*—so you will have plenty of time to make up your mistake, between now and June 1, 1935, when the contest will close, and the Stars of Radio will be announced. Just clip your ballot each week—fill it in—paste it to a penny post card (a two-cent card if you live in Canada) and mail it to the Star Election Tellers, *RADIO GUIDE*, 731 Plymouth Court, Chicago, Ill.

Vote as you like, but vote—and vote *correctly*! Here are the leading candidates, in the order of their standing according to the last tabulation, made at the end of the second week of voting.

Jack Benny
Joe Penner
Eddie Cantor
Fred Allen
Bing Crosby
Lanny Ross
Will Rogers
Ed Wynn
Alexander Woolcott
Frank Parker
Rudy Vallee
Jessica Dragonette
Jackie Heller
Mary Pickford
Tony Wons
Phil Baker

PERFORMERS

Don Ameche
Emery Deutsch
Lawrence Tibbett
Conrad Thibault
Lulu Belle
Richard Maxwell
Walter Winchell
Bradley Kincaid
Lily Pons
Beatrice Lillie
Irene Beasley
Morton Downey
Loretta Lee
Jerry Baker
Walter O'Keefe
Ben Bernie

Allyn Joslyn
Annette Hanshaw
Lowell Thomas
Anthony Frame
(Poet Prince)
Happy Jack Turner
Edwin C. Hill
Vinton Hayworth
Gladys Swarthout
Jerry Cooper
Madame Schumann-Heink
Ann Seymour
Eddy Duchin
Joan Blaine
Irving Kaufman

One Man's Family
Mary Pickford
First Nighter
Dangerous Paradise
Lux Radio Theater
Crime Clues
March of Time
Death Valley Days
Red Davis
Grand Hotel
Myrt and Marge
Roses and Drums
Beauty Box Theater
Today's Children
20,000 Years in Singing

DRAMATIC PROGRAMS

Court of Human Relations
Vic and Sade
Sally of the Talkies
Opera Guild
Painted Dreams
Witch's Tale
Princess Pat
Easy Aces
Just Plain Bill
Mary Marlin
Radio Guild
Betty and Bob
Jack Benny's Program
Sherlock Holmes
Gibson Family

TEAMS

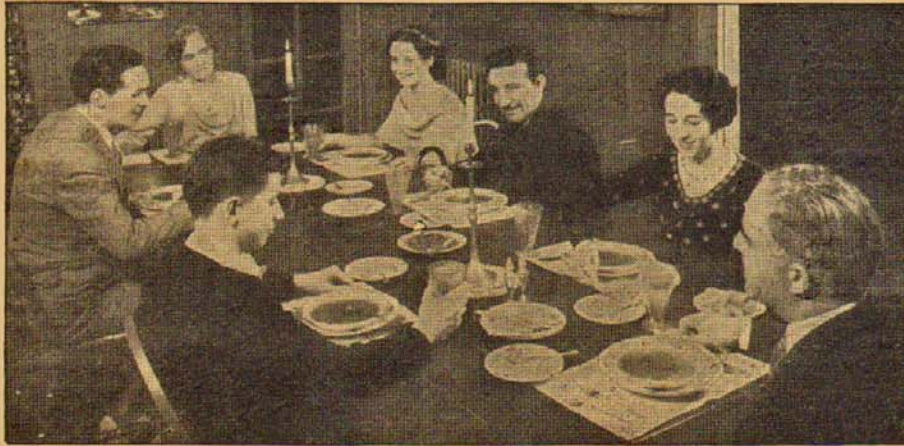
Immortal Dramas
Ken-Rad
The Gumps
K-7 Spy Stories
Roadways of Romance
Mary Sothern
Lone Ranger
Soconyland Sketches
Peggy's Doctor
The O'Neills
Amos 'n' Andy
House by the Side of the Road
Buck Rogers
The Shadow
Lights Out

Amos 'n' Andy
Burns and Allen
Lum and Abner
Jack Benny and Mary
Myrt and Marge
Mills Brothers
Block and Sully
Molasses and January (Pick and Pat)
Easy Aces
Boswell Sisters
Elsie Hitz and Nick Dawson
Tim and Irene
Stoopnagle and Budd
Honeyboy and Sassafras
Vic and Sade
Gene and Glenn
Mary Lou and Lanny Ross
Baker and Bottle
Marian and Jim Jordan
Betty and Bob
Ed Wynn and Graham McNamee
Grace and Eddie Albert
Eddie and Fannie Cavanaugh
East and Dumke
Clara, Lu 'n' Em
Tom, Dick and Harry
Landt Trio and White
The Gumps
Fred Allen and Portland Hoffa
Jack and Loretta Clemens
Sanderson and Crumit
Eton Boys
Al and Lizzie Hoofingham
Alfred McCann and John B. Gambling
Munn and Rea
Lasses and Honey
Ozzie Nelson and Harriet Hilliard
Frank and Flo
Fields and Hall
Don Hall Trio

ANNOUNCERS

Kevin Keach
Andre Baruch
Louis Roen
Howard Cianey
Dan Russell
Alois Havrilla
Joe Kelly
Arthur Millet
Charles Lyon
Pat Flanagan
Nelson Case
Jack Holden
Gene Arnold
Davidson Taylor
Elsie Janis
Tom Manning
Alwyn E. Bach
Bill Melia
Harlow Wilcox
Hal Totten
Kenneth Niles

Kenneth Roberts
Norman Brokenshire
Alan Kent
Charles O'Connor
John Harrington
Lyle Van
Gene Rouse
Stan Thompson
Larry Harding
Frank Singiser
Joseph Reese
France Laux
Wallace Butterworth
Hugh Conrad
Peter Grant
Ben Grauer
Bill Munday
Lee Everett
Harvey Hayes
Charles Goodwin
George Hicks



The leader among the Dramatic Programs is One Man's Family, shown above—from left, Jack, Billy Page; Clifford, Barton Yarborough; Mrs. Barbour, Minetta Ellen; Claudia, Kathleen Wilson; Paul, Michael Raffetto; Hazel, Bernice Berwin; and Mr. Barbour, J. Anthony Smythe. The hour is broadcast Sunday at 10:30 p. m. EST (9:30 CST) over an NBC-WEAF network

ORCHESTRAS

Wayne King
Guy Lombardo
Jan Garber
Glen Gray
Ben Bernie
Fred Waring
Eddy Duchin
Rudy Vallee
Hal Kemp
Kay Kyser
Don Bestor
Abe Lyman
Paul Whiteman
Richard Himber

N. Y. Philharmonic
Walter Blaufuss
George Olsen
Xavier Cugat
Ozzie Nelson
Gus Haenschen
Emery Deutsch
Frank Black
Cab Calloway
Rubinoff
Little Jack Little
Isham Jones
Art Kassel
Rosario Bourdon

Jack Benny
Jack Berger
Andre Kostelanetz
Harry Horlick
George Hall
Ted Weems
Ted Fiorito
B. A. Rolfe
Sigmond Romberg
Detroit Symphony
Mike Durso
Earl Hines
Wilfred Pelletier
Henry King

Jimmy Wallington
Phil Stewart
Milton J. Cross
Ted Husing
David Ross
Don Wilson
Harry Von Zell
Tiny Ruffner
Graham McNamee
Bill Hay
Don McNeill
Paul Douglas
Bert Parks
Ford Bond
Bob Elson
Bob Brown
Quin Ryan
Everett Mitchell
Jean Paul King
Pierre Andre
John S. Young

MUSICAL PROGRAMS

Rudy Vallee's Variety Hour
Show Boat
Fred Waring's Prgm.
Beauty Box Theater
Jan Garber's Supper Club

Roxy's Gang
Silken Strings
Club Romance
Lawrence Tibbett
U. S. Navy Band
Studebaker Champions

Hour of Charm
Sally's Radio Party
Lavender and Old Lace
Jesse Crawford
Grace Moore
Ray Perkins

Vote Today! Use This Ballot

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My Favorite Performer Is _____

My Favorite Orchestra Is _____

My Favorite Musical Program Is _____

My Favorite Dramatic Program Is _____

My Favorite Team Is _____

My Favorite Announcer Is _____

My Name Is _____

My Address Is _____ (Street and Number) _____ (City and State)

Mail Your Ballot to STAR ELECTION TELLERS, c/o RADIO GUIDE, 731 Plymouth Ct., Chicago, Ill. (Issue Week Ending February 20)

Coming Events

Time Shown Is CST

Sunday, Feb. 17

INTERNATIONAL BROADCAST from the Duchy of Luxembourg, from 11:45 a. m. to 12 noon, over the CBS-WABC network, will bring a greeting by PRIME MINISTER JOSEPH BECH, native songs by choir and baritone soloist VENANT PAUCKE, and national anthems.

CESAR SAERCHINGER, Columbia's European Director, will describe the Grand Duchess Charlotte's country, tiny but rich in iron ore, and defended by an army of only 250. It has the most powerful radio station in Western Europe and broadcasts in three languages.

K-7, Spy Dramas will be heard at 6 p. m. over an NBC-WEAF network. The program featuring Martha Mears and John B. Kennedy formerly was heard at this time.

WALTER HUSTON of stage and screen fame, will be the guest speaker in the American Fireside series over an NBC-WJZ network at 9:30 p. m.

WILLIAM A. BRADY will be heard at a new time, from 9:30 to 9:45 p. m., over the CBS-WABC network.

Monday, Feb. 18

DOCTOR RAY LYMAN WILBUR, former Secretary of the Interior, and President of Stanford University, and DOCTOR WALTER L. BIERRING, President of the American Medical Association, are among the prominent speakers to be heard over an NBC-WJZ network at 5 p. m. during the American Medical Association Hospital convention in Chicago. Doctor Wilbur will speak on Prolongation of Life, and Doctor Bierring on The Advancement of the Medical Association. The Battle Against Tuberculosis will be outlined by DOCTOR KENDALL EMERSON, Executive Secretary of the National Tuberculosis Association, with DOCTOR MORRIS FISHBEIN, editor of the *Journal of the American Medical Association*, presiding.

ROBERT GOLDSAND, Viennese concert pianist, will be heard in a recital over an NBC-WJZ network at 9:45 p. m.

Tuesday, Feb. 19

GILBERT AND SULLIVAN Operettas, effective today, will be heard henceforth at 1:15 p. m. instead of 1:30 p. m., over the NBC-WJZ network.



Irene Rich says "I don't exercise my police pups—they exercise me." She may be heard on the air Fridays at 8 p. m. EST (7 CST) over an NBC-WJZ net

THE CLEVELAND ORCHESTRA, conducted by ARTUR RODZINSKI, will present a series of eight symphony concerts over an NBC-WJZ network beginning today at 8:30 p. m.

The broadcasts will be heard weekly except on April 9, when Rodzinski will be making a guest appearance elsewhere. On March 12 the concert will be heard over an NBC-WEAF network.

Wednesday, Feb. 20

FEDERAL HOUSING ADMINISTRATION will present a new series of programs entitled The Story of a Thousand Dollars—and what happens to it in the modernization plan worked out by the government—over the CBS-WABC network at 11:45 a. m.

COLUMBIA'S CONCERT HALL, a new weekly series featuring world-famous instrumentalists from many fields, with HOWARD BARLOW and a symphony orchestra, will be heard over the CBS-WABC network, 9:30 to 10 p. m.

RAY NOBLE, celebrated young British conductor and composer, will inaugurate a series of weekly orchestral programs over an NBC-WEAF network at 9:30 p. m.

EGON PETRI, concert pianist, will be heard in a recital of all Chopin's works in commemoration of the birthday anniversary of the composer, at 9:30 p. m. over an NBC-WJZ network.

JOHN B. KENNEDY, news commentator, will be heard at 10 p. m. tonight and weekly thereafter over an NBC-WEAF network.

Thursday, Feb. 21

STUART CHASE, writer and economist, will talk on Economic Inter-Dependence during the United States and World Affairs series at 7:15 p. m. over an NBC-WJZ network.

RED TRAILS, a radio serial of the birth and early days of the Royal Northwest Mounted Police, is now a Thursday night highlight at 7:30 p. m. over an NBC-WJZ network.

STEWART STERLING, well known radio and detective-story writer, is the author of this series of dramatizations. (Continued on Page 17)

Flashes of Fun

ED WYNN: Graham, I've got a swell idea for a show. The villain of the play takes a hand in a bridge game and he rips his pants!

Graham: Tell me, Chief, how can one rip his pants playing bridge?

Wynn: Well, a lady takes him out in his weakest suit!

—Fire Chief Broadcast

Utall: You look kind of tired, Bob.

Hope: Yeah, I had a nightmare last night.

Utall: What did you dream about?

Hope: I dreamed I was Greta Garbo, and when I got up this morning I couldn't get my shoes on!

—Intimate Revue

Gogo Delys: The man I marry must be well read.

Baker: Bottle, what have you read?

Bottle: My underwear!

—Phil Baker's Hour

Portland: To me one of your jokes is like a 50-cent fountain pen.

Allen: What do you mean?

Portland: You never expect much of a point!

—Town Hall Tonight

Ben Bernie: This rainy weather sure is terrible. It reminds me of Eddie Cantor—you know, always longing for a little son!

—Ben Bernie's Broadcast

Tom Howard: I got this black eye from over-eating, George.

George: Over-eating? You're crazy! What's getting a black eye got to do with over-eating?

Tom Howard: Well, you see, George, I ate more than I could pay for.

—Vallee Variety Hour

Hits of Week

BEHIND the first-place position of The Good Ship Lollypop is the sweet, smiling countenance of little Shirley Temple, who introduced the song. Shirley's litting number replaces Blue Moon as the most popular kilocycle tune.

I Believe in Miracles received the favor of the maestros, and was voted as the outstanding individual song hit of the week. Isle of Capri had favorable notice. Following is the tabulation:

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Good Ship Lollypop	30
Blue Moon	27
I Believe in Miracles	25
Isle of Capri	22
Dancing With My Shadow	19
You, the Night, and Music	18
Throwing Stones at the Sun	15
Tiny Finger-Prints	14
You're the Top	12
Because of Once Upon a Time	9

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
I Believe in Miracles	30
Isle of Capri	29
With Every Breath I Take	26
If It's Love	24
Tiny Finger-Prints	21
I Get a Kick Out of You	18
Throwing Stones at the Sun	16
June in January	15
Love Is Just Around the Corner	12
You're the Top	10

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

Richard Himber: I Believe in Miracles, Isle of Capri, Blue Moon.

Andre Kostelanetz: With Every Breath I Take, Good Ship Lollypop, If It's Love.

Freddie Rich: Throwing Stones at the Sun, June in January, Good Ship Lollypop.

Ask Mr. Fairfax

BURGESS MEREDITH is 5 feet 8½ inches tall, weighs 135 pounds, has blue eyes and light reddish-brown hair. (F. E., Norfolk, Va.)

LITTLE JACKIE HELLER can be addressed in care of NBC, Merchandise Mart, Chicago. (Margaret De Febbo, Nesquehoning, Pa.)

There are electrical transcriptions of the Betty and Bob programs. You probably have a strong radio, as they are placed very far apart. (Craig Willis, Mel-drine, Ga.)

The theme of the Pause that Refreshes on the Air is an original unnamed manuscript by Leonard Joy. (Gordon Taylor, Greenville, S. C.)

RAYMOND KNIGHT is married and has two children, a boy and a girl. (Kay Smith, Cincinnati, O.)

GUS HAENSCHEN was born in St. Louis. (John D. Steppe, Jamaica, L. I.)

VERLYE MILLS is the harpist with Richard Himber's orchestra. (M. Hugger, Ironton, O.)

THE SMACKOUTS are on the air daily except Sundays at 10 a. m. EST (9 CST) over the NBC-WJZ network. (Mrs. R. B. D., Parkesburg, Pa.)

CHARLES GAYLORD has eleven men in his orchestra. Mr. Gaylord was a violin player and vocalist with Paul Whiteman for six years. There are no brasses in his orchestra. (Bess Johnson is Lady Esther's) (Continued on Page 23)

Bulls and Boners

ANNOUNCER: "In next week's issue I will give recipes for using bread crumbs sent in by listeners."—Emma Sullivan, Perry, Ia. (Jan. 8; WHO; 10:20 a. m.)

Pat Kennedy: "This policy pays \$1,000 at death, so you will have money when you need it."—Ray Olson, Emerald, N. D. (Jan. 4; WDAY; 12:40 p. m.)

Announcer: "A talk on protecting the taxpayer from a very successful man."—Ken Gowie, London, Ont. (Jan. 8; WMAQ; 7:33 p. m.)

Louis Roen: "If you do not know what to serve, why not treat yourself to a—aluminum covered cook book?"—Mrs. F. G. Bailey, Butler, Pa. (Jan. 10; KDKA; 10:30 a. m.)

Announcer: "The inaugural ceremony of Governor Cross will be simple but elaborate."—David Grant, Jr., Shelton, Conn. (Jan. 9; WICC; 1:55 p. m.)

Announcer: "You have just heard the first negative speaker for Sinclair Lewis' EPIC plan."—Arnie Schwieger, Comfrey, Minn. (Jan. 10; WOJ; 11:38 p. m.)

Announcer: "Women with small heads and young girls can find a bargain in hats at —Store."—Mrs. Walter Matz, Gurnee, Ill. (Feb. 1; WBBM; 8:52 a. 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.

Music in the Air

By Carleton Smith

WHEN ALL the music world is celebrating the anniversaries of Bach and Handel, and of the lesser Bellini and Ponchielli, the unapproachable TOSCANINI inaugurates a Brahms Cycle. Any time is the right time when the most gifted conductor of our day chooses to conduct great music. And of all the foolish things we mortals do, perhaps the most foolish is celebrating anniversaries. As a certain writer put it, "patriotism and anniversaries are the two greatest adversaries of the truth."

But no matter the occasion, or the lack of it, we are to hear six all-Brahms programs beginning February 17 (CBS at 3 p. m. EST, 2 CST) and continuing through February 24, March 10, 17 and 31, and ending on April 7. The initial broadcast will contain the Variations on a Theme by Haydn, the Double Concerto for Violin and Cello, and the First Symphony.

The remaining symphonies, the piano and violin concertos, the German Requiem (inspired by the death of Brahms' mother), the eighteen Liebeslieder Valses, and a collection of overtures, will be heard during succeeding programs.

THE LAST of Von Bulow's "three B's."

Johannes Brahms was a musician by heredity. Several generations of his ancestors had been concerned directly with music; some made their daily bread through their skill in that art, and Brahms in early childhood revealed a gift that his elders neither could nor would neglect. He studied willingly and earnestly as a child, and later earned his money by playing in sailors' dives and dance halls. He worked with bold initiative and persistence as he grew older in years and in his chosen avocation.

Fortune favored him. He attracted the attention of Joachim, the greatest violinist of his day, and through Joachim the interest of Liszt, than whom no greater pianist, possibly, has lived. Through Joachim also was arranged a meeting which was to have a most important effect upon Brahms' career. This meeting got for Brahms a "press agent," in the person of Robert Schumann. As editor of an important musical journal and as a composer of eminence, Schumann was in a position to forward the ambitions of the young Brahms, and did so most willingly.

Had the introduction of Brahms' music to the world been engineered according to the ideas of a 1935 public-

ity agent, they scarcely could have attracted more attention. From his first notice by Schumann, every published work of Brahms was the occasion for public discussion. That this was not invariably favorable did not detract from its effect in bringing the composer into the public eye.



Patti Chapin, songstress on the Jack Pearl programs Wednesdays at 10 p. m. EST (9 CST) over a CBS-WABC net, trained outdoors for her new program

THE OPERA Guild (NBC, Sunday at 8 p. m. EST, 7 CST) presents LAURITZ MELCHIOR as *Samson*. This is the first time the noted Danish tenor has broadcast the role of the Biblical hero. It will be an unusual experience to hear him sing this role, heroic and yet so different from his Wagnerian roles.

The GILBERT and SULLIVAN Operetta this week (Tuesday, February 19, NBC, 2:15 p. m. EST, 1:15 CST) is the ever-popular *The Mikado*.

NEXT SATURDAY will be the 250th anniversary of the birth of George Friedrich Handel, best-known for his opera, *The Messiah*. One of the great men of his day, before whose towering egotism even royalty quaked, Handel was a musical opportunist. He used his own material over and over again and took the themes of others without shame. You will have no difficulty in recognizing his style in a concerto and the famous Ode to St. Cecilia, which will be broadcast Friday, (February 22, NBC, 2 p. m. EST, 1 CST) from the local Schuetzenhaus in Halle, Germany, the Saxon town where Handel was born.

SZOSTAKOWICZ is one of the first musical children of the Russian Revolution. And we are to have his youthful symphony, opus 10, written when he was only seventeen, on the next broadcast of the Cleveland Orchestra (Tuesday, February 19, NBC at 9:30 p. m. EST, 8:30 CST).

Although he was born in 1906 in the city then known as St. Petersburg and now as Leningrad, Szostakowicz' ideas are all of the present political regime, and these ideas strongly color his art. This symphony forgoes sensuous color or romantic expression, and is a little grim. There is neither gaiety nor humor in it, unless we call a dour and ironical air, which tinges certain pages, humor. In that case it is the humor of the young intelligentsia of Russia today, who find no cause for amusement in the hard-driven life of the proletariat. Nevertheless, for all the deadly seriousness and carefulness of the writing, and a pervading atmosphere of gloom, the symphony impresses as a work of talent by a composer who labored earnestly, and who may become an important figure in his art. As an example of a contemporaneous maturing talent, and of the impress of a period on composers in Russia, this score is important. (Continued on Page 23)

Heard on the Air

By Walter Sinclair and James Connors

Walter Sinclair, Celebrated Critic, Each Week Reviews for Readers of RADIO GUIDE, New and Old Programs on the Air. Mr. Sinclair's Rating System is as follows: ****—The Perfect Program, Rare Even in Radio; ***—Excellent; **—Good Average; *—Fair. No Star with a Review Indicates a Program Poorer Than Fair. Herewith Are Presented Reviews of Programs Heard During the Week Ending February 9. James Connors assists Mr. Sinclair.

Eddie Cantor and Rubinoff ***
Premiere heard Sunday, February 3, at 8 p. m. EST (7 CST) over the CBS-WABC network.

Cast: Cantor, Rubinoff and his violin, Ted Husing and Parkyakarkas.

Eddie Cantor's return to the air with a new sponsor, a new cast and a new network left many people wondering just how he was going to make out in his totally new surroundings. He didn't keep them long in suspense, and set a lively pace that will unquestionably please the audience if he maintains it. Eddie seems to be traveling in faster company than he has in the past, and occasionally seems to be playing second fiddle even to Rubinoff.

Ted Husing proved to be an excellent straightman and much superior to his predecessor in the role. He was so good that we wonder if he didn't steal a little of the glory away from the banjo-eyed comic, Harry Einstein, the Hellenic in the role of Parkyakarkas, introduced the verbal hippodroming that was really the high-spot of the show.

Rubinoff is always Rubinoff wherein the fiddle is concerned, and he gave one of his usual creditable performances.

If Eddie doesn't become alarmed at the popularity of his co-workers and start curbing their natural gifts, as well as putting the screws on the script writer to toss him all the gag situations, the owl will set a new high mark for radio comics.

Bing Crosby ***
Program heard Tuesday, February 5, at 8 p. m. EST (7 CST) over the CBS-WABC network.

Cast: Bing Crosby, Mills Brothers, George Stoll's Orchestra.

If Bing Crosby's hour doesn't come out on top in one of the current national polls, it won't be because he and his sponsor aren't giving the unseen audience everything that money will buy. This includes, among other things, an intelligent handling of the commercial plugs. The latter, while a little lengthy, are informative and educational, which is lots more than can be said for most big shows. Crosby opened the hour in excellent voice, singing Blue Moon. There was nothing unusual in the rendition, but it was typically Crosby and very easy on the ears. The Mills Brothers, the world's premier harmony combination, followed the full orchestra in *Girl Crazy*, and for those who like their harmonizing they ran away with the show. A neat balance was maintained by introducing the violin specialty following Crosby's second number, *Blame It on My Youth*. There was only one thing missing on this Tuesday night show. Crosby should have had Kitty Carlisle with him to make a duet of that popular number, *Love in Bloom*.

Maria Jeritza with Daly's Orchestra ***
Heard Wednesday evening, February 6, at 9:30 p. m. EST (8:30 CST) over an NBC-WJZ network.

Talent: Maria Jeritza, Metropolitan Opera soprano, substituting for the ill John Charles Thomas who was slated to replace John McCormack on this series. Orchestra conducted by William Daly.

The Viennese songbird, Jeritza, was in excellent voice and her numbers well selected. The program as a whole was well balanced. Opening with Jeritza's singing of *Elsa's Dream*, from *Lohengrin*, the second number of the soprano was the perennial favorite, *Carrie Jacobs Bond's I Love You Truly*. Followed an orchestral rendition of *Love's Roundelay*, by Oscar Strauss.

Jeritza's second group comprised *The Rosary*; next Santuzza's aria from Mascagni's *Cavalleria Rusticana*, undoubtedly the high spot of the recital, and a medley of Viennese operetta selections including *Wageslied* and *Liebeslied*. *Elsa's Dream* was a beautiful piece of singing, and as for Announcer Clancy's reference that Mascagni possibly would visit the Metropolitan next year to conduct *Cavalleria* with Jeritza, whom he taught the role, singing Santuzza—it is our hope that the opera will be broadcast in its entirety.

Commercials timed one minute each, and there were two. Claims were fair and the advertising matter interesting.

Pleasure Island **
Program heard Wednesday, February 6, 10 p. m. EST (9 CST) over an NBC network.

Talent: Guy Lombardo and his Royal Canadians; Ricardo Cortez, narrator; The Lombardo Chorus; John McIntyre, announcer.

Thoroughly satisfying hour of light popular music, sometimes orchestrated, sometimes sung by a good male soloist, sometimes sung by a capable chorus. Two commercial plugs for the sponsor were worked into dramatized family scenes, one and a half or two minutes long. Narrator Cortez has a smooth microphone voice and doesn't try to wise-crack as master of ceremonies.

The feature of the hour was an invitation to listeners to send in (on a penny post-card) their favorite musical current selection; each week the five selections polling the highest number of votes will be played. To start this, the orchestra tonight played the favorite songs of Franklin D. Roosevelt, Ginger Rogers, Walter Winchell, O. O. McIntyre, and Guy Lombardo.

Saxophones and an unusually good piano characterized Lombardo's arrangement style; special honorable mention should go to the unnamed pianist. The hour suffers through an effort to give the listeners a variety of selections. More time (Continued on Page 21)



Ford Bond's home town, Louisville, Kentucky, was the setting for this recent photograph, made when he went there to take part in the dedication ceremonies of a new chain station

Your Announcer — Ford Bond

He Had a Lot to Live Down, Being Labelled "Madame Sembrieh"—Yet With His 212 Pounds, Mike-Side, He Has Hopes of Smashing the Opprobrium for All Time

By Alice Pegg

Ford himself, now a distinguished NBC announcer, has had his moments of personal shame. He was known at school as a boy soprano, for instance. Even a pre-adolescent youth knows that a tag like that is not without its implications. But one summer maturity began to catch up with him, and he returned to his classes in the Fall a ripened old tenor. Just for fear that he might overlook a single slight, he carried a chip on each shoulder, inviting any reference to those days when his querulous notes won him that detested title. "One lad a bit brasher than his fellows accosted him with the query, "Hi there, how's Madame Sembrieh?" A few days later, after he had been restored to speech, his simple greeting was: "Mornin', John L."

FORD'S professional start didn't indicate a talking job in radio. His career began when, at seven, he joined a boys' choir actually doing solo numbers and generally getting himself into the good graces of everybody connected with the church in which he sang.

That secular approbation has followed him throughout. In later years, when he had succeeded in radio and moved on to New York, as many as fifteen churches of various denominations implored him simultaneously to sing for them. He accepted one invitation—and still can be heard occasionally from the choir loft of the Marble Collegiate church.

When his parents impressed upon Ford the importance of preparing himself for medicine, he dutifully abided by their decision. He went to medical in Chicago. It was about the middle of his junior year that a professor found him rehearsing an amputation with a musical saw. A hurried consultation, the only one in which the unpromising doctor ever was to take part, brought about the decision that he was not destined for physical therapy.

Once back in Louisville, young Bond found no place for himself. So after fiddling around at odds and ends in the musical world, he dashed off to Alexandria, Louisiana, to direct choirs and choruses.

This led him perilously close to other club

work, but he escaped Babbity mostly because of his youthful age, 23. Then, he accepted a minor post with WHAS in his home town.

EVIDENTLY radio was made to order for Ford because from his lowly job as announcer he continued to rise in importance around the place. He became director of studios, of music and eventually program head.

About the time he was riding to the top in the Louisville station, the big networks were raking the hinterlands for announcing talent. Bond was one of the first solicited by NBC.

That was in the early days of 1930 when it became apparent that the big shots in radio would be the boys connected with the chain broadcasters. So even though it meant doffing a few titles and beginning all over as an announcer, Ford answered the call and made his Manhattan debut in the Spring.

Since then he has been adding gradually to his scope as a mickmaster. And now there is scarcely a field in announcing in which he has not taken an important part.

HOWEVER, it is in sports that many listeners know him most familiarly. He is counted one of the best of the NBC running-story narrators. His excellent education, plus his natural musical sense, give his voice and manner of presentation an extremely distinctive quality. His account of any event is accepted by his hearers as "Bonded merchandise."

Ford always will be remembered as a singer, but never will be distinguished as a midget. There was a time when his physique got out of bounds and nearly required the hurried development of a microphone with a curved standard—one that would fit about his anatomy and still permit him to get close enough to the instrument to make himself heard.

That was when he took off 30 pounds and reduced himself to a slyphlike 212, mike-side. He still is an ardent apostle of girth control.

The volume of mash notes received by Bond is appreciated—but love's labor's lost. He is the most contented of married men and shares his love between his wife and daughter.

Are You Listenin'?

By Tony Wons

YOU DON'T need to be tearing around like a maniac in the stock market. You don't need to be famous. You don't need to startle the world with your genius. You are just as great if you can drive nails straight without bending them, or can plow an even furrow or bake delicious pies or add a column of figures accurately or write a good business letter or plant trees. You don't need to be a so-called radio star drawing \$20,000 a week (according to the publicity) or a banker or an artist. You are just as great if you wash linen so that it's pure and white and fresh and fragrant, if you shingle a roof or sew buttons on clothes so they'll stay there. Sure you are!

You go on being something you ain't and you'll get in the soup and, as the joke goes, after a man gets in the soup he's no good. That's where he's different from the turtle. A turtle isn't any good until he gets in the broth.

Of course that doesn't mean that a fellow shouldn't try to improve. If you're a barber or a farmer or a shoemaker, that doesn't mean you should stay so all your life. But it means: Cut the hair even and not too high above the ears, have the best farm in the community, put soles on shoes so they'll stay put and no nails stick through. That's important, too. And if

you have the urge to be something else, then go ahead. Become great if you think that will make you happy. Why, it is said and with truth that:

A barber invented the old-time spinning wheel.

A farmer experimented and worked through the long winter nights and finally brought forth the invention of printing calico in its many pretty colors.

A gardener spent his evenings studying architecture and became famous while working in his employer's garden.

A blacksmith earned his living working at his trade and in his spare time learned eighteen languages and twenty-two dialects, which brought him money and fame.

A baker became one of the world's distinguished astronomers.

A common printer discovered electricity with two sticks and a silk handkerchief—probably having borrowed the latter.

A shoe cobbler became a great naturalist while working at his bench.

Nobody knows why one is born sickly and another healthy—why one is born with a fine brain and another

with an idiot's brain—why one is born in desperate poverty and another surrounded with wealth—why one is a genius and another a clod—why one is talented, another unable to do anything with hand or brain.

The easiest explanation is of course that God knows best and has His own reasons. Certainly that's as good a one as has been offered. Since therefore we are ignorant of it all, the wisest thing we can do is to forget ourselves and devote our time to those things that will add a bit of sunshine to those sufferers about us.

The credit to you or me does not lie in how much we do but how hard we try to do right.

A strong man may carry twice the load I can carry. But it may cost me more effort to carry mine. And since neither he nor I nor anybody else can understand why he has been given more strength than I none of us can blame me for my weakness, and he does not deserve credit for this.

Do what you can, that's all.

More of Tony Wons' homey philosophy is heard on Sundays at 5:30 p. m. EST (4:30 CST) over an NBC-WEAF network, in a program sponsored by the S. C. Johnson Company; and weekdays excepting Friday at 11:15 a. m. EST (10:15 CST) over an NBC-WJZ network.

Voice of the Listener

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

Not Pro Ruffner

Dear VOL: Colorado Springs, Colo.
As long as that top-flight comedian, Fred Allen, has that gong for amateurs on his program, won't you suggest that he use it on Tiny Ruffner and his triple-barreled medical plugs? Tiny is no amateur, but the plugs are worse than anything any amateur could produce.

John J. Lipsey

Just a Memory

Dear VOL: Ingersoll, Ont.
The finest letter for some weeks recently appeared in RADIO GUIDE from Mrs. John T. Waring of Morehead City, N. C.

I sincerely agree that we do miss the most glorious voice on the air, that of the superb baritone Ralph Kirby, the "Dream Singer." During the Autumn and Winter months, the Treasure Chest was the most brilliant spot on the Sunday air-lanes. The reason—the magnificent voice and great personality of Ralph.

Just to show our appreciation of radio's grandest artist, is there no fan who will form a "Dream Singer" Fan Club? Miss Betty Smith

All She Seems to Bee

Dear VOL: Brooklyn, N. Y.
I had the pleasure of seeing Bee Beasley, our Radio Queen, appear on the stage here in Brooklyn this week. She was grand. But I got a greater thrill when I went backstage to see the long, tall gal who answered the many letters I had written to her before and after she became queen. I was not disappointed in my first meeting with this charming girl from the South. She has that wonderful personality which I had pictured through her voice on the air and her informal letters to me. Here's hoping she comes back on the air soon!

Bob Napier

Viva Villification

Dear VOL: Flushing, L. I.
I disrespect all VOL-ers who condemn other for holding opinions contrary to theirs. For this reason, I admire Priscilla Moore, who says she disagrees with me about my classification of Hal Kemp but doesn't call me every name fit to print and think those unfit to print (or is that taking too much for granted?). However, Francis King complains about sister teams, when soloists sound better to his ears.

I think the Boswells are excellent—the only team harmonizing well and rhythmically. But my aim is to enlighten Mr. King. He disparages the Lane sisters as a sister team. The Lane sisters, as they will tell you themselves, have never sung together as a harmony duo! They are soloists. You can not be a good judge sir, if you criticize something that doesn't exist.

Jane Greenberg

Tax Very Much

Dear VOL: Burlington, Iowa
I often wonder after reading some of the letters that you get, if some radios are made with stationary dials. All of us can't like every program that's on the air, so why criticize so severely? I, too, liked Eddie Cantor better than Grand Opera, but I certainly can tune in some other enjoyable program at that time, and to call a radio star's singing putrid is the height of something or other. However, the sponsors' sales usually show their program's popularity. So, although we indirectly pay for them, let's be glad that there isn't an air wave tax, or something.

H. L. D.

B & B Out; M & M OK

Dear VOL: Brooklyn, N. Y.
I heartily agree with Harla Myron and Elinor Moore when they protest against the awful Betty and Bob program. It is positively disgusting and I feel truly sorry because Don Ameche has to read such senseless lines. Myrt and Marge is my idea of the almost perfect radio sketch. A wonderful story, ideal cast, and short, snappy and interesting sales talk. I heartily thank the Wrigley company for such a fine program.

A Subscriber

Ego's Everywhere

Dear VOL: Minneapolis, Minn.
Why do 90% of the orchestras (particularly from hotels) torture the radio public with their so-called vocalists? Where did these "birds" get the idea they can sing? They had better stick to their musical instruments and leave the vocal work to vocalists. Such egotists. Sometimes I have to go from one end of the dials to the other but I tune 'em out as fast as they come on.

L. W. Scoville

Radio mis-Guide-d

Dear VOL: Keokuk, Iowa
In February 2 issue of RADIO GUIDE, the Heard on the Air article by Walter Sinclair and James Connors criticized, rather severely, the Hannibal announcer of the Mark Twain commemoration, and made the error themselves by stating the lighthouse would shed its beams over the Missouri River. Consequently, criticism is due them.

The light does not shine over the Missouri River, but missing it by several miles, sheds its beams over the Mississippi instead.

A. J. Connor

Ask Mr. Carter

Dear VOL: W. Lafayette, Ind.
It takes a cultured easterner like Gordon G. Carter to give us the real "low-down" on grand opera. The sad plight of the "half of the population of the country" who have "never heard Hamlet or any other of Shakespeare's characters" is rivalled only by that of the rest of us who are still wondering just what Hamlet and Shakespeare have to do with grand opera. I doubt whether even Mr. Carter is ignorant enough to be able to tell us just what grand operas Shakespeare composed or whether the role of Hamlet requires a slim, handsome tenor or a stout, thunderous basso!

Frank D. Martin

And Tell Mr. Carter

Dear VOL: Bloomington, Ill.
Mr. Gordon G. Carter may cease his boycott of radio now that Cantor is back on the air, although not for Chase and Sanborn. I appreciate Cantor's ability and wit and heartily enjoy his programs, but I feel that Mr. Carter has underrated the intelligence of the American public when he says, "Half the population of the country never heard of Hamlet or any other Shakespearean character." Allowing that he has not, I fail to see the connection between the magnificent works of the scintillating genius, Shakespeare, and the thrilling and beautiful opera selections we are privileged to hear Sunday evenings, presented in superb fashion by world-renowned opera players. Perhaps Mr. Carter is unaware that Shakespeare never was known to have composed opera.

Orchids to Deems Taylor for his part on the program and to Chase and Sanborn's fine radio entertainment.

Paul McCance

Breakfast Buyer?

Dear VOL: Newark, N. J.
Glad you are pulling for "The Breakfast Club" through your page in R. G., one of the best programs heard on the air. Why doesn't some wise sponsor snap it up, allowing Don McNeill to carry their few lines needed for advertising? What has become of J. L. Fogarty? Feel sure Mr. and Mrs. Public would extend a grateful hand to a sponsor who would send this much-missed artist back to his radio friends.

Mrs. Susie Jackson

Hungry for B'k'fst Club

Dear VOL: Coleta, Ill.
I want to add my protest to those of other loyal Breakfast Clubbers. We run a little store in connection with a country post office, and do I miss that Breakfast Club! It seems I can't get the day properly started without them and like "A Loyal Breakfast Clubber" in the Guide, week ending January 19, I refuse to listen to the program that has robbed us of Don McNeill, Jack Owens, Walter Blaufuss, and his "family," and will not buy from that sponsor. From "Another Loyal Breakfast Clubber."

Miss Irene Reecher



The Extracts Below are Quoted from Authentic Testimonials. The Originals of which are Free to Inspection

THAT CAN DO WONDERS FOR YOUR HAIR

Here is the great, new sensation of the world, EVANS' ELECTRIC COMB, the "live" comb, which through its remarkable stimulating powers has been acclaimed by thousands! The gentle electric current acts upon the hair as water on parched plants, giving new life, lustre and beauty to the hair. Here are the results reported by delighted users:

DANDRUFF and FALLING HAIR have been checked in a **FEW DAYS!**

DRY, DULL HAIR gained new life; became wonderfully **LUSTROUS!**

STRAIGHT and THIN HAIR became **THICK, GLISTENING, SOFT and WAVY!**

IN MANY CASES OF PREMATURE BALDNESS the condition has improved as through a miracle, many users write.

TOO GOOD TO BE TRUE! This is perhaps your comment on reading the above, but we have received thousands of letters which prove that Evans' Dermetro Electric Comb really has worked wonders. European specialists explain the strange phenomenon thus: that the combined action of the gentle, shockless current, passing from the battery through the curved double row of teeth, and the natural energy produced by the actual combing of the hair tends to stimulate the scalp and hair roots into fresh, increasing activity; gives them new life and vitality. Over one million Evans Electric Combs are now being used by men and women all over the world. The electric current is generated by a battery concealed in the handle of the comb. No shocks—no sparks. You cannot feel the current, but if you put a tester lamp bulb, which is shipped with each instrument, against the teeth you will see it light up. The battery lasts several months. Spare battery costs only a few cents. Thus at a cost of only about 5c a month you get a hair treatment which otherwise would cost you many dollars. You and your friends will be delightfully surprised at the improved health and beauty of your hair.

Read These Testimonials — Hundreds of Others

Extracts below are taken from original letters, sent to us voluntarily. A reward is offered to anyone who can prove that any of these letters are not genuine.

"... My hair, which was formerly thin, has now grown thick and beautifully glossy. I recommend the comb to everybody who wants to have beautiful hair."
(Signed M. W.)

This is to certify that the foregoing in extract is true and correct.

"... I had formerly rough, thin hair, with dandruff, but after a few days only, I was free from this, and after further treatment I got healthy and soft hair, which was beautifully wavy."
(Signed A. L.)

NOTARY PUBLIC

Do you want your hair more beautiful... better... then don't delay in obtaining the EVANS ELECTRIC COMB. Use it for seven days and if you are not satisfied in every way with the improvement in your hair, just mail it back to us, we will immediately refund your money. If you are not fully convinced of what this "Live" comb can do for your hair, it will not have cost you a cent to try it.

Money back if not satisfied **CUT NOW**

GUARANTEE COUPON

G. LINDHOLM CO., Dept. 92
607 Bergen St. Brooklyn, N. Y.

I enclose Money Order or Check for \$..... Please send POST FREE in sealed plain package, with full instructions and ready for use. No stamps accepted. Canadian orders cash in advance.

Evans Electric Comb, small model, at \$2.50 complete.
 Evans Electric Comb, large model, with plated handle (double power battery) at \$3.25 complete.

Under guarantee—you undertake to return my money if I send the comb back within seven days and say I am not satisfied with the results. This is an absolute condition of my order.

Sold in New York at the better department stores.

Name.....

Address.....

City..... State.....

Manufactured Exclusively by G. Lindholm Co., 607 Bergen St., Brooklyn, N. Y.

Patent Pending.

For C.O.D. delivery plus a few cents postage check here Small Model Large Model

Contests on the Air

PREVIOUS TO THIS week sponsors of programs on the Columbia network have forsaken the contest idea in their scripts. Within the last fortnight, however, the CBS chain has seen a revival of cash and prize offerings. Two new contests have their premiere on WABC and affiliated stations this week. These and other contest programs being broadcast are listed below.

Time Shown Is Central Standard

SUNDAY

4:45 p. m., NBC-WJZ network. Albert Payson Terhune Dog Dramas. Prizes: Five motion-picture cameras together with complete dog kits; fifteen additional dog kits. Nature, most interesting or appealing dog snapshots. Closes weekly on Friday following program. Sponsor, Spratt's Patent, Ltd.

6:45 p. m., NBC-WEAF network. Wendell Hall, the "Red-Headed Music Maker." Prizes: Five \$50 17-jewel wrist watches for best jingles Mr. Hall can sing to "It Ain't Gonna Rain No More." Sponsor, F. W. Fitch

9 p. m., NBC-WEAF network. Pontiac program. Nature of contest, essay of 200 words or less on sponsor's product. Prizes, 2 new four-door sedan automobiles given away weekly. Entry must be made on official entry blank and is to be submitted to nearest Pontiac dealer instead of being mailed. Contest closes March 17. Sponsor, Pontiac Motor Company.

THURSDAY

10:30 a. m., thirteen stations of NBC's split red network. Climalese Carnival. Prizes: ten of \$10; five of \$5, and twenty-five of \$1 each. Nature, statement of twenty words or less on "Why I Use Climalese." Entry must be accompanied by torn-off part of carton used on sponsor's product. Closes weekly. Sponsor, Climalese Co.

7 p. m., CBS-WABC network. Hour 7:30 p. m., CBS-WABC network, True



DON McNEILL

The sparkling humor of this young announcer-master of ceremonies may be heard on the Breakfast Club, NBC-WJZ network daily except Sunday at 9 a. m. EST (8 CST) and on the Saturday night Jamboree of the same network, 7:30 p. m. EST (6:30 CST)

of Charm. Weekly contest. Prizes: Five \$500 value fur coats each week. Nature of contest, letter on best uses of sponsor's product. Five best letters are chosen; women only eligible. Sponsor, Corn Products Refining Co.

FRIDAY

7:30 p. m., CBS-WABC network, True

Story Court of Human Relations. Also broadcast at 6 p. m. for the Pacific Coast. Weekly contest. Prizes: \$250 and \$100 all-wave receiving sets. Nature, best verdict re case given on broadcast. Contest closes weekly, Thursday night. Sponsor, Macfadden Publications.

SATURDAY

4:45 p. m., CBS-WABC network. Art Dickson, baritone; Charley Morgan, pianist. Prizes: \$25 for each unusual, "fascinating fact" accepted and used on the broadcast. Two will be used each week. Contest continues indefinitely. Sponsor, Delco Appliance Corp.

THROUGH THE WEEK

10 a. m., Wednesday and Friday, CBS-WABC network. Cooking Close-ups program. Nature of contest, 20-word letter concerning sponsor's product, using only words in statement made during broadcast. Copy of statement available from grocer. Prizes: First, \$1,000; second, \$1,000; third, \$500; 615 smaller prizes ranging down to \$5.00 each. Contest closes February 25. Sponsor, Pillsbury Flour Mills Company.

6:15 p. m., daily except Saturday and Sunday, CBS-WABC network. Just Plain Bill program. Prizes of \$100 are given each week for most interesting personality expressed by handwriting. Contestant must submit name and address only in handwriting. Contest continues indefinitely. Sponsor, Kolyvos Sales Co., Inc.

ON INDEPENDENT STATIONS

WLW, Cincinnati, Ohio, 8:30 p. m. Thursday, Ken-Rad program. Nature: Solving mystery presented on program. Letter must tell how crime was committed, who did it, and what the motive was. Prizes: ten complete sets of radio tubes given weekly. Contest closes Wednesday night following program. Sponsor, Ken-Rad Co.

Sunday - Continued

8:45 p. m.	10:00 p. m.	WLW—Dimmick's Orchestra WOAI—Happy Felton's Orchestra
★ NBC—Adventures of Sherlock Holmes: KOIL WENR KWCR KSO	NBC—Wendell Hall, songs. KOA WBAP KFI KOIL WOAI KTAR WSM	10:45 p. m.
WDAY—Chamber of Commerce WEBC—String Quartet WLW—Unbroken Melodies	CBS—News; Vivian Della Chiesa, soprano; Concert Orch.; KMOX WBBM WCCO KFAB WNAX KSCJ KFH WMT	KMOX—Leon Belasco's Orch. (CBS)
9:00 p. m.	NBC—Henry King's Orchestra: WDAY KFJR WENR	WBAP—Cherniavsky's Orchestra (NBC)
★ CBS—Wayne King's Orch.; KMOX KSL WBBM WCCO KFAB	KSL—Ensemble Music	WENR—Email Coleman's Orch. (NBC)
NBC—Jane Froman, contralto; Modern Choir; Frank Black's Orch.; KFI WMAQ WHO	KSTP—Beauty that Endures WEBC—Evening Organ Moods WHO—News	WGN—Jan Garber's Orch.
WLW WBAP WEBC WTMJ KFJR WDAY KOA WOAI KSTP WOW KTAR WSM	WMAQ—Auld Sandy WOW—Dance Orchestra WTMJ—Dance Orchestras	11:00 p. m.
KFH—The Aristocrats WGN—News	WMT—Whither Thou Goest WNAX—Anson Weeks' Orch.	NBC—Abe Lynyan's Orch.; WHO KFJR WMAQ WEBC KSTP WSM WBAP WOW
9:15 p. m.	★ NBC—Walter Winchell, gossip: KFI WOAI WBAP KTAR WSM KOA	CBS—Cab Calloway's Orch.; WBBM WNAX WMT KSCJ KFH KFAB KSL
NBC—Shirley Howard songs: KWCR	NBC—Jesse Crawford, organist; Dorothy Page, contralto; WMAQ	★ NBC—Silken Strings; Charles Previn's Orch.; Countess Albani KOA KFI
WENR—Symphony Orchestra	9:30 p. m.	NBC—Freddie Berrens' Orch.; WDAY WLW KOIL
★ NBC—One Man's Family; WDAY WEBC WOW KFI KFJR KTAR KSTP WMAQ	KMOX—Sports; Blue Saxe's Orchestra	KMOX—Irving Rose's Orchestra
CBS—Behind the Scenes, Wm. A. Brady; WNAX KFH KSCJ WMT WCCO	KSL—Mons. D. G. Hunt, Cathedral of the Madeleine	KTAR—Quartet
NBC—One Man's Family, dramatic sketch, Anthony Smythe; WDAF WMAQ	★ NBC—News; Sports	WCCO—Clyde Lucas' Orchestra
Manhattan Merry-Go-Round: WSM WBAP WOAI	WHD—Henry King's Orchestra (NBC)	WENR—George Olsen's Orchestra
KMOX—Charles Kent's Singers KOA—Rangers and Quartet KSL—Raymond Paige's Orch.	10:30 p. m.	11:15 p. m.
WGN—Arthur Sears Henning	NBC—News; Josef Cherniavsky's Orch.; WMAQ KSTP KFJR WOW WEBC WDAY WOAI	CBS—Gus Arnheim's Orchestra; WBBM KFH KSL KSCJ WMT WNAX KFAB WCCO
WLM—Christian Science Frgm. WHO—Bernie Corninis' Orch. WTMJ—Amateur Show	CBS—Leon Belasco's Orchestra; WMT KFH WNAX WBBM WCCO KSCJ KFAB	KMOX—Stan Stanley & Orch. WGN—Ted Weems' Orchestra
9:45 p. m.	NBC—Email Coleman's Orch.; KOIL WHO	11:30 p. m.
CBS—Fray & Braggiotti; KFH KMOX—Southern Day Dreamers WENR—News	★ NBC—Jack Benny; Mary Livingston & Frank Parker, tenor; Don Bestor's Orch.; KFI KOA KTAR	NBC—Don Pedro's Orch.; WEBC KSTP WMAQ KEFR WHO
WGN—Hockey; Blackhawks vs. Boston Bruins	KSL—Sunday Evening Service WBAP—Bob Calen	NBC—Stan Myers' Orch.; KOIL WENR WDAY WLW
WHO—Tune Tossers	WENR—Old Heidelberg Ensemble WGN—Wayne King's Orchestra	CBS—Joe Haymes' Orch.; KFAB WBBM WNAX WMT KMOX WCCO KSCJ KFH

Coming Events

(Continued from Page 12)

Friday, Feb. 22

Commemorating the 250th birthday anniversary of Handel, famous composer, a special symphony concert of his works will be relayed in an international broadcast from Halle, Germany, at 1 p. m. over an NBC-WJZ network.

The Jewish War Veterans will present a special broadcast over the CBS-WABC network from 1:45 to 2 p. m.

A special George Washington program will be broadcast over the CBS-WABC network from 2 to 3 p. m.

Saturday, Feb. 23

INTERNATIONAL WEEK-END, a new weekly series of daytime revues, will be inaugurated with RUTH ETTING, the Modern Choir, and a concert dance orchestra directed by FRANK BLACK, at 10:45 a. m. over an NBC-WJZ network.

TRANSATLANTIC NEWS BULLETIN from London will be broadcast by SIR FREDERICK WHYTE, British diplomat and editor, from 4:30 to 4:45 p. m. over the CBS-WABC network.

MINNEAPOLIS SYMPHONY ORCHESTRA will inaugurate a new series of programs under the direction of EUGENE ORMANDY, from 9 to 9:30 p. m. over the CBS-WABC network.

"SMILIN' ED" McCONNELL
Sponsored by
ACME QUALITY PAINT and LIN-X
You'll hear him over the
Columbia Broadcasting System
★
KFAB KMOX WBBM WCCO WISN
★
Every Sunday Evening at 6:30 P.M., E.S.T. (5:30 P.M., C.S.T.)

"THE HOUSE by the Side of the Road"
SUNDAY 4:30 C.S.T.
NBC Coast-to-Coast
(See listing for local station)
Tony Wons, Gina Vanna, Emory Darcy, Ulderico Marcelli's Orchestra, Choral Ensemble
Courtesy of
JOHNSON'S WAX

STOMACH SUFFERERS

SPECIAL OFFER \$1.00 Treatment FREE

Here is a Special Offer to stomach sufferers who have never used V.M., seasonal new DRUGLESS treatment for acid stomach, indigestion, stomach and duodenal ulcers and ulcerative colitis. V.M. contains no acids, no bismuth, no magnesium or other alkalies—NO DRUGS!

OF ANY KIND. Soon-to-appear reports from prominent doctors and leading hospitals tell of remarkable results secured in thousands of cases. MANY OF WHICH HAD PREVIOUSLY BEEN GIVEN UP AS HOPELESS. We want every stomach sufferer to try V.M. at OUR EXPENSE, and so offer to send a regular \$1.00 treatment absolutely free and without obligation. THIS IS A SPECIAL OFFER TO NEW USERS ONLY. Along with treatment we will send sensational booklet giving SWORN-TO reports from doctors and hospitals. If you suffer from stomach or intestinal trouble, check your ailments on coupon below, sign name and address and mail to Dept. 75.

V.M. PRODUCTS, 500 NORTH DEARBORN, CHICAGO

Acid Stomach Ulcers
 Distress after eating Colitis

Name _____
Address _____
Town _____ State _____

BE A RADIO EXPERT

Learn at Home—Make Good Money

Mail the coupon. Many men trained at home in spare time make \$49, \$69, \$75 a week. Many make \$5, \$10, \$15 a week in spare time while learning. Get facts about Radio's opportunities and by amazing practical 50-50 method of training. Home experimental outfit makes learning easy, practical, fascinating. Money back agreement protects you. Mail coupon for free 64 page book.

J. E. SMITH, President, Dept. 8875
National Radio Institute, Washington, D. C.
Send me your free book, "Rit. Rewards."
This does not obligate me. (Please print plainly).

Name _____ Age _____
Address _____
City _____ State _____

On Short Waves

By Chas. A. Morrison

(Time Shown Is Central Standard. Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles)

6:30 p.m.
 CBS—Buck Rogers, sketch; WBBM WCCO KMOX KSL
 * NBC—Red Davis; KWCR KSTP WOAI KSO WECB WFAA WENR KOIL WLW WSM
 NBC—Easy Aces, sketch; WMAQ WOW
 KFH—Voice of Color; Variety Program
 KFI—Organ Recital
 KFYY—Harry Turner's Orch.
 KOA—To be announced (NBC)
 WDAY—Message on Money
 WGN—Dance Orchestra
 WHO—John Behan
 WMT—Our Thought for Today

6:45 p.m.
 * NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station; WMAQ WOW
 CBS—Boake Carter; WBBM KMOX WCCO
 * NBC—Dangerous Paradise, sketch; Nick Dawson and Elsie Hitz; KWCR KSO WENR WSM KOIL WFAA WLW
 Little Orphan Annie; KSL KTAR
 KFH—Music Masters
 KFI—Just Plain Bill
 KFYY—Talk by Legislators
 KOA—Morin Sisters
 KSTP—Gluekette
 WDAY—Jimmie Allen, sketch
 WECB—News
 WGN—Quin Ryan's Amateur Night
 WHO—News; Disc Doin's; Program Spotlight
 WNAX—Pickard Family
 WOAI—Hearts Delight Millers
 WTMJ—Around the Fireside

7:00 p.m.
 * NBC—STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist; WHO WMAQ WOW WOAI WFAA WDAF
 NBC—Art Kassel's Orch.; KFYY WDAY
 CBS—"Diane & Her Life Saver," musical comedy starring Rhoda Arnold, soprano; Alfred Drake, baritone; Lucille Wall; John Griggs; WBBM KSL KMOX
 NBC—Jan Garber's Supper Club; KOIL WLS KOA KFI WLW KSO KWCR
 KFH—Planisma
 KSTP—Dance Orchestra
 KTAR—Air Show
 WCAL—Music
 WCCO—Sports Review
 WECB—Coach Bierman
 WGN—Lone Ranger
 WMT—Keith Beecher's Orch. (CBS)
 WNAX—Pappy & Enoch
 WSM—Numismatic Program
 WTMJ—Dance Orchestra

7:15 p.m.
 * CBS—Edwin C. Hill, "The Human Side of the News"; KMOX WBBM WCCO
 CBS—Judd Norman; KSL
 KFH—Irving Rose's Orchestra
 KSTP—Doc Savage
 WDAY—Who's Who in Radio
 WECB—Guilty or Not Guilty
 WMT—Model Remodeled House
 WNAX—George B. Gerinan

7:30 p.m.
 * NBC—Richard Coerks, tenor; William Daly's Orch.; WMAQ WECB KSTP KFYY WDAY WOAI WTMJ WOW WSM WLW WHO
 * CBS—Kate Smith's New Star Revue; Jack Miller's Orch.; Three Ambassadors, guests; WMT WBBM KMOX WCCO KFH KFAB
 * NBC—Carefree Carnival; Chas. Marshall & His Beys; Percy the Playwright, Helen Troy, comedienne; Ben Klassen, tenor; Carnival Male Quartet; KSO WLS KWCR KFI KOA
 KSL—Gene Halliday, organist
 WCAL—Literary Quarter Hour, with Dr. George W. Spohn
 WFAA—Old Mill Melodies
 WGN—Art Jarrett's Orch.
 WNAX—Uncle Jerry

7:45 p.m.
 KTAR—Comedy Capers
 WCAL—Prof. C. B. Helgen, Alumni Notes
 WGN—Northwestern Univ. Program
 WNAX—Ed and Zeb

8:00 p.m.
 * NBC—Greater Minstrel; KSTP WDAY KFYY WOAI KOA WLW WFAA KOIL WLW WECB—KSO KWCR WTMJ KTAR
 * CBS—Andre Kostelanetz' Orchestra; Lucrezia Bori, soprano; WMT KMOX KSL WCCO WISN KSCJ WNAX KFH KFAB WBBM
 * NBC—Harry Horlick's Gypsies; Frank Parker, tenor; WHO WOW WMAQ
 KFDY—S. Dakota vs. N. Dakota State, basketball game
 KFI—Filtrations
 WGN—Dance Orchestra

8:15 p.m.
 KTAR—Musical Program
 WGN—Comedy Stars of Hollywood

8:30 p.m.
 NBC—Princess Pat Players; "Half Caste Woman"; KOIL WENR KSO KWCR
 * CBS—The Big Show; Bлек & Sully, comedians; Gertrude Niesen, vocalist; Lud Gluskin's Orch.; KMOX KSL WBBM WCCO KFAB
 NBC—Otto Harbach Musical Show; Al Goodman's Orchestra; Guest Artists: KFI KOA WLW WSM KTAR WHO WOW WFAA WOAI WDAY KFYY WECB WMAQ KSTP
 KFH—Pinto Pete
 KSCJ—Variety Program
 WGN—Ted Weems' Orchestra
 WMT—Court Hussey and Orch.

8:45 p.m.
 KFH—Variety Program
 KSCJ—YMCA Program
 WGN—Gold Coasters Orchestra

9:00 p.m.
 * NBC—Contented Prgm.; Lullaby Lady; Male Quartet; M. L. Eastman's Orch.; KFI KOA WOAI KSTP WFAA WMAQ WJO WECB KFYY WOW WSM
 * CBS—Wayne King's Orch.; KMOX KSL WBBM WCCO KFAB
 * NBC—CHAPPEL BROS., INC., Present Little Jackie Heller, tenor; Harry Kogen's Orch.; WENR KSO KWCR
 KFH—Musical Program
 KOIL—News
 KSCJ—To be announced
 KTAR—Variety Program
 WDAY—Old Timers
 WGN—News
 WIBA—Ken Simmons' Orchestra
 WLW—Dramatized Coins
 WMT—Stonehill Frison Mystery
 WNAX—South Americans

9:15 p.m.
 KTAR—Musical Program
 WENR—Geo. Olsen's Orch.
 WGN—News
 WLW—Love Letters in the Air
 WMT—Musicals
 WNAX—Hollywood Impressions

9:30 p.m.
 NBC—Nat'l Radio Forum; Speaker; WDAY WENR WSM
 CBS—Doctors, Dollars & Disasters; Harry H. Moore, Ph.D., "The Man from Mars Asks Questions"; WCCO KFH WMT KMOX KSCJ WNAX
 NBC—Drama Hour; KFI KTAR KFYY—Farmers' Union
 KOA—At the Opera House
 KSL—Strange Advs. in Strange Lands
 WECB—Plek & Pat
 WECB—Romance of Furs
 WFAA—Club Aquila Entertainers
 WHO—Townsend Pension Prgm.
 WLW—Cern Cob Pipe Club
 WMAQ—The Northerners, male octet
 WOW—Big City Broadcast
 WTMJ—At Home with the Martins

9:45 p.m.
 CBS—Fray & Braggiotti, pianists; WMT WNAX KSCJ KFH WCCO
 KFYY—Fay, Brown; Sports Review
 KMOX—Tin Pan Alley
 KSL—Comedy Stars of Hollywood
 WBBM—Keith Beecher's Orch. (CBS)
 WECB—Mischa Bregmann's Ensemble
 WGN—Ted Weems' Orchestra
 WHO—To be announced
 WTMJ—Variety Program

10:00 p.m.
 NBC—Larry Stry's Orch.; WDAF
 * CBS—Myrt & Marge; KMOX KSL KFAB WCCO WBBM
 * NBC—Ames' n' Andy; KOA WOAI WENR KSTP KFI KOIL WBAP WTMJ WSM
 KFH—Friend's University Prgm.
 KFYY—Legislative Highlights
 KSCJ—Sport Reports
 KTAR—Musical Program
 WDAY—News Review
 WGN—Dudley Crafts Watson
 WHO—Hits & Bits; News
 WLW—News; Over the Rhine
 WMAQ—Donald McGibeny, Chicago Land Talks
 WMT—News
 WNAX—Anson Weeks' Orchestra
 WOW—South Omaha Post

10:15 p.m.
 * NBC—Red Davis; KFI KOA
 CBS—Gus Arnheim's Orchestra; KSCJ WBBM WCCO KFAB WMT WNAX
 NBC—Jesse Crawford, organist; WHO KFYY WOAI WOW WECB WMAQ
 * CBS—Edwin C. Hill, "The Human Side of the News"; KSL KMOX—Sports; Organ Recital
 KSTP—News; Sports Reporter
 WBAP—Bob Calen
 WDAY—Players
 WENR—The Globe Trotter
 WGN—Dream Ship
 WTMJ—Dance Orchestras

10:30 p.m.
 NBC—Jolly Coburn's Orch.; WLW
 * CBS—Kate Smith New Star Revue; Ambassadors; Guest Talent; KSL
 NBC—To be announced; KFYY WECB WBAP WOW WDAY WSM WHO
 * NBC—Richard Coerks, tenor; William Daly's Orch.; KTAR KFI KOA
 KFH—The Aristocrats
 KSTP—The Punehowl
 WENR—The Hoofhangers
 WGN—Art Jarrett's Orch.
 WOAI—Hoot Owls

10:45 p.m.
 CBS—Herbie Kay's Orch.; KSCJ WBBM WCCO WMT WNAX KFAB
 KMOX—Variety Program
 KSTP—Orchestral Program
 WENR—Don Pedro's Orchestra
 WGN—Gold Coasters Orchestra

11:00 p.m.
 NBC—To be announced; WDAF
 CBS—Scott Fisher's Orch.; WBBM KFH WMT KSCJ WNAX KFAB
 NBC—The Show; KFI KTAR
 NBC—Charlie Davis' Orchestra; KFYY WBAP WSM KSTP
 KMOX—Irving Rose's Orchestra
 KOIL—Freddie Enoyer's Orch.
 KSL—Blue Monday Jamboree
 WCCO—Clyde Lucas' Orchestra
 WENR—George Olsen's Orch.; Ethel Shutta
 WMAQ—To be announced

11:15 p.m.
 KMOX—Scott Fisher's Orchestra (CBS)
 KOA—Junior Chamber of Comm.
 WGN—Ted Weems' Orch.

11:30 p.m.
 NBC—Jack Berger's Orch.; WMAQ
 NBC—Art Kassel's Orch.; WSM KFYY WENR WECB WDAY KSTP WHO WLW
 CBS—Claude Hopkins' Orch.; WBBM KMOX KFAB WNAX KSCJ KFH WMT
 KOIL—Ferdinando's Orch.
 WCCO—Tom Gates' Orchestra
 WGN—Gold Coasters Orchestra
 WOW—Dance Orchestra

11:45 p.m.
 NBC—Art Kassel's Orch.; KOA WOW
 KMOX—When Day Is Done
 WGN—Ted Weems' Orchestra

12:00 Midnight
 KFI—Guy Lombardi's Orch.
 KOA—Richard (NBC)
 KSTP—Dance Orchestra
 KTAR—Night Owl
 KSL—Players
 WENR—Stan Myers' Orchestra (NBC)
 WGN—The Midnight Flyers
 WLW—Earl Burnett's Orchestra
 WMAQ—Don Pedro's Orch.
 WSM—DX Tips

12:15 a.m.
 NBC—Blue Moonlight; KOA
 KFI—The Waukikians

12:30 a.m.
 KFI—Jimmy Grier's Orchestra (NBC)
 KSL—Orville Knapp's Orch.
 WENR—Tom Gerun's Orchestra (NBC)
 WMAQ—George Devron's Orch.

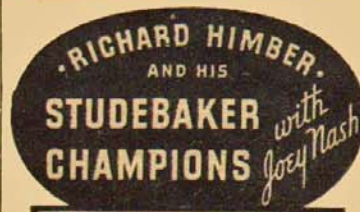


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 MON., WED., FRI.—6:15 P. M.—C. S. T.
 (See listing for stations)

Presented by
FORHAN'S TOOTHPASTE
 with interesting offer plan



MONDAY 7:00 Central P.M. Standard Time
 NBC—including WMAQ—WOW—WDAF and Coast to Coast Network
FRIDAY 10:15 Mountain P.M. Time
 KOA KDYL and Pacific Coast Network

MONDAY
 Chappel Bros., Inc. Present
LITTLE JACKIE HELLER
 and Harry Kogen's Orchestra
 "Dynamic Star of Radio"
 in behalf of
KEN-L-RATION and KEN-L-BISKITS
 The Energizing Foods for your Dog
WENR 9 P.M. C.S.T.
 Every Monday Evening NBC BlueNet.

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 Government Jobs
 Expected Government jobs for men-women, 18 to 50. Tell me how to get one.
 Mail Coupon Today

(Continued from Page 13)

6:15 p.m.
NBC—Whispering Jack Smith's Orch.: WMAQ WTAM
CBS—Louis Pannoe's Orch.: KFH WMT KSL
* NBC—Morton Downey, tenor; Ray Sinatra's Orch.: WENR KOIL KSO KWCR
CBS—Just Plain Bill: WBBM
NBC—Don Pedro's Orch.: KOA WFBR
* MBS—HORLICK'S MALTED Milk Presents Lums & Abner, comedy sketch: WLW WGN WOAI
Adventures of Jimmy Allen: WHO WOV
KFYR—Organ Recital
KFYR—Eb & Zeb
KMOX—Four Shamrocks; Orch.
KSTP—Merry Go Round
WBAP—Dance Orchestra
WCCO—News Commentator
WNAX—Organ Melodies
WSM—Comedy Stars of Hollywood
WTMJ—Heinie's Grenadiers

6:30 p.m.
NBC—Easy Aces, comedy sketch: WMAQ WOV
* NBC—HOUSEHOLD FINANCE Corp. Presents Musical Comedies; Edgar A. Guest & Co.: WENR KOIL KWCR WREN KWK KSO
CBS—Buck Rogers, sketch: WBBM WCCO KMOX KSL
NBC—To be announced: KOA WEBC
MBS—Arthur Tracy, the Street Singer: WLW WGN
KFH—Variety Program
KFYR—Harry Turner's Orch.
KSTP—Dance Orchestra
WFAA—Musical Travelers
WHO—Prince of Song
WMT—Tunes and Topics
WOAI—Travelers

6:45 p.m.
NBC—Your & Your Government; The Forty-Four State Legislatures of 1935; "Simplification of Local Government"; Seabury C. Mastick, Chairman, New York State Commission for the Revision of the Tax Laws, guest speaker; Prof. Thomas H. Reed, chairman of Committee on Civic Education by Radio, presiding: WMAQ KOA KFYR
CBS—Boake Carter, news: WCCO WBBM KMOX
Little Orphan Annie: KSL KTAR
KFH—Music Masters
KFI—Just Plain Bill
KSTP—Styles for Men
WDAY—Jimmie Allen, sketch
WEBC—News
WFAA—Comedy Stars of Hollywood
WGN—Palmer House Ensemble
WHO—News; Hits & Bits; Program Spotlight
WLW—Unbroken Melodies
WNAX—Pickard Family
WOAI—Plantation Echoes
WOW—Political Talk
WTMJ—Variety Program

7:00 p.m.
NBC—Leo Fersman's Orch.; Phil Ducey & Johnny: WMAQ KSTP WEBC WBAP WOV
WDAY KFYR WTMJ WOAI WSM WHO
* CBS—Lavender and Old Lace: KMOX WBBM
NBC—Crime Cities Drama: WLW WLS KOIL KWCR KSO
CBS—Jack Teter's Orchestra: WMT KFH WDSU
NBC—Five Cards: KTAR
KFI—Latvian Singers
KOA—Joe Myers, sports review
KSL—Fullman Tailors
WCCO—The Hoot Owls
WGN—Dance Orchestra
WLB—Inquiring Reporter, T. E. Steward
WNAX—Pappy & Enoch

7:15 p.m.
Comedy Stars of Hollywood: KOA WCCO
KFI—Tarzap Club
KSL—Tarzap of the Apes, sketch
WGN—Palmer House Ensemble
WLB—Irving W. Jones, Adult Education
WNAX—George B. German
7:30 p.m.
CBS—Melodiana; Abe Lyman's Orch.: KMOX WCCO WBBM
* NBC—Wayne King's Orch.: WLW KSTP WOAI WMAQ WBAP WOV WTMJ KFYR WSM WDAY

* NBC—Lawrence Tibbett, baritone; John B. Kennedy: WLS KOIL KSO KWCR KFI KOA
KFH—Stan Stanley's Orchestra (CBS)
KSL—Charles Lierly, tenor, and soloists, Farney, piano team
KTAR—Variety Program
WEBC—Pick and Pat
WGN—Art Jarrett's Orch.
WLB—Agricultural Legislation
Prof. O. B. Jesness
WLW—Follies
WMT—Model Remodeled Home
WNAX—The Hawk

7:45 p.m.
KSL—My Beautiful Lady Prgm.
KTAR—Old Timers
WGN—Northwestern U. Prgm
KFH—Irving Rose's Orchestra
WLB—Minnesota P.T.A.
WMT—Grinnell vs. Iowa State Teachers, Debate
WNAX—Eb and Zeb

8:00 p.m.
NBC—Grace Moore, soprano; Harry Jackson's Orch.: KOA KWCR KSO KFI WLS
* CBS—Bing Crosby, baritone; Mills Brothers: WCCO KMOX KSL WBBM
* NBC—Ben Bernie's Orch.; guest: WOW WMAQ KFYR WDAY KSTP WBAP WOAI WTMJ
KFH—Comedy Capers
KSCJ—American Legion Program
KTAR—Musical Program
WEBC—The Vanguards
WGN—Gold Coasters' Orch.
WHO—Charles Kent's Singer
WLW—Melody Parade
WNAX—Variety Program

8:15 p.m.
KFH—Pianists
WEBC—Read to the Isles
WGN—Lawrence Salerno, baritone; Orchestra
WHO—Randall Family

8:30 p.m.
* NBC—Ed Wynn; Eddy Duchin's Orch.: WEBC KFYR KFI WBAP WOAI WOV WMAQ KSTP WHO KOA WDAY WSM WLW WTMJ KTAR
CBS—Isham Jones' Orch.; Frank Luther, tenor: WMT WBBM KFH WCCO KFAB WNAX KSCJ KSL KMOX
* NBC—Cleveland Orch.; Artur Rodzinski, conductor: WENR KOIL

8:45 p.m.
WGN—Ted Weems' Orchestra
9:00 p.m.
* CBS—"The Caravan"; Walter O'Keefe; Annette Hanshaw; Ted Husing; Glen Gray's Orchestra: KSL KFAB WCCO WNAX WMT KMOX WBBM KSCJ KFH
* NBC—Beauty Box Theater; Gladys Swarthout, mezzo-soprano; John Barclay: WEBC WLW WOV WOAI KFI KOA KFYR KTAR WBAP KSTP WMAQ WDAY WTMJ WHO WSM
WENR—Star Dust
WGN—News

9:15 p.m.
KOIL—Jim and Jerry
WENR—Morin Sisters
WGN—Gold Coasters, orchestra
9:30 p.m.
CBS—Emery Deutsch, violinist: WMT KSCJ KFH KMOX KSL
Charlie Kent's Singers: WCCO WENR—Gene Arnold
WGN—Dance Orchestra

9:45 p.m.
CBS—Voice of the Crusaders: WNAX WMT WCCO WBBM KFH KSCJ
KMOX—Tan Pan Alley
KOIL—Comedy Capers
KSL—The Hawk, mystery
WENR—Gen. Olsen's Orchestra
WGN—Art Jarrett's Orchestra
WISN—Ben Armstrong's Orch.

10:00 p.m.
* CBS—Myrt & Marge: KMOX KSL WBBM WCCO KFAB
* NBC—Ammos 'n' Andy: WENR KOA WOAI KSTP KOIL KFI WFAA WTMJ WSM
KFI—Town Tattler
KFYR—Legislative Highlights
KSCJ—Sports
KTAR—Musical Program
WDAY—News Review
WEBC—Mischea Bregmann's Ensemble
WGN—Dudley Crafts Watson
WHO—Hits & Bits; News
WLW—News; Church on the Hill

WMAQ—Donald McGibeny, Chicago Life
WMT—News
WNAX—Coleman Cox
WOW—News

10:15 p.m.
NBC—Robt. Royce, tenor: WOW WMAQ
NBC—Abe Lyman's Orch.: KOIL WFAA WSM WDAY WOAI KFYR
CBS—Rep. Hamilton Fish, "Communism": WMT KSCJ KFH WNAX KFAB WBBM WCCO
NBC—Night Editor: KFI KOA KMOX—Sports; Blue Steele's Orchestra
KSL—Comedy Capers
KSTP—News; Sports Reporter
WENR—The Globe Trotter
WFAA—Plainsmen Quartet
WGN—Dream Ship
WHO—Sports; Song Market
WTMJ—Dance Orchestras

10:30 p.m.
NBC—Carl Hoff's Orch.: KOIL WMAQ KFYR WDAY WEBC
CBS—Johnny Green's Orch.: WBBM KFAB WNAX WCCO WMT KSCJ KFH KSL
NBC—Leo Reisman's Orch.: KFI KOA KTAR
NBC—Tom Gerun's Orchestra: WMAQ WOV
KSTP—Dance Orchestra
WENR—The Hoofbeats, skit
WGN—Wayne King's Orchestra
WHO—Tune Tossers
WLW—Los Travadores

10:45 p.m.
KMOX—Johnny Green's Orch. (CBS)
KOIL—Freddie Ebenezer's Orch.
KSL—Tuesday Roundup; Utah Buckaroos
KSTP—Dance Orchestras
WENR—Art Kassel's Orchestra
WGN—Jan Garber's Orchestra
WHO—Carl Hoff's Orch. (NBC)
WISN—Dick Reynold's Orchestra

11:00 p.m.
* NBC—Ben Bernie's Orch.: KFI KOA
NBC—Josef Cherniavsky's Orch.: WMAQ
NBC—To be announced: KFYR WDAY WFAA WOAI WSM
CBS—Gus Arnheim's Orchestra: KFAB WNAX WBBM KSL WMT KSTP KFH KSCJ
KMOX—Irving Rose's Orchestra
KSTP—Dance Orchestra
WCCO—Clyde Lucas' Orchestra
WEBC—To be announced
WENR—George Olsen's Orch.
WHO—When Day Is Done
WLW—Mel Sudder's Orchestra
WOW—Dance Orchestra

11:15 p.m.
NBC—Rudy Vallee's Orchestra: KOIL KSTP
KMOX—Stan Stanley's Orch.
KSL—Smoke Rings
WGN—Ted Weems' Orchestra
WOW—Jos. Cherniavsky's Orch. (NBC)

11:30 p.m.
NBC—Florence Richardson's Orchestra: WHO WMAQ WOV
CBS—Leon Navara's Orch.: KFAB WNAX KFH KMOX
NBC—George Hamilton's Orch.: WDAY KOA KFYR WEBC WSM KSTP KOIL
CBS—Herbie Kay's Orch.: KSCJ WBBM WMT WCCO
KFI—Death Valley Days (NBC)
WENR—Dance Orchestra
WGN—Gold Coasters' Orch.
WENR—Jesse Hawkins' Orch.

11:45 p.m.
KMOX—When Day Is Done; Organ
KSL—Leon Navara's Orch. (CBS)
WMT—Leon Navara's Orchestra (CBS)

12:00 Midnight
NBC—Stan Myers' Orch.: WENR
KFI—Guy Lombardo's Orch.
KOA—Merry Boys
KSL—Ran, Wilde's Orchestra
KSTP—Dance Orchestra
KTAR—Night Owl
WGN—Dance Orchestras
WLW—Barney Rapp's Orch.
WMAQ—Art Kassel's Orchestra

12:15 a.m.
KFI—Four Blackbirds
KSL—Fred Skinner, song stylist
12:30 a.m.
KFI—Jimmy Grier's Orchestra (NBC)
KOA—Theater Harmonies
KSL—Orville Knapp's Orch.
WENR—Tom Gerun's Orchestra (NBC)
WLW—Moon River, organ and poems
WMAQ—Don Pedro's Orchestra

could be devoted to repeating a chorus occasionally; selections taken from "The Musical Memory Book of Pleasure Island" would be improved if more modern material were included. Bouquets to the absence of Glow Worm, Kiss Me Again When Irish Eyes Are Smiling, et cetera—a mawkish, sentimental pitfall that this Memory Book avoided.

Forum of Liberty
Program reviewed Thursday, February 7, at 8:30 p. m. EST (7:30 CST) over the CBS-WABC network.

Talent: Edwin C. Hill, commentator, Arnold Johnson's Orchestra; Edward Nell, baritone; Lee Bristol, guest speaker.
The plan of this program is to pack into one half-hour an assortment of comment on ancient and current fact—popular orchestral music—singing of old ballads—dramatization of historic events—and opportunity for leaders in professional and commercial worlds to air their views and grievances. For example: On the program reviewed, Edwin C. Hill, narrator, said much about dentistry and "cabbages and kings"; Edward Nell sang Beautiful Lady; a cast dramatized the first known use of an anesthetic in dentistry; the guest speaker, prime motivating force in a nationally known toothpaste manufactory and an authority on advertising as well, spoke for about twelve minutes on several difficulties the drug industry has encountered; the orchestra played popular tunes.

It seemed a shame to this reviewer that Edwin C. Hill's material—with his background and ability—should have been so piffing. And it appeared to a discerning ear that the guest speaker was on the program more for the benefit of the magazine that sponsors the program (by way of revenue from toothpaste advertising) than for any consideration of listeners' entertainment or listeners' edification—quite contrary, too, to the announced purpose of establishing "a forum for the exchange of opinions." There was no "exchange of opinions." The guest speaker seemed worried about "a tax-hungry government"—and the fact that candidates for political office "have a selling job to do"—proud of the fact that his son can high-jump 3 feet 3 7/8 inches.... The musical portions were negligible.... With so much capable talent, with a conception for a series of broadcasts so broad in scope, so promising—it is deplorable that the effect achieved is amateurish and "corny," that the listener gets neither good entertainment nor stimulating "exchange of ideas."

Studio News and Notes

EXECUTIVES and officials of station WISN, Milwaukee, have been receiving congratulations within the last month because of the recent move of the Columbia Broadcasting System that makes the Milwaukee station an originating unit for the chain.
Programs designed for stations on the northwestern group of CBS have been originating at WISN for the last three weeks. These presentations feature studio artists and talent of the station, and several remote control pickups from Milwaukee night-spots.
Among the programs sent out over the network have been JACK TETER's orchestra; Twenty Fingers of Sweetness, JULANE PHILETIER and TERESE MEYER, organ and piano duo; and DEL RIGGS' gypsy band. After the first of these broadcasts, F. A. ROSENTHAL, production manager of the network, wired the station "All three programs of net-

(Continued on Page 25)

EDGAR A. GUEST

AND HOUSEHOLD MUSICAL MEMORIES

TUESDAYS 6:30 P.M. KWK WENR WREN C.S.T.

The Household Orchestra
Josef Koestner, Conducting;
Charles Sears, Tenor;
Tom, Dick and Harry, Trio.

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Programs for Wednesday, February 20

8:00 a.m.
CBS—Joe Book: WMT KFH KSL
NBC—Organ Rhapsody; Richard Leibert, organist: WOV KSTP
★ NBC—Breakfast Club: KOIL KFYP WEBC KWCR WDAY KOA KSO KSTP
KFAB—Jim and Jerry
KGNF—Morning Devotional
KTAR—Morning Greeting
WLB—Musical Clock
WLV—Joe Emerson
WTMJ—Variety Program
8:15 a.m.
KFAB—Della and Irish
KGNF—Jimmy Allen
KSL—Morning Watch
KTAR—Family Devotional
Program
WLS—“Ramblin’ Red” Foley
WLV—Music by Divano
WTMJ—The Sun Dial
8:30 a.m.
NBC—Eva Taylor, songs: WOV WLV WHO
CBS—He, She & They; Evan Evans; Mary Eastman; Orch.: KFH
KFAB—Kaii Hawaiians
KGNF—Time ‘n’ Tunes
KTAR—Business Briefs
WEBC—Musical Clock
WLS—Ford Rush
WNAX—Happy Jack’s Old Timers
WTMJ—Blue Glee Am Studios
8:45 a.m.
NBC—Sizzlers Trio: WHO
KFAB—Natural Singers
KSCJ—Opening Hog Trade
WDAY—Nancy and Phil
WGN—Keep Fit Club
WLS—Morning Minstrels
WLV—The Jacksons, comedy
WOW—Health Exercises
WTMJ—Mary Baker, talk
9:00 a.m.
NBC—News; Johnny Marvin, tenor: WDAY KFYP
CBS—News; Patterns in Harmony: WNAX KSCJ KFH
NBC—Smack Out: KOA WMAQ KTAR
KGNF—Aunt Sammy’s Chats
KOIL—Uncle Bill, Philosopher
KSL—News; Broadcasters’ Review
KSTP—Polly the Shopper
WCCO—Betty Crocker, talk
WEBC—Musical Clock
WGN—Party Making with Mickey
WHO—Music Box
WLS—Westerners: Round Up
WLV—Doctors of Melody
WMT—Fran Allison Hour
WOW—Newscasting
WTMJ—Woman’s News of the Day
9:15 a.m.
NBC—Clara, Lu ‘n’ Em, gossip: WOV KSTP WHO KFYP WDAY WGN WTML WLV
CBS—Personality Pointers: KSCJ KFH
KFAB—The Deckers
KGNF—Weather
KOA—Instrumental Trio
KOIL—Jim and Jerry
KTAR—Flordena Trio (NBC)
WMAQ—Page of the Air
WNAX—Bohemian Band
9:30 a.m.
NBC—Today’s Children: KSTP KOIL WEBC WLS KSO KWCR WTMJ
NBC—Betty Brunn: WHO KOA
KFAB—University of Nebraska
KFH—Opening Markets
KFYP—Organ Program
KGNF—Paramount Organ
KSCJ—Dr. James J. Davies (NBC)
KTAR—Financial Service
WCCO—Stocks; Markets
WDAY—Bill and Patty
WGN—Markets; Morning Serenade
WLV—Livestock Reports; News
WMAQ—Music and Comments
WMT—Irl Hudson
WNAX—Zeke Perkins’ Boys
WOW—Prudence Penny
9:45 a.m.
NBC—News; Herman & Banta: KSO KWCR
CBS—Mrs. Wiggs of the Cabbage Patch, sketch: WBBM WCCO
NBC—Betty Crocker: WHO WOV KOA WMAQ WLV
KFAB—The Singing Philosopher
KFH—Ozark Mountaineers (CBS)
KFYP—Weather and Markets
KOIL—Omaha Police Court
KSCJ—Stock; Variety Program
KSTP—Variety Program
KTAR—Organ Concert (NBC)
WCAL—St. Olaf College Chapel Service

Star ★ Indicates High Spot Selections

CBS—“Five Star Jones,” sketch: KSL WBBM
CBS—Herbert Foote, organist: KSCJ
KFAB—Market Reports
KFH—Grain & Livestock Market
KGNF—Quartet
KOIL—Eddie Butler
KTAR—Mavericks (NBC)
WCCO—Stocks; Markets
WGN—Market Reports; Good Health and Training
WLS—Cornhuskers; Chore Boys
WMAQ—Dr. Bundesen’s Quarter Hour
WMT—Air Line Varieties
WNAX—The Bohemian Band
WTMJ—What’s New in Radio?; Heinnie’s Grenadiers
11:45 a.m.
CBS—The Story of a Thousand Dollars, dramatization: KSCJ
KFAB—Kaii Hawaiians
KFH—Used Car Parade
KGNF—Market Reports
KSL—Jennie Lee, stylist
KTAR—This and That About These and Those
WCCO—News
WGN—Luncheon Musicale
WLS—Weather; Markets
WMAQ—Public Schools Prgm.
WMT—Newstime

Afternoon

12:00 Noon
CBS—George Hall’s Orch.: KSL KMOX KSCJ
KFAB—Cornshuckers
KFH—Variety Half Hour
KGNF—News-Boy
KOIL—Playing the Song Market
KSCJ—Inquiring Microphone
KTAR—Radio Newspaper
WCCO—Noon Hi Lites
WGN—Len Salvo, organist
WLS—Virginia Lee & Sunbeam
WMAQ—Whipple and Schirmer (NBC)
WMT—Hank McCauley
WNAX—Farm & Home Hour
12:15 p.m.
★ CBS—Eddie & Fannie Cavanaugh’s Radio Gossip Club: WBBM
KGNF—Walk-A-Show; Orchestra; Joe Blow
KSL—Lady About Town
KSCJ—Oregon Interlude
KTAR—Variety Program
WGN—The Love Doctor
WLS—Dinnerbell Program
WMAQ—The Oleaners (NBC)
WMT—Cornhuskers
12:30 p.m.
NBC—Words & Music: WMAQ KFYP
CBS—Little Jack Little, songs: WBBM WCCO KSL KSCJ KFAB KFH
KFYP—Mrs. H. A. Brooking
KGNF—Round the Town
KOA—Ida Bailey Allen
KSTP—News; Dance Orchestra
KTAR—Woman’s Magazine of the Air (NBC)
WDAY—Lem Hawkins
WEBC—Grand Rapids Matinee
WGN—Mid-Day Service
WLS—Silver Strains
WLV—Barney Rapp’s Orch.
WNAX—D. B. Gurney
WOW—Mid-Day Review
WTMJ—Variety Program
12:45 p.m.
CBS—Eddie Dunstedter, organist: KSCJ WCCO
KFAB—Cornshuckers
KFYP—Farm Rhymes
KFH—Livestock Market
KGNF—Susie the Swapper
KOA—Woman’s Magazine of the Air
KSL—Betty Moore
WHO—News
WLV—Earl Burnett’s Orch.
WMT—Voice of Iowa
WNAX—D. B. Gurney
1:00 p.m.
★ NBC—Radio City Matinee: Paul Whitman & Co., guest artists: KSO WMAQ WEBC KWCR KFYP KSTP WDAY WTMJ
CBS—Marie, Little French Princess: WBBM KSL
KFYP—Quartet Contest
KSTP—Police Program
KGNF—Fuzzy & Ralph
KOIL—Duane and Sally
KSCJ—News; Weatherly
WGN—Palmer House Ensemble
WLV—Luncheon Music
WLB—What’s on the Air?
WLS—Rangers; Sophia

WMT—Irl Hudson
WTMJ—Los Caballeros
3:00 p.m.
NBC—Betty & Bob, drama: KSTP KOA KOIL KFYP WENR WTMJ
CBS—Nat’l Students Federation Program: KFH KSCJ KFAB WMT
NBC—Woman’s Radio Review; Claudine Macdonald; Pearl Burk, author, guest; Orch., direction of Joseph Littau: WOV WLV
KGNF—News
KSL—Payroll Builder
KTAR—Musical Program
WCCO—Melody Matinee
WDAY—Eddie & Bob, songs
WEBC—News; Stocks
WGN—Harold Turner, pianist
WLV—Tinker Notes; Eddie Birnbryer, tenor
WMAQ—Home Forum
WNAX—News Gurney Trio
3:15 p.m.
CBS—Curtis Institute of Music: WMT KFH KSCJ KFAB
NBC—Jackie Heller, tenor: NBC KOIL WDAY WEBC KSTP
NBC—Vic & Sade: KOA WMAQ WHO WOV
KFYP—Armchair Traveler
KGNF—Moods Musical
WENR—Mme. de Sylvara
WGN—Mark Love, basso
WLV—Betty & Bob, drama
WTMJ—With a Song
3:30 p.m.
NBC—The Jesters Trio: WMAQ
NBC—Ma Perkins: WEBC KFYP KSTP WOV WENR KOA
WDAY WTMJ WHO
CBS—Inst. of Music: WCCO
KFAB—The Jangles
KGNF—Old Timers
KOIL—Klub Kalender
KTAR—Musical Program
WGN—Rhythm Rambles
WLV—Charlie Kent’s Singers
WNAX—Zeke Perkins & Boys
3:45 p.m.
NBC—Dreams Come True: KFYP KOA WOV WHO
WDAY KSTP WMAQ WTMJ
MBS—Life of Mary Sothern: WGN WLV
KFAB—Curtis Inst. of Music (CBS)
KGNF—Modern Melodies
KOIL—Roch Civic Orch. (NBC)
WEBC—Duluth Council of Churches
WENR—Program Preview
WISN—Musical Scrapbook
4:00 p.m.
CBS—Tom Baker & Milton Charles: WCCO WMT KFH
KSL KSCJ
NBC—Shirley Howard, songs: KOA WLV
NBC—Rochester Civic Orch.: KFYP WDAY KSTP WENR KTAR KOIL
KFAB—Market Reports; News
KGNF—Anson Weeks’ Orchestra
WGN—50th Anniversary Swedish Evangelical Missionary Covenant
WHO—Granel Glee Club
WNAX—Don Franklin’s Orch
WOW—Variety Program
WTMJ—Matinee Merry-Go-Round
4:15 p.m.
NBC—Tom Mix’s Straight Shooters: WLV
CBS—Doris Loraine & Norm Sherr: WMT WCCO KSCJ KFH WBBM
NBC—To be announced: KOA KOIL
NBC—Merry Maes: WMAQ WOV
KFAB—Katharine Stone
KGNF—Uncle Jerry
KSL—Dental Clinic of the Air
WEBC—Children’s Hour
WGN—Souvenirs
4:30 p.m.
NBC—Singing Lady: WLV
NBC—Geo. Stoney’s Orch.: KOA WOV WDAY WMAQ
CBS—Man of Notes: WCCO KFH KSCJ
KFAB—Pinto Pete
KFYP—Rhythmic Serenade
KGNF—Red Nichols’ Orchestra
KSL—Congress of Parent Teachers
KSTP—Eb and Zeb
WEBC—Prelude to Evening
WENR—Music and Comments
WHO—The Harvest Club
WMT—Tarzan of the Apes
WNAX—Milo’s Hawaiians
WTMJ—Bob Van Driel
4:45 p.m.
NBC—Capt. Tim Healy: WEBC WHO WOV KSTP WMAQ WTMJ

Night

6:00 p.m.
★ NBC—Amos ‘n’ Andy: WENR
NBC—Jack Denny’s Orchestra: KFYP WIBA
CBS—Melodies of Yesterday: WISN
Jimmy Allen: KMOX WCCO WGN KFH
KFI—Liberal Arts Series
KGNF—Previews and Reviews
KOA—Comedy Capers
KSL—Town Crier
KSTP—Sports Reporter; News
WBAP—Rhythm Makers

WDAY-Dinner Hour Announcements
WEBC-Beaux Arts Ball
WHO-Sunset Opry
WLW-Improvisation Serenade
WMAQ-Totten on Sports
WMT-Around the Town
WNAX-Jimmy Jordan, sports
WQAI-Twilight Melodies
WTMJ-Sport Flash

KFYR-Phyllis Wolvertson, singer
KOA-Comedy Stars of Hollywood
KTAR-Variety Program
WCAL-Civic Program
WDAY-Public Schools Program
WEBC-Headlines of Other Days; Irving Kull, pianist
WGN-Art Jarrett's Orch.
WLW-Hurry Thies' Orchestra
WNAX-Ghost Story
WQAI-Charlie Kent's Singers
WTMJ-Heinie's Briquetees

NBC-Amos 'n' Andy: KOA
KFI WENR KOIL WBAP
WQAI KSTP WTMJ WSM
KFAB-Nat Brusiloff's Orchestra (CBS)
KFH-Dance Orchestra
KFYR-Legislative Highlights
KSCJ-Sports Report
KTAR-Musical Program
WDAY-News
WEBC-Mischa Bregmann's Ensemble
WGN-Dudley Crafts Watson
WLW-News; Zero Hour
WMAQ-Donald McGibeny, National News
WMT-News
WNAX-Anson Weeks' Orchestra

ONE OF THE greatest living composers is Maurice Ravel, whose Le Tombeau de Couperin will be played by the Rochester Philharmonic Orchestra over NBC-WJZ at 3:15 p. m. EST (2:15 CST), on Thursday, February 21.

Ravel-known best, perhaps, for his Bolero-is a modern in more ways than one. He is a follower of Debussy and of Erik Satie, composers who broke away from rigid tradition. They, and Ravel, were influenced by, and influenced, the impressionistic and post-impressionistic schools.

Probably no living composer is Ravel's equal as a master of the modern orchestra. He is one of the most important of the moderns, also, as a composer for piano. As a writer of ballet music his importance is such that when the Diaghileff Ballet Russe brought out Daphnis et Chloe in

1912, it was deemed by one critic a date notable "in the revival of the French ballet as well as in Ravel's career."

Bolero was written originally as a ballet in 1928-less than seven years ago. Already it has won its permanent place as a classic! Few radio listeners have not felt themselves held and immeasurably stirred by its hypnotic rhythm and melody-repeated again and again-as instrument after instrument draws its notes around mind and emotions, like successive strands of a spider-web around a captive insect.

One of Ravel's biographers says of him: "In all his works Ravel stands revealed as a typical product of French culture, essentially intelligent, versatile, although he deliberately restricts his field, purposeful and uniformly keen in investigating the possibilities of music. . . In his musical humor the sympathetic quality is as striking as the wit."

6:15 p.m.
CBS-Louis Puccio's Orch.: KFI WMT
CBS-Just Plain Bill: WBBM
NBC-FORHAN PRESENTS Stories of the Black Chamber, drama: WMAQ
NBC-Plantation Echoes; Southwestern Quartet: KSO KOIL WENR KWCB WSM

8:00 p.m.
NBC-Town Hall Tonight: Fred Allen: WMAQ WQAI KSTP WLW WOW WFAA WEBC WTMJ WHO WSM
CBS-Andre Kostelanetz' Orchestra; Lily Pons, soprano: WBBM KSL KMOX KSCJ WMT WCOO WNAX KFAB KFIH

10:15 p.m.
NBC-Robert Royce, tenor: WQAI WMAQ KFYR WOW
NBC-Red Davis: KFI KOA
CBS-Edwin C. Hill, "The Human Side of the News": KSL
CBS-Herbie Kay's Orch.: WCOO WBBM WNAX KFAB WCOO KSCJ
KMOX-Sports; Blue Steele's Orchestra
KOIL-Emil Coleman's Orch.
KSTP-News; Sports Reporter
WBAP-Dance Orchestra
WENR-The Gloie Trotter
WGN-The Dream Ship
WTMJ-Dance Orchestras

Music in the Air

(Continued from Page 13)

And we are glad to hear it conducted by ARTUR RODZINSKI, who offers on the same program Cesar Franck's Organ Chorale No. 1 in E major, and two excerpts from Wagner: Siegfried's Rhine Journey from the Gotterdammerung, and the Prelude to Act III of Lohengrin.

THE FIRST symphony of Brahms in C minor, the chef d'oeuvre of Mr. Toscanini's broadcast this Sunday, is monumental in its proportions, epical in spirit, and one of the grandest conceptions in all orchestral music. As almost everyone knows, after he had determined to write it, Brahms waited some twenty years before he turned out this first symphony. He was undoubtedly hesitant because of his awe of Beethoven's famous nine, and because of the adverse critical judgment of his trusted friends.

When performed it was received coldly by audiences, though the critics suggested Brahms' artistic kinship with Beethoven, and Von Bulow called this symphony the Tenth. The striving phrase of the beginning heard over the drums is the basic motive of the symphony. It is woven into the fabric that follows. It recurs like a question in measures of the slow movement. It ponders, dark-visaged and Faust-like, in the opening measures of the introduction of the last movement, before the orchestral sky clears and Brahms' horns bring promise of salvation.

The first movement is storm and stress; everything in it is tremendous. There are travails in it as if the earth were in travail. There are hammer-blows of fate. Some have found in the theme that opens the last movement an imitation of Beethoven's theme in the finale of the Ninth symphony, and Brahms was pardonably

irritated by the reminiscence hunters. When one of them asked him if he had realized this resemblance, he replied "Yes, and the funny part of it is that every damned fool notices it." As a matter of fact, the resemblance is one of only two measures and the analogy is far-fetched. This is unmistakably Brahms and no other, and it is a grand beginning.

Program details as presented formerly, may be found in their places in the program listings, starting on page 16.

6:30 p.m.
NBC-Red Davis: KSTP WEBC KOIL WFAA WLW KSO WQAI WENR KWCW WSM
CBS-Buck Rogers, sketch: WBBM WCOO KMOX KSL
NBC-Easy Aces: WMAQ
KFH-Quartet
KFI-Organ Recital
KFYR-Harry Turner's Orch.
KOA-Richard Whitney, talk
WGN-Dance Orchestra
WHO-Faye & Cleo
WMT-Tunes and Topics
WOW-Dance Orchestra

8:15 p.m.
KTAR-Musical Program
WGN-Comedy Stars of Hollywood
8:30 p.m.
NBC-John Charles Thomas, baritone: KOIL WENR KWCR KFI KOA KSO
CBS-Burns & Allen: WCOO KFAB KMOX WBBM KSCJ KSL
KFH-Pinto Pete
KTAR-Calling All Cars
WGN-Ted Weems' Orchestra
WMT-Everett Swank, concert pianist

10:30 p.m.
NBC-Eddy Duchin's Orchestra: WLW
CBS-Ozzie Nelson's Orchestra: KFH
NBC-Lanny Ross & Orchestra: Guest Artist: WBAP WQAI KFI KOA
CBS-Gus Arnheim's Orchestra: WNAX KSCJ WMT WBBM WCOO KFAB
NBC-Jelly Coburn's Orchestra: KFYR WEBC WDAY
CBS-Voice of Experience: KSL
KSTP-Dance Orchestra
WENR-The Bookings, skit
WGN-Wayne Kma's Orchestra
WHO-News, World of Sports
WMAQ-Art Kassel's Orchestra (NBC)
WOW-Dana College

Ask Mr. Fairfax

(Continued from Page 12)

real name. The Maybeline program originates in Chicago. (Broadway Radio Club, Clarksburg, W. Va.)

JACK BENNY and FRED ALLEN may be addressed at NBC, 30 Rockefeller Plaza, New York, N. Y. (Lou Popick, Scranton, Pa.)

CARLETON BRICKERT, the announcer for Lum and Abner, plays the part of David in The Story of Mary Marlin. (Mrs. R. R., Hamilton, O.)

FRANCIS X. BUSHMAN can now be heard in Song of the City, playing the part of the actor. (Mrs. Albert Miller, Jacksonville, Ill.)

SKINNY ENNIS is the drummer in Hal Kemp's orchestra. (P. W., Peoria, Ill.)

"ON HIS BACK" yet HE GETS \$10000 A MONTH FOR 2 YEARS
FOR ONLY 1c A DAY
Would you like to receive up to \$1000.00 every month when you need it most-while disabled? Also assure your loved ones up to \$1000.00 in event of accidental death-all for 1c a day, only \$3.65 a year?

DO YOU KNOW YOUR RADIO SET NEEDS NO AERIAL FOR PERFECT NATION-WIDE RECEPTION AND WE WILL PROVE IT OR YOUR MONEY BACK.
Complete Door Aneur with Aerial Antenna-Just place an F & B Capacitor Aerial Eliminator (size 1 1/2 in. x 4 in.) within your set. Simple instructions furnished with unit. Easily connected by anyone to aerial and ground of set. Your radio will then operate and tune in the same manner as if it were connected to an aerial. Operator on both short and long waves.
EITHER TONE AND DISTANCE GUARANTEED
Sensitivity, selectivity, tone and volume improved. No lightning danger or unsightly lead-in and aerial wires. Makes your set complete in itself. Forest aerial wires and troubles-move your set anywhere.
NOT NEW-VALUE ALREADY PROVED
On the market four years, 79,000 satisfied customers in U.S. and foreign countries. Chosen by Government for use on Naval Hospital bedside radios. Each factory tested on actual long distance reception. Can not burn set-Does not connect to light socket-on current used-no danger of shocks or blow-outs.
5 DAYS TRIAL Mail return at once. Pay post-office on delivery. If not entirely satisfied, return within five days and your dollar will be refunded without question.
JUST MAIL THIS COUPON
F. & H. RADIO LABORATORIES
Dept. 10, Fargo, N. D.
Send \$1.00 for complete Aerial. Will pay postman \$1 plus five cents postage. If not pleased will return within 5 days for \$1 refund. Check here () if sending \$1 with order-the saving postage cost-same refund guarantee. Check here () if interested in dealer's proposition.
NAME
ADDRESS
TOWN

(Continued from Page 9)

Winchell's switch to the *Mirror* is particularly important. It was as a member of the New York *Mirror* that he was first attracted to radio, and it was here also that his bitter feud with Al Jolson flared to a white heat.

Ironically enough, his first series of broadcasts was a failure. In 1930, several months after he had been signed by the *Mirror*, he received a message from William S. Paley, President of the Columbia Broadcasting System, requesting him to stop in at his office on a matter of business.

Walter was mystified by the message. What would the President of CBS want with him? He found out soon enough.

Mr. Adam Gimbel, head of Gimbel Brothers' department store, and also owner of the Saks stores, had an idea that the public would like to listen to Winchell as well as to read his column. It didn't take long to entuse Walter on the idea of conquering a new realm, and he signed a thirteen-week contract to broadcast for the Saks stores over a local hook-up—meaning New York City only.

"I guess I didn't set the world on fire," tells Winchell humorously, "for Mr. Gimbel didn't renew my contract."

But that initial radio experience whetted Walter's appetite for the little black box that sent his voice into thousands of homes. He began to cast about for another sponsor. After several weeks of futile effort he was ready to throw up the sponge when a shoe company entered into the picture and signed him for thirteen weeks over a CBS wire. This time Walter's glib word-painting and news flashes clicked with the public. Fan mail began to arrive in great quantities, and the radio editors commented favorably on the quality of his broadcasts. From this point on the Great Gabber progressed remarkably in radio.

Radio Row gasped, however, when another sponsor signed him to a twenty-six week contract over a national CBS hook-up, at a thousand dollars weekly. For the first time Mr. and Mrs. America listened in on his nervous, staccato and fast-moving broadcasts. It was almost unbelievable that a mere news chatterer should gain such a strong foothold in radio in so remarkably short a period of time.

Eyebrows were lifted even higher a few weeks later when George W. Hill, President of a tobacco company, engineered a stunt which made Winchell the first person who ever figured in a "baseball player" deal in radio.

"When Mr. Hill's agents approached me," relates Walter, "I regretfully informed him that I already was under exclusive contract, but that didn't stop Mr. Hill. He negotiated a deal and paid the existing sponsor an immense sum to remove the 'exclusive' clause from the contract. As an additional incentive he paid \$1,000 a week, which was my weekly wage, for the duration of my contract. Mr. Hill then paid me \$3,500 a week for my broadcasts for his company. Thus, I became radio's first double-header, broadcasting on Tuesday night at 9 o'clock over the CBS chain, and at 10 o'clock the same evening over an NBC hook-up. This arrangement continued for twelve weeks, when the first contract was purchased by Mr.

Hill's people. I remained with them exclusively for nine months, when what might have become a nervous breakdown forced me from the air for six weeks. I returned to finish my contract, which still had three months to run, at which time I was signed by still another company. I am now in my third year for them."

In a roundabout way Walter learned that thousands of American sailors faced starvation because American ship owners preferred hiring foreigners who would work for less money than the Yankee tars. Walter's blood boiled, and the kilocytes rang with his caustic and bitter comment about the patriotism of the Merchant Marine. He confined his blasts chiefly to radio, for he wanted the message to strike home—right in the parlors of the American people.

"Write to your Congressman!" roared Walter into the microphone. "Make them do something about this condition!"

In a few weeks more than a million letters had been received by the legislators. Congress undertook an investigation that substantiated Walter's charges, and the condition was remedied.

Orchids to Winchell

As a direct result of this campaign, Walter was visited by a delegation of unemployed seamen—big, burly men with battered faces and horny fists—rough men who would fight to the death at the drop of a hat. They walked into his office, and stood about uneasily. Finally the spokesman stepped forward, right hand concealed behind his back.

"You're a white guy, Mr. Winchell," he blurted, "and us sailors ain't the ones to forget a favor. If you ever want us to take care of anybody for you, just send the word around to the boys."

He hesitated a second, and then removed his hand from behind his back.

(Continued on Page 32)

7:45 p.m.
 CBS—Musical Revue; Robert Armbruster's Orch.; Mary Courtland & Quartet; KMOX WBBM KSL WCCO
 KFH—Pianists

8:00 p.m.
 NBC—Songs You Love to Hear; Rose Bampton, contralto; WIBC KFJR KSTP WDAY WOW WMAQ WTMJ WLW
 *CBS—Richard Bonelli, baritone; Andre Kostelanetz' Orchestra; WCCO KMOX KFAB KSCJ KSL KFH WNAX WMT WBBM

8:15 p.m.
 WGN—Chicago Symphony Orch.
 WOAI—Studio Program

8:30 p.m.
 NBC—Gibson Family, musical comedy; Lois Bennett; Jack & Loretta Clemens; Conrad Thibault & Don Voorhees' Orch.; WIBC KOA KFI KSTP WMAQ KFJR WLW WOW WDAY
 *CBS—STUDEBAKER CHAMPIONS Present Richard Humber's Orch.; Joey Nash, vocalist; WBBM KMOX WNAX WCCO KFAB KFH
 *NBC—ALKA-SELTZER Presents Barn Dance; Westerners; Lulu Belle; Uncle Ezra; Linda Parker; Maple City Four; Cumberland Ridge Runners; Spare Ribs; KOIL WLS KWCR KSO WBBM
 KSCJ—Variety Program
 KSL—Sego Memory Garden; Ethel Hogan, organist
 WMT—Radio Star Gazing
 WOAI—Jules Allen & Cowhands

8:45 p.m.
 KSL—Melodies We Love
 WISN—The Jewel Box
 WSM—Sario and Sallie; Uncle Ed Poplin's Band

9:00 p.m.
 CBS—Minneapolis Sym. Orch.; Eugene Ormandy, conductor; KFAB KMOX WBBM KSL KFH WCCO
 KSTP—Amateur Night
 KTAR—Ladies Laugh Last
 WMT—World Review
 WNAX—Anson Weeks' Orchestra
 WOAI—Hills and Plains

9:15 p.m.
 WNAX—Hollywood Impressions
 WOAI—Gold Rush

9:30 p.m.
 NBC—"Let's Dance"; Three Hours with Mel Murray, Xavier Cugat & Benny Goodman & their Orchs.; WLW WMAQ WBBM WDAY WFAB WTMJ
 *CBS—California Melodies; WNAX KFH KSCJ KMOX WCCO
 KFI—Ladies Laugh Last (NBC)
 KOA—Pick and Pat
 KOIL—News
 KSL—Charlie Kent's Singers
 WLS—Op'ry House

9:45 p.m.
 KOIL—Hal Kemp's Orch. (NBC)
 KSL—Pathfinder Pete

10:00 p.m.
 *CBS—STUDEBAKER CHAMPIONS Present Richard Humber's Orchestra; Joey Nash, vocalist; KSL
 *NBC—ALKA-SELTZER Presents Barn Dance; Lulu Belle; Uncle Ezra; Linda Parker; KFI KOA WLS
 CBS—Carroll Dickerson's Orch.; KFAB WNAX WBBM KFH—Barn Dance
 KMOX—Blue Steele's Orchestra
 KOIL—Chamber of Commerce
 KSCJ—Sport News
 KTAR—Musical Program
 WCO—Dick Long's Orchestra
 WGN—Ted Weems' Orchestra
 WLS—Bears & Cousin Toby

10:15 p.m.
 CBS—Carroll Dickerson's Orch.; KSCJ WMT
 KMOX—Hockey Game; Eagles vs. Montreal Maroons
 KSTP—News; Sports Reporter
 KTAR—Chas. Renard's Orch.
 WGN—Gold Coaster's Orch.

10:30 p.m.
 CBS—Johnny Green's Orchestra; WBBM KFAB WCCO KMOX KSCJ WNAX WMT KFH KSL
 KSTP—Let's Dance (NBC)
 WGN—Wayne King's Orchestra
 WHO—News Reporter

10:45 p.m.
 KTAR—News
 WGN—Jan Garber's Orchestra
 WHO—Carefree Capers

11:00 p.m.
 NBC—Let's Dance; KOA WHO
 CBS—Cab Calloway's Orch.; KFH KSL
 CBS—Bus Arnheim's Orch.; WBBM KFAB WNAX WMT KSCJ WCCO
 KFI—The Big Ten (NBC)
 KMOX—Irrving Rose's Orchestra
 KOIL—Freddie Ebner's Orch.

11:15 p.m.
 CBS—Louis Panico's Orchestra; WMT KFAB WNAX WBBM WCCO KSCJ
 KMOX—Stan Stanley's Orch.
 KSL—Clarke & Spraynozzle
 WGN—Ted Weems' Orchestra

11:30 p.m.
 CBS—Frank Dailey's Orchestra; WMT WNAX WCCO WBBM KFAB KSCJ KFH KMOX
 NBC—Let's Dance; KTAR KFI
 NBC—Hal Kemp's Orchestra; KOIL
 KSL—Dance Orchestra
 WGN—Gold Coasters Orchestra

11:45 p.m.
 KSL—Frank Dailey's Orchestra (CBS)
 WGN—Kay Kyser's Orchestra

12:00 Midnight
 KSL—Ran Wilde's Orchestra
 WCCO—Clyde Lucas' Orchestra
 WENR—Stan Myers' Orch.
12:15 a.m.
 WENR—Jess Hawkins' Orch.

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BE sure to tune in on this full hour of fun and frolic in the old hayloft every Saturday night. A big family party with music and fun galore! Lovable old Uncle Ezra; Lulu Belle; Spareribs; the Maple City Four; the Hot Shots; Ridge Runners; Westerners; and

more than forty radio stars. Hear them make the rafters ring with your favorite melodies and toe tickling tunes that turn back memory's pages. More than two thousand people pay to see this big show put on in the WLS hayloft at the Eighth Street theater every Saturday night.

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GET A MODERN WOMAN'S REMEDY TO RELIEVE PAIN AND DELAY NOW

Don't suffer unnecessarily when nature fails you. Get a modern woman's planned remedy for relieving relief from distress. Used by thousands of women from coast to coast for relief of overdue, late appearing, abnormal suppressed periods. Only a woman knows how another woman can suffer at times so if you are troubled with delays read every word of this message from another woman who wants to help women everywhere.

Formula No. 2 for slow regulating functions \$3.00. Two packages for \$5.00. All orders are given personal attention and mailed quickly. Don't let disorders persist. Send for this popular remedy today. You don't need to write me a letter just use the coupon for FAST SERVICE.

designed to be QUICKER IN ACTION THAN PILLS OR TABLETS. Compounded of time tested vegetable ingredients used by physicians and nurses for over a quarter of a century because of their reputed power to relieve pain and aid in restoring a normal flow. Safe, Harmless. Does not contain any narcotics, habit forming or harsh mineral drugs. Only pure laboratory tested vegetable extracts used for their effectiveness in functional menstrual disturbances. Women report relief, often in a few days, without pain or inconvenience. Friendly testimonials like these reach me from women the country over.

C. W. "I was delayed for nine weeks."
 D. C. "I was about 6 weeks past, in 5 days I was O. K. It is wonderful being advised, advised and pleased to take." E. U. "Delayed 3 weeks. Menstruation started on 4th day. Simple as A. B. C. to take." G. V. "I was two months overdue.—started menstruating on 5th day." Send for reports of many others.

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 My private talk "One Woman to Another" will be sent FREE to all women who desire to relieve pain and delay now. This contains helpful and instructive information on female disorders. Other interesting literature will also be included. Send for this. It's FREE. Use coupon. No obligation.

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 P. S. "Your compound is the best I have ever used. I was a little more than two weeks delayed. I had good results in four days."
 J. B. "I was two weeks delayed. Your compound relieved me in 3 days. Am well pleased!"
 J. McO. "I have just finished one box of your compound and found relief after being 5 weeks overdue. I have just received my second box but will keep them on hand."

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1	7	8	9	10	11	12
13	14	15	16	17	18	19
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27	28	29	30	31		

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 ADDRESS
 TOWN STATE

Radioed to Glory

(Continued from Page 27)
 desk in Police Headquarters at Oakland—just across the bay from San Francisco. His secretary entered.

"There's a colored man outside to see you," he said. "Says it's important. Won't talk to anyone else."
 "Bring him in," ordered the Chief, who believes that any sane individual should be entitled to two minutes of a Police Chief's time. "He's probably just a crank." Wallman added, "but we can't always assume that."

Noel Ferguson was shown in.
 "I want to give myself up," he said. "My name is Ferguson, sir. You want me. I tried to burn down my house."
 "Why are you giving yourself up like this, Ferguson?" the Chief asked, in a kindly tone.

"I heard you on the air," Ferguson replied. "You're right! Crime don't pay. I was in Los Angeles last night. When I heard what you said, it did something to me. I hopped a train. Here I am. Lock me up. I'm guilty!"

They put Ferguson in a cell—and the guilty man seemed quite happy about it. Even happier seemed his wife, who was permitted to visit him. Since the man had returned voluntarily and confessed to his crime, the police and the district attorney have intimated that he is likely to receive a light sentence.

"Praise the Lord!" cried Mrs. Ferguson as she knelt in prayer outside her husband's cell.

band's cell. "Now I know you'll never do nothin' like that again! It was that radio went and saved your soul!"
 "Amen!" breathed Noel Ferguson piously.

In Next Week's Issue of RADIO GUIDE A Little Child Did Lead Them

And from the grave a murdered child led police, through the voice of radio, to a chase that made criminal history in Detroit, Michigan. Don't fail to read a genuine thriller.

The Cover Girl

IT'S GIRLS like Olga, Countess Albani. I pictured on the cover of this week's Radio Guide, who make one realize that nobility is no mere matter of a title and a listing in some social register. It goes far deeper than that and stands revealed as a character phase rather than just a word signifying caste distinction.
 If she were just plain Mme. Albani, as in truth she prefers to be known, she still would impart an aura of nobility compatible with all that the word might stand for. And after all what could the title Countess mean to a person whose lineage merges into that of royalty?

The Private Life of Winchell

(Continued from Page 29)
 "Here's a little taken from the boys," he grinned sheepishly and proffered a bouquet of flowers—orchids!
 "I could have kissed them," tells Walter emotionally. "It was a grand gesture—and it hit the spot with me."
 Winchell is exceptionally proud of his radio crusades—the memorable Shut-in-Day movement of last year and his Man-a-Block campaign.
 Winchell's friend with Ben Bernie came about as a direct result of his radio work, and was formulated in Walter's active brain. It came about in this way—

Something of her dramatic personal appeal can be sensed almost any evening in the drawing room of her compact Chicago apartment. It is a veritable salon and has become the gathering place for the musically cultured of the Windy City. Artists from many lands come to pay her homage until the room takes on the characteristics of an embassy.

What is the secret of the Winchell feud? You will read it and other pertinent, intimate facts about Broadway's Gray Ghost in next week's RADIO GUIDE. Don't miss it!

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 the West.

In Next Week's Issue:

Where Radio Gags Come From

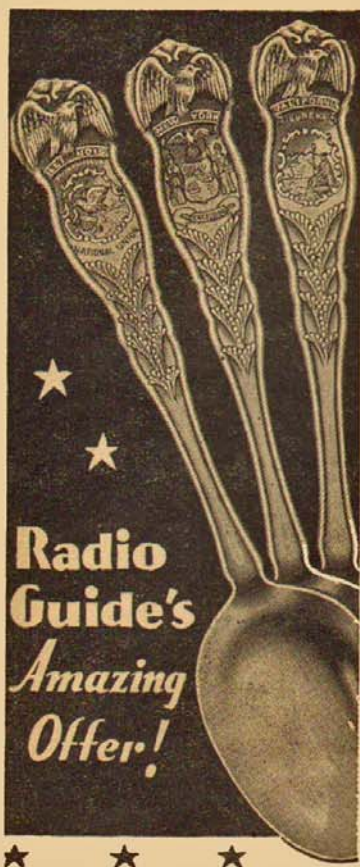
By Fred Allen

One of the Best Known of the Air Comics Reveals the Truth About Humor, and Traces It Back to the Dark Ages of Cave Dwellers. Here Is a Story That Will Be Discussed for Months. Be Among the First to Read It!—and—

A Little Child Did Lead Them

In Detroit a Child Was Cut Down by a Robber's Bullet. As from the Dead Came the Avenging Voice of Radio, to Set the Police on a Trail Packed with Thrills. This Will Make a Smashing Addition to the Calling All Cars Series.

And the Issue Will Contain Scores of Feature Stories of the Stars



Radio Guide's Amazing Offer!

STATE SEAL SOUVENIR SPOONS Mail the Coupon This Week The MAINE Spoon

SPOONS are now available by mail only. Send the coupon below to Radio Guide, 731 Plymouth Court, Chicago, Ill., with 15 cents, plus 3 cents postage, for the handsome "Maine" State Seal Spoon being offered this week.

Spoons are Original Rogers Silverware, made by International Silver Co. of Meriden, Conn., oldest and largest makers of silverware in the world. They are AA quality—66 pennyweights of PURE SILVER to the gross. Regular teaspoon size with plain bowls, easy to clean.

To date eighteen spoons have been issued. If you have not already started your collection, simply indicate on the coupon below which spoons you desire and send it to Radio Guide as directed. Spoons will be sent by mail, prepaid. If you have already started your collection, you will not want to miss the opportunity of adding the distinctive "Maine" Spoon. Get the coupon in next week's Radio Guide for the next spoon.

SPECIAL OFFER!
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or, Send me six of any one of these spoons for \$1.00 postpaid. (State)

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What makes the Happy Sisters happy? Estelle, Muriel and Olive have just won the listeners' top vote in the Feenamit Amateur Contest, which is aired Sundays at 6 p. m. EST (5 CST) over a coast-to-coast Columbia network. That's enough to make them smile—but they were just naturally born Happy, because that's their honest-to-goodness name. After their victory, witty master of ceremonies Ray Perkins stopped kidding long enough to congratulate them warmly, and wish them the success which their popularity seems to promise. With a name like Happy, they should be able to help listeners forget their troubles

Mother Schumann-Heink

(Continued from Page 8)
and I never make any secrets of my age. I can't help it if I am older.

"Then they write there are lots of German women who don't have babies and ask why I pick on the American. I don't pick on anybody. I don't care whether women are German or American or Chinese. I think they ought to have babies and put our divorce lawyers out of business. Lawyers are all right, but not for divorces."

Mother began to straighten around in her chair and talk in earnest. "Let them take my advice if they want, and leave it if they don't. I have lived and I know that it is still true for every mother—no matter what success or failure, there are the babies," and she emphasized it with a swing of her arm.

"Nothing takes their place. People write me and say it costs money to have babies. Of course it does. It costs money to do everything, but on little, curly-headed babies is the finest way to spend it."

As I looked at her casting her eyes downward, I could see there was another problem worrying Mother, and she wasn't expressing it. I found it was these articles, "You praised me too much, Carleton," she said. "You write so many big things about me, and then I get the swell-head—or if I don't, people think I do. They think I am arrogant and conceited when you write about my looking for a successor. They think I am silly enough to believe there are no other good singers in America. That is not true. And, dear boy, you must make them understand me and my funny English. I appreciate my chances on the radio more than I can say. I am glad to work with fine musicians and a conductor like Josef Kautner, who make me such important accompaniments."

"I need work. I can't sit idle, and the radio helps me to bring my message to all people. Just the same as people of more importance than I, I give my advice and ideas for everyone's betterment and for their pleasure—and to make them laugh.

"But you know I am not conceited about it, nor do I do it to make myself luxurious—to buy diamonds or furs or a big apartment or a stream-lined auto. I live plainly as you can see, and I have my old car. It's a disgrace, I know. Sometimes I think it will leave me sitting still in the back seat while the front is running

away. But I keep it for sentiment's sake.

"And now look! I am talking my fool head off, and you get hungry."

So up she got and bestirred herself to the kitchen. I went along, too, and watched her fix sandwiches. When I saw the generous number, I thought of the story they tell of a friend who some years ago approached Mother Schumann-Heink when she was starting her dinner in a hotel. A large steak filled her plate, and the inquirer, seemingly astounded, said: "Madame Schumann-Heink, are you going to eat all that alone?"

"No," she replied, "with potatoes."

I told her the story. "Ja, I always ate plenty," she said, "I wanted to make up for my hungry days, and now you see I cannot go into the movies because I can't diet. Well, maybe they forget the diet and I can make a picture yet. I can yodel, you know, and they don't know that in Hollywood."

After we had eaten, I enticed her to the piano. Mother played several of Bach's solo cantatas, and explained them.

"I would like to sing all this music for the radio," she said, "and the good lighter songs, too. I want to have the voice and strength to go on singing until I die. It looks like I could keep on—that is, if the people like me, and some of them do. They write and say I bring them happiness and good cheer.

"And that gives me fresh courage so that I can go on. It is hard sometimes. But I love it. I want nothing else more than to bring pleasure and a bit of happiness to others, and when I go it will be with a smile and a prayer to God for the happiness of all His children. I should like to be there in the radio studio with only the microphone between me and all these friendly people I love so much. And then, as the last tone of my song fades away, I too should like to go out on the wings of my last song . . ."

But Mother Schumann-Heink will not die. In her heart flows the spring of eternal youth, and so long as we who hear her have memories, she will remain one of the immortals.

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

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LITTLE JACK LITTLE

As He Appears Under the MIKEroscope

By Fred Kelly

LISTENERS who become devotees of Little Jack Little—and most of them do—seem automatically to adopt the slogan, Little or Nothing. That's because they have learned to expect so much of him—and all he gives them is Little. Who could ask for anything more?

It's all very paradoxical and only arises from a youth's ambition to find a job at a time when his own name was just so much poison to the persons from whom he was seeking the job. That was the officials of the Keith vaudeville circuit, who at that time were warring with the Shubert theatrical faction over rival attractions in and around New York City.

John James Leonard, late of Waterloo, Iowa, and a native of London, England, had just finished a swing around the Keith's Manhattan circuit as a singer and pianist. For the immediate future he was all washed up, so far as Keith time was concerned. Variety acts were so plentiful in those days that return engagements could be far between.

So John James of London and Waterloo decided to brave the Shubert offices. "Stay away," he was warned by the more experienced. "Or, better yet, change your name and tell them you've never played in New York before."

"Who'll I tell 'em I am—Paderewski?" asked the pianist.

"Naw," said his literal-minded adviser. "Don't try to be a big shot. Take some little name they never heard of." Little name! There was the answer in pellet form, so John James Leonard became, for the sake of cakes and Tea—although Tea doesn't come into the picture until later—Little Jack Little.

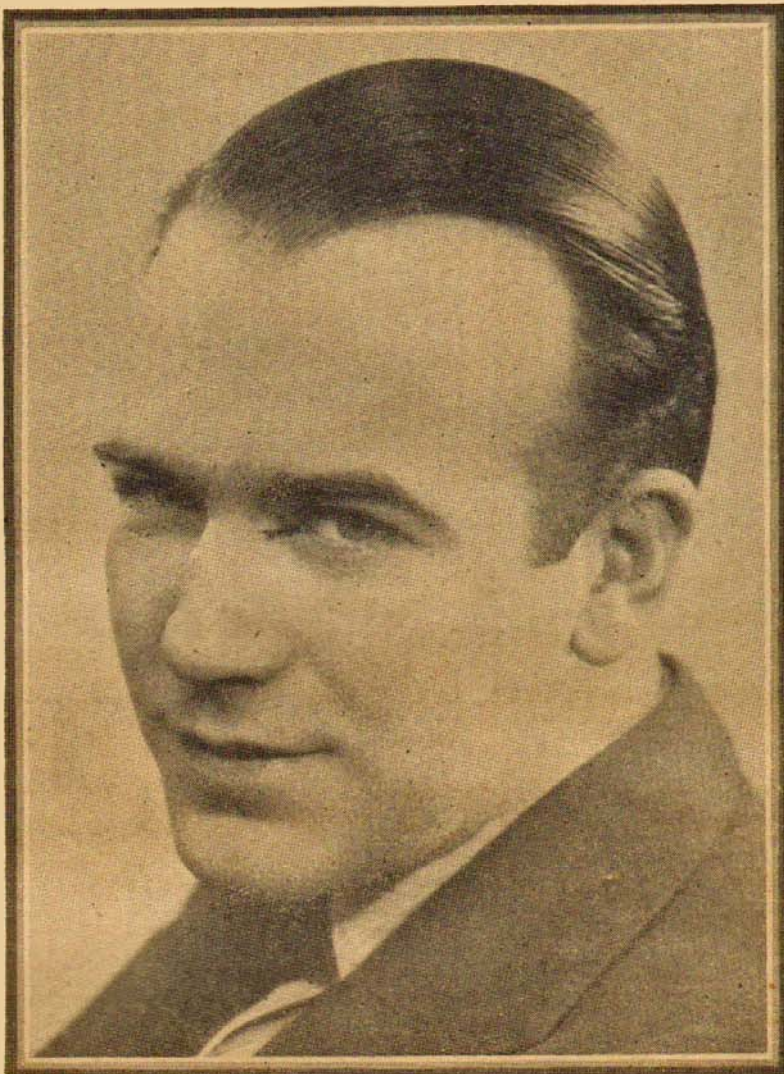
The Tea matter might just as well be disposed of right here. That's the given name of the young lady to whom Jack was married around eight years ago. And Tea Little has been his constant inspiration ever since. Oddly enough, he never for a moment has had a cloud to disturb the complete peace of his marital adventure—yet the most popular song he ever composed (and he has written many hits) was Jealous.

Funny how some guys can make capital out of the other fellow's troubles! But that situation reverses itself, too. Much trouble has been made out of the other fellow's capital, which is what occurred when Jack unwittingly launched on the public his ditty, A Shanty in Old Shanty Town. The piece became the standard trial for every radio auditioner for about two years.

The tunes Ting-a-ling, Because They All Love You, and others from his facile pen all rationalized themselves and served merely to increase his increment and establish his versatility.

Probably so long as radio endures it never will produce a stranger story than the very unusual case of Little Jack Little. Almost since ether entertainment became national in scope, Jack has been on the air. But in spite of a tremendous popularity. Always a Sustainer, Never a Prize, seemed to be the cross he was destined to bear. Listeners and radio executives loved his highly individual style—but nary a sponsor would walk up to the wicket and lay down his cash. It was all very discouraging, so after summarizing his situation Little decided that what he needed was a band as a background. So he organized one, went into a New York hotel with it—and awaited a commercial Santa Claus.

Things didn't change a bit until one day not so long ago—when who should come riding out of the East like young Lock-invar but an advertiser bent on seizing Jack as an attraction! The band? Oh, no—not by a jugfull. He wanted nothing but Little Jack Little with his whispering baritone and that magic piano! So Jack is doing a solo for the sponsor, after all those years of waiting.



JACK LITTLE

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 forty-first. 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.

Little Jack Little is on the air Sundays, Wednesdays and Fridays at 1:30 p. m. EST (12:30 CST; 11:30 a. m. MST; 10:30 PST) over a CBS-WABC net.

Favorite Stories of the Stars

CHARLES WINNINGER's chubby, animated face crinkled into a million smiling lines when he was asked to recount his favorite anecdote.

"I was about sixteen years old at the time, and had been working on the *Cotton Blossom* for a comparatively short time—no more than a few weeks. It was a hot summer night—about midnight—and a big yellow moon hung in the sky, looking for all the world like a big round melon. I was leaning on a bale of cotton on the levee, listening to two big colored boys who were engaged in a heated argument.

"The argument grew hotter and hotter, and despite the fact that I was getting sleepy and wanted to go back to my bunk on the *Cotton Blossom*, I hung around to see the fight I was sure would ensue. But, lad, there was no fight.

"All of a sudden one of the two stepped back, lifted his arm, and something white flashed through the air. The other darlin' ducked it, but I was so surprised that I remained stock still. Plunk! Into the cotton bale, no more than an inch away from my head, sank a long-bladed knife!

"The fighters took to their feet in a twinkling. I never did find out who they were. But believe me, I never was interested in any more fights after that night."

Block and Sully are big time stars today, but it wasn't so many years ago that they were struggling vaudevillians looking to make a name for themselves in show business. And in connection with their struggle to reach the top an episode occurred, which remains their favorite story to this very day.

Bookings were few and far between—sometimes one- or two-day stands only; occasionally split weeks, and sometimes cancellations.

Well, one night in a small New Jersey theater they opened their act. They were in their dressing room after the opening show when there came an authoritative knock on their door.

"Who's there?" called Jesse Block.

"It's the manager," came the voice.

"Jesse," whispered Eve Sully despairingly, "The manager—he's probably come to cancel us!"

Block nodded his head grimly. "O. K.," he called to the manager. "We're packing. We'll be on our way in a few minutes."

"Packing?" repeated the manager, his voice floating over the transom. "What for? I'm promoting you into the headline spot on the bill. I think you're great!"

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The spicy story of Dixie Dugan—"the hottest little wench that ever shook a scanty at a tired business man." Written by the man who knows every bright light and dark corner on Broadway. Harry Hansen, one of America's leading critics, sums this book up when he says: "I'm going to call it a 'Wow' and let it go at that." At \$2 "Show Girl" sold like "hot cakes"—no wonder we rave about our ability to include it in this greatest of book bargain offers! (51,000 words.)



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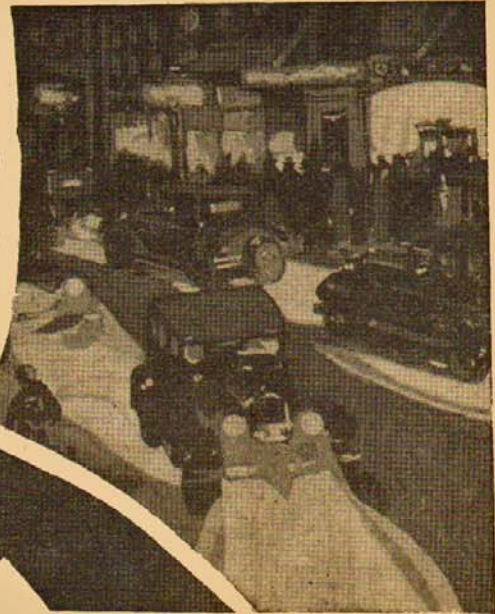
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