

# Radio Guide

Week Ending  
June 29, 1935

E C A B 8 7

Volume IV  
Number 36

5¢



Star of Stars  
Election Winners

Cornelia Otis Skinner  
Modest Crown Princess

George Burns  
and Gracie Allen

CHAS. E. HUBBARD

# News and Views of the Week

## Franklin D's Big Stick

Advices from Washington indicate a further use of radio by the Chief Executive when other time-honored methods of lining up legislators fail. President Roosevelt took the air and established a new precedent when he acted as his own messenger and delivered his Bonus Bill veto message. The move proved successful from an Administration standpoint. It was the first time the President has had to apply the big stick—the same one made famous by his illustrious relative Teddy, with modern trimmings.

In making his radio address to the country at large, Mr. Roosevelt was not treading on primeval territory. He borrowed a page from "Al" Smith's book on "How to Keep a Legislature Happy Though Beaten." Ex-Gov. Smith went over the air directly to the people when he found some of his pet measures were being threatened by a hostile legislature.

President Roosevelt was familiar with the Smith strategy and applied it with equal success.

## Japanese Force U. S. Entry

Hiroshi Saito, Japanese Ambassador to the United States, recently announced that Japan would short-wave a daily program of entertainment and information in English. It was frowned upon in many quarters. Although the Japanese Embassy explains that the program is intended for the whole world, it has been timed for the very cream of the evening for the Eastern part of the United States.

The Tokio program is broadcast at 10:30 a. m., and heard in the Eastern Standard Time zone at 8:30 p. m. on the preceding day. A time difference of fourteen hours makes this seeming incongruity an actuality. The Western part of the country, which is familiar with Japanese methods, is apparently being slighted by the program directors in the Land of the Rising Sun.

The expressed purpose of the broadcast series is to provide the world with correct information and actual conditions in Japan—economic and social.

Tokio will discuss current topics for ten or fifteen minutes in Japanese and then an equivalent time will be in English. This will be followed by music and entertainment to fill out the hour.

This is not the first effort of foreign countries to use radio to impress the American public. The unrestricted, uncensored avenues of short-wave radio have been and are being used daily by France, Germany, Great Britain and Soviet Russia. One more member added to the Radio League of Nations only increases the enjoyment of the short-wave enthusiasts and is no more a threat to our national institutions than the Soviet or Nazi propaganda which has been flooding our short-wave airplanes for the past two years.

## Senators' Canned Speeches

Senator Arthur Capper of Kansas has started a new fad that brings a lot of grief to broadcasters. Senator Capper is a regular Washington commentator for CBS, and alternates on current topics with Senator Oliver W. Barkley of Kentucky.

Other Senators not to be out-done in this respect, are having their speeches recorded and sent to their home states for broadcasting. In this regard Senator Capper has an advantage. He owns WIBW at Topeka. So completely sold on the radio is the Kansas Senator that recently he turned his fine old home into broadcasting studios for the station.

The broadcasters view with alarm the increasing demands upon their time, made by Senators' canned speeches. Aluminum and wax recordings of Senatorial remarks are rushed by air mail to broadcasting stations in their local bailiwicks. The talks are broadcast just for the folks back home—the people in whom the legislators are especially interested. A station owner can't afford to offend a Senator or a Congressman, and they know what the audience, which has no obligation, does when a Senatorial talk is broadcast.



Franklin D. borrows from Al Smith

There are exceptions, of course. Senator Huey Long is one. But the audience follows him because he is a powder keg and likely to explode any moment. In addition, he is the best comedian on the air, and any audience is ready to listen to a funny man.

If Senators only could realize that the primary functions of radio are entertainment and education (see Mr. Aylesworth's statement)—and if they could apply this yardstick impartially to their speeches, they probably would be more than pleased to let them remain as unimportant routine items in that profound and august tome, the Congressional Record.

The audience too would be deeply appreciative of this consideration, and the broadcasters would erect a monument to that copybook axiom "Silence Is Golden" and send platinum replicas to our silver-tongued, leather-lunged representatives who should confine their speech-making to Capitol Hill.

## Flies in Television Ointment

Television again stepped into the limelight—first with some glowing reports of the Baird system's perfection in England; then with the announcement by Mr. Dave Sarnoff that RCA, of which he is President, will spend \$1,000,000 on television.

Both of these things claiming the headlines of the national press have unleashed some unwelcome elements. Opportunists in the stock market are combing the field for television systems around which to build stock-selling drives. Before many moons go by a lot of hard-earned cash will be exchanged for worthless television stock.

Mr. Sarnoff was emphatic enough about the experimental nature of RCA's television efforts and the length of time it will take to complete the tests.

Billions will have to be spent on television stations and equipment before visual radio becomes twenty-five percent as practical and useful as broadcasting is today.

RADIO GUIDE, Volume IV, Number 36, Week Ending June 29, 1935. Issued weekly by RADIO GUIDE, Inc., 731 Plymouth Court, Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1879. Copyright, 1935 by RADIO GUIDE, Inc. All rights reserved. Executive, Editorial, Advertising, Circulation and Business offices, 731 Plymouth Court, Chicago, Illinois. Eastern advertising office, 551 Fifth Avenue, New York, N. Y. M. L. Annenberg, President and Publisher; Herbert Krauer, 1st V. P. and Gen. Mgr.; R. S. Wood, Editor. Notice: Change of address should reach this office two weeks in advance of the issue for which that new address becomes effective. Five Cents per copy in United States. Subscription rates in U. S.: six months, \$1.25; one year, \$2.00; Subscription rates of American editions in Canada: six months, \$2.00; one year, \$3.00; Subscription rates in Foreign countries: six months, \$2.50; one year, \$4.00. Remit by postal money order, express money order, or check drawn to order of RADIO GUIDE. Currency sent at subscriber's risk.

The much-discussed English and German television systems were discarded here three years ago.

The RCA gesture unquestionably did much to strengthen the faith of their own stock and bond holders in their properties, but as pointed out by a high government radio official, it will be years before anyone collects dividends on television.

The F.C.C. is trying to determine just what this television furore is all about. The Department of Commerce has sent Andre W. Cruse, Chief of the Electrical Division, to England, France and Germany, to make a first-hand study of these developments in order to present them to American industry. His report will be returned to Secretary Roper in the early part of July.

## A.S.C.A.P. To Fight For Life

The increasing demands on the broadcasters by the American Society of Composers, Authors and Publishers has resulted in the Society being cited in an anti-trust suit. The suit is being tried before Federal Judge John C. Knox.

Radio stations now pay five percent of their net receipts annually for the right to broadcast their music. In addition, there are other fees collected from the broadcasters, which brings the total paid the Society to a round-figure sum of \$2,500,000.

In his argument for an early trial, Andrew W. Bennett, Special Assistant to the Attorney General, in charge of the Government suit, said that past experience led the owners of the business involved to believe that greatly increased royalties will again be demanded by the ASCAP, and that they will be forced to pay such increased amounts or go out of business.

Nathan Burkan, ASCAP general counsel, tried to delay the trial with a motion for authority to take depositions throughout the country. This would have set the trial back several months.

## One Network's Credo

M. H. Aylesworth, President of the National Broadcasting Company, in a statement to that organization's Advisory Council, stated his company's policy in these words:

"Our objectives have been to make available to the American people entertainment and educational programs of the highest standard; to keep the people informed regarding their government, by providing an open forum for the presentation and free discussion of political and public questions and of government policies and administration; to cooperate with representative educational, religious and cultural organizations; to effect better understanding of labor, agriculture and industry in their relations with each other and with the public; to improve international understanding and friendship by arranging for an exchange of informative and entertainment programs.

"In the furtherance of these aims, NBC has always maintained American standards of free speech on the air; of fair play for all people, regardless of race or creed, with decency and good taste."

## American or Foreign?

Mr. William Hard, journalist and international authority on radio, stated the difference between the American system of broadcasting and that of other countries, in a recent issue of Atlantic Monthly. He said:

"I will concede that European governmental broadcasting generally exceeds American private broadcasting in the potential cultivation of good taste—by a graceful margin. I will contend that American private broadcasting exceeds European governmental broadcasting, in any European country, in the potential cultivation of free citizenship—by a vital margin."

And if there be controversy over this fundamental policy, Mr. Hard added for the benefit of protagonists:

"It is for everybody according to his own nature, to decide which margin he prefers."

# One Modest Crown Princess

Wife, Mother, Novelist, Playwright, Composer, Producer, Director, Designer and Dramatist — Cornelia Otis Skinner

By Jack Banner

Cornelia Otis Skinner approached her new radio series with all the regal modesty that may be seen in her classic features



I am not approaching radio," says Cornelia Otis Skinner, "in a condescending manner. Rather, I am taking a distinctive forward step. Radio is a new art—a new medium of expression—and I want it if I can."

These are the words of the Theater's Crown Princess, daughter of an illustrious father—Otis Skinner, acknowledged Dean of the American stage. Whereas grudging condescension, haughty grandeur and conceit might have been expected of her, considering the lofty place achieved in her own right—she has this humble, expectant approach.

Miss Skinner has succeeded Walter Winchell on his Sunday night broadcasts, for the same sponsor. Her character sketches are depicted with a versatility that is remarkable. She possesses a genuinely distinguished creative ability that stamps her as an actress of true brilliance.

Those who have seen her perform in the studio know full well that radio's sightlessness handicaps her art. Television is needed to convey the entire picture to the listeners. The subtle vocal intonations and nuances are transmitted perfectly, of course; but the versatility and depth of her facial expressions is lost to the invisible audience.

The prestige that comes from being recognized as one of the foremost performers of this generation, should be distinction enough for one woman. But Miss Skinner's talents are manifold. She is more than a successful performer. She is more than a successful dramatist, novelist, playwright, composer, producer, director and designer. And it is practically impossible to classify her as a specialist in any one field. She excels in everything she does—which includes, of course, the most glamorous, exciting career there is for a woman, that of marriage and motherhood. Her husband, Alden S. Blodget, is a well-known financier and society leader, and their lives center about their red-headed youngster.

TALL, with arresting brown eyes and lustrous black hair brushed straight back from her forehead, Miss Skinner weighed her radio chances intelligently before she took the broadcasting plunge, and in the sitting-room of her New York penthouse apartment which overlooks the East River, she told of some of the problems she faced and solved before she undertook her present task.

In the last two years Miss Skinner made an exhaustive study of radio mechanics. She delved deeply and intelligently into the spaceless panorama of the networks, and carefully noted the forward strides that had been made in the new art. Her searching gaze noted every development, and when her work was completed she had collated this information and applied it to the job of making herself microphone-conscious.

"The moment it became noised about that I was interested in radio," she stated quietly, "a score of sponsors descended upon me, waving contracts and promising all sorts of concessions if I would but sign the document. But naturally I wasn't interested in their proposals. True, I wanted broadcasting experience, but I wasn't ready to sign contracts. So I appeared as a guest artist on several programs."

Miss Skinner admits that she didn't set the broadcasting world afire on her first two appearances. No one acclaimed her, as they had in the theater, for her boldness in bringing a new idea to an entertainment medium. In the beginning her solo-dramas, in which she impersonated anywhere from one to ten characters, seemed

to puzzle the listeners. As a matter of fact she might have forsaken the networks, but for a happy accident.

More than a year ago she appeared as a guest star on the Fred Waring show. For fifteen minutes her low voice was engaged in spinning a fascinating sketch she had written especially for the occasion. There was no burst of applause from the visible audience when she sat down—merely a scattered and polite murmur of approbation. Were the outside listeners just as apathetic she pondered? When she returned home that night she had determined to forget for all time her radio plans.

WHEN she awoke the next morning a wireless message was awaiting her inspection. It was from her father, Otis Skinner, who was half way across the Pacific, bound for the Orient. "You were wonderful," she read. "Your voice came across the high sea clear as a bell. Mother joins me in sending congratulations."

That was the only stimulus that Cornelia Otis Skinner needed. Her uncertainty vanished. There could be no further questioning about her fate as a network star, for the daughter had a deep and abiding faith in her father's extraordinary knowledge of dramatics. If he said she would succeed, then success was assured!

It is in her home, not the studio, that the major part of her weekly work is accomplished. Here she either writes an original skit or draws from her extensive stage

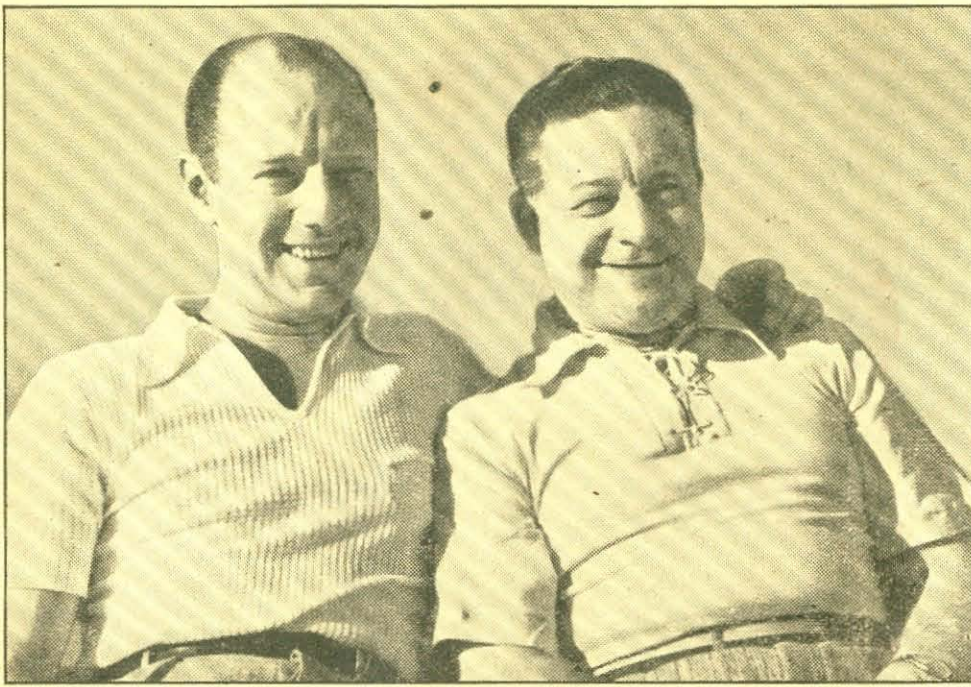
repertoire of more than a hundred solo-dramas. There is no one present to act as general supervisor, or to issue orders. Quietly she sits and reads the lines aloud to herself. She achieves miracles by the sheer richness and flexibility of her voice. One moment it seems as if an old woman is speaking. A second later the voice is soft, smooth and cultured. Suddenly it is hard and biting. On and on she talks, peopling her scenes with large groups of invisible characters.

THE original seeds of her realized plans for dramatic monologues were planted in her mind during her school years at Bryn Mawr College. Here she entertained her classmates with imitations, mimics and interpretations that amused and delighted them. After completing her education in France, she made her stage debut with her father in *Blood and Sand*. "Dad kindly let me wave a fan in a mob scene," she commented wryly.

Subsequently she appeared in many of her father's plays. It took seven years to make Cornelia Otis Skinner's radio cycle complete. Today she is devoting all her thoughts and attention to the microphone. She has watched radio's amazing development as a medium of cultural entertainment, and has set about establishing herself as a vital and permanent part of the new art.

Cornelia Otis Skinner broadcasts Sundays at 9:30 p. m. EDT (8:30 EST; 8:30 CDT; 7:30 CST; 6:30 MST; 5:30 PST) over an NBC-WJZ network; and on the same evenings at 11:15 p. m. EDT (10:15 EST; 10:15 CDT; 9:15 CST; 8:15 MST; 7:15 PST) over a split NBC network.

# Winners in



Amos 'n' Andy—Freeman Gosden and Charles Correll—who were the listeners' most popular team in 1934 and repeated their victory in 1935

Nationwide Poll Elects Radio's Favorites for 1935—Jack Benny, Show Boat, One Man's Family, Wayne King, Amos 'n' Andy, James Wallington Receive a Total of Over 1,250,000 Votes

**J**ACK BENNY—Show Boat—One Man's Family—Wayne King—Amos 'n' Andy—James Wallington—these were returned the winners in RADIO GUIDE's second annual Star of Stars Election poll. A total of 209,388 ballots were cast. Gold medals will be presented to the winners, symbolizing their pre-eminence as listener favorites in the election's six divisions—Performer, Musical, Program, Dramatic Program, Orchestra, Team and Announcer, respectively.

One startling fact stands out in this year's voting: Programs and stars whose appeal has been to a somewhat higher plane than radio entertainment has known until the year just closed—these have succeeded to top places in popularity over the comedy, light music and relatively ephemeral drama of another year. An analysis of the winners and the runners-up, along with other contestants of the leading groups in each division, shows how strong is the evidence of listener for entertainment of the more solid sort.

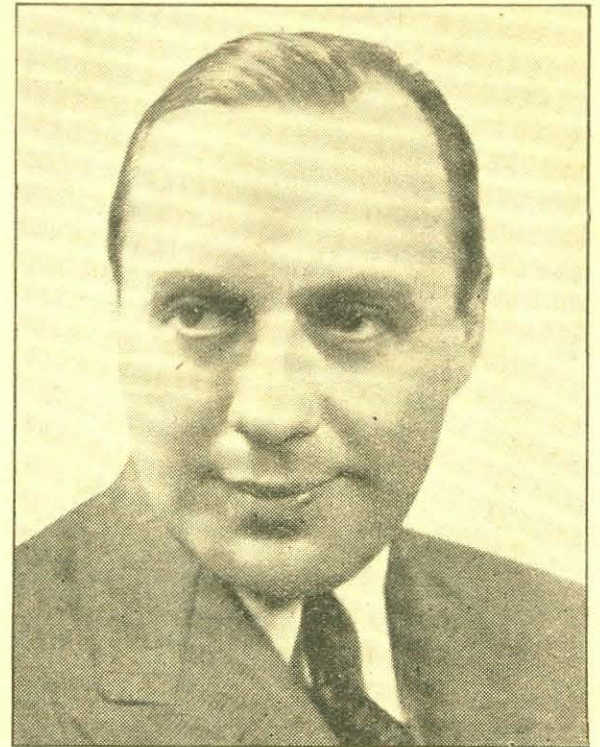
As was indicated almost from the launching of the 1935 race, Jack Benny was elected the most popular performer on the air. Jack's clean, appealing humor, his invariable formula of sharing the limelight with his supporting cast, have won him this enviable place.

Among the Musical Programs, Show Boat won a hard-fought victory, never being assured of its final standing until the last vote had been recorded. Running a close second and third were Rudy Vallee's Variety Hour (last year's winner) and Richard Himber's Champions—all of which lends support to the contention that there is a marked inclination toward change in the public's taste.

**E**VEN more striking in this regard was the voting in the Dramatic Programs division, where three erudite programs ran neck and neck until the final tabulations were made. One Man's Family scored a pronounced victory, but its edge was materially reduced by the second place contestant, The Lux Radio Theater, which in turn was closely crowded by the scholarly March of Time broadcasts.

A holdover from last year was Wayne King among the orchestras. That the Waltz King's dreamy tempos have the public in their spell has become almost traditional in these elections, and that Guy Lombardo should have been the runner-up both times is another instance of history's disposition to repeat itself.

Probably no more exciting finish ever was witnessed than that in the favorite Teams division, where it liter-



Jack Benny, the over-all favorite Star of the Air, who nosed out such popular artists as Lanny Ross, Eddie Cantor, and Bing Crosby



Headliners in the winning Show Boat Hour: Front row, from left, Rosaline Greene, Virginia George, Helen Oelheim, Irene Hubbard, Muriel Wilson, Maria Silveira; rear, from left, Pat Pagett (Molasses), Randolph T. Weyant, Gus Haenschen, Scrappy Lambert, Frank McIntyre (Captain Henry), Leonard Stokes, Lanny Ross, Robert K. Moody, Conrad Thibault and Pic Malone (January)

ally was a case of nip-and-tuck just as long as another ballot waited to be counted. The three leaders changed places so many times during the final days of tabulation that it was feared for a while a tie might show. But staunch supporters of Amos 'n' Andy rallied when they saw their favorites in danger. This team, which won last year, has come out on top in the 1935 Election. But George Burns and Gracie Allen, along with Jack Benny and Mary Livingstone, can solace themselves with the knowledge that each of these units just missed first place by a hair's-breadth.

**A**MONG the Announcers, Jimmy Wallington again proved his popularity; his extreme versatility as both serious announcer and stooge aided his victory among the mikemen. Running him a hard race was Don Wilson, whose "raspberry, strawberry, lemon, lime, orange and cherry" found distinctive flavor among the listeners.

In order that you who voted and elected the winners, may take part in the ceremonies when the gold medals are awarded to them, tune in on the regular broadcast of One Man's Family, Wednesday evening, June 26, over an NBC-WEAF network at 8 p. m. EDT (7 EST; 7 CDT; 6 CST; 5 MST; 4 PST). And the Show Boat medal will be presented during that program's broadcast Thursday, June 27, NBC-WEAF, at 9 p. m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST). Jack Benny's medal will be given him Sunday, June 30, over the usual NBC network stations carrying his pro-

# Star of Stars Election

gram. Dial for his presentation at 7 p. m. EDT (6 EST; 6 CDT; 5 CST; 4 MST; 3 PST) or at 11:30 p. m. EDT (10:30 EST; 10:30 CDT; 9:30 CST; 8:30 MST; 7:30 PST).

The presentation time for the Wayne King, Amos 'n' Andy and Wallington medals will be announced in a subsequent issue. Watch for this!

Herewith is presented the final standing of leading contestants, showing their relative positions in each division:

## PERFORMERS

- |                 |                   |
|-----------------|-------------------|
| 1. Jack Benny   | 9. Edgar Guest    |
| 2. Lanny Ross   | 10. Don Ameche    |
| 3. Eddie Cantor | 11. Jackie Heller |
| 4. Bing Crosby  | 12. Lulu Belle    |
| 5. Joe Penner   | 13. Rudy Vallee   |
| 6. Fred Allen   | 14. Ralph Kirbery |
| 7. Frank Parker | 15. Phil Baker    |
| 8. Will Rogers  | 16. Sully Mason   |



James Wallington, radio's best announcer by popular acclaim

- |                         |                                 |
|-------------------------|---------------------------------|
| 17. Tony Wons           | 40. Madame Schumann-Heink       |
| 18. Gertrude Niesen     | 41. Eve Sully                   |
| 19. Jessica Dragonette  | 42. Walter O'Keefe              |
| 20. Alexander Woolcott  | 43. Boake Carter                |
| 21. Steven Barry        | 44. Jack Owens                  |
| 22. Morton Downey       | 45. Anthony Frome (Poet Prince) |
| 23. Ed Wynn             | 46. Little Jack Little          |
| 24. Walter Winchell     | 47. Gladys Swarthout            |
| 25. Bradley Kincaid     | 48. Virginia Clark              |
| 26. Edwin C. Hill       | 49. Loretta Lee                 |
| 27. Mary Pickford       | 50. Annette Hanshaw             |
| 28. Dick Powell         | 51. Gene Arnold                 |
| 29. Jimmy Fidler        | 52. Joan Blaine                 |
| 30. Conrad Thibault     | 53. Grace Moore                 |
| 31. Emery Darcy         | 54. Richard Crooks              |
| 32. Jerry Cooper        | 55. Ethel Shutta                |
| 33. Happy Jack Turner   | 56. Gracie Allen                |
| 34. Lawrence Tibbett    | 57. Pat Kennedy                 |
| 35. Richard Maxwell     | 58. Beatrice Lillie             |
| 36. John Charles Thomas | 59. Irene Beasley               |
| 37. Lowell Thomas       | 60. Don Mario                   |
| 38. Vinton Haworth      |                                 |
| 39. Skinny Ennis        |                                 |

## MUSICAL PROGRAMS

- |                                    |                                      |
|------------------------------------|--------------------------------------|
| 1. Show Boat                       | 24. Gibson Family                    |
| 2. Rudy Vallee's Prog.             | 25. Jessica Dragonette's Program     |
| 3. Jack Benny's Prog.              | 26. Roadways of Romance              |
| 4. Himber's Champions              | 27. Sigmund Romberg's Program        |
| 5. Fred Waring's Prog.             | 28. Pause that Refreshes             |
| 6. WLS Barn Dance                  | 29. Log Cabin Inn                    |
| 7. Beauty Box Theater              | 30. Big Show                         |
| 8. Town Hall Tonight               | 31. Opera Guild                      |
| 9. Breakfast Club                  | 32. Carefree Carnival                |
| 10. Pleasure Island (Lombardoland) | 33. Hal Kemp's Prog.                 |
| 11. Ben Bernie's Prog.             | 34. Penthouse Serenade               |
| 12. Bing Crosby's Prog.            | 35. Aragon-Trianon Hr. Club          |
| 13. Sinclair Minstrels             | 36. N. Y. Philharmonic               |
| 14. Jan Garber's Supper Club       | 37. Contented Hour                   |
| 15. Wayne King's Prog.             | 38. Hour of Charm                    |
| 16. Hollywood Hotel                | 39. Lavender and Old Lace            |
| 17. Jackie Heller's Pr.            | 40. Let's Dance                      |
| 18. Midnight Flyers                | 41. American Album of Familiar Music |
| 19. Metropolitan Opera             | 42. Paul Whiteman's Music Hall       |
| 20. Camel Caravan                  |                                      |
| 21. U. S. Marine Band              |                                      |
| 22. A & P Gypsies                  |                                      |
| 23. Haydn Family                   |                                      |

- |                                 |                                  |                      |                       |
|---------------------------------|----------------------------------|----------------------|-----------------------|
| 43. U. S. Navy Band             | 48. Grace Moore's Pr.            | 28. Harry Horlick    | 35. Andre Kostelanetz |
| 44. Voice of Firestone          | 49. Anthony Frome's Pr.          | 29. Emery Deutsch    | 36. B. A. Rolfe       |
| 45. Kate Smith's New Star Revue | 50. Detroit Symphony             | 30. Detroit Symphony | 37. Cab Calloway      |
| 46. NBC Music Appreciation Hour | 51. Manhattan Merry-Go-Round     | 31. Stan Stanley     | 38. Isham Jones       |
| 47. Eddie Cantor's Pr.          | 52. Little Jack Little's Program | 32. Ted Fiorito      | 39. Jack Denny        |
|                                 |                                  | 33. Xavier Cugat     | 40. Phil Harris       |
|                                 |                                  | 34. Ted Weems        | 41. Art Kassel        |

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| 22. Landt Trio and White              | 40. Conrad Thibault and Lois Bennett  |
| 23. Tom, Dick, Harry                  | 41. Fields and Hall                   |
| 24. Eddie and Fannie Cavanaugh        | 42. Peerless Trio                     |
| 25. Clara, Lu 'n' Em                  | 43. Jimmie and Eddie Dean             |
| 26. Baker and Bottle                  | 44. Al and Lizzie Hoofingham          |
| 27. Ozzie Nelson and Harriet Hilliard | 45. Lasses and Honey                  |
| 28. Pickens Sisters                   | 46. Eddie Cantor and Rubinoff         |
| 29. Eddie Cantor and Parkyakakas      | 47. Judy and Jane                     |
| 30. Ed Wynn and Graham McNamee        | 48. Asher and Little Jimmie           |
| 31. Phil Harris and Leah Ray          | 49. The Gumps                         |
| 32. Tim and Irene                     | 50. Olsen and Shutta                  |
| 33. Jack and Loretta Clemens          | 51. East and Dumke                    |
| 34. Munn and Rea                      | 52. Don Hall Trio                     |
| 35. Lulu Bell and Red Foley           | 53. Fray and Bragiotti                |
| 36. Grace and Eddie Albert            | 54. Jack Pearl and Cliff Hall         |
| 37. Maple City Four                   | 55. Bill and Ginger                   |
| 38. Don Ameche and June Meredith      | 56. Arthur Allen and Parker Fennelly  |
| 39. Sanderson and Crumit              | 57. Eton Boys                         |
|                                       | 58. Pratt and Sherman                 |
|                                       | 59. John Barclay and Gladys Swarthout |
|                                       | 60. Tony and Gus                      |

## ANNOUNCERS

- |                      |                        |
|----------------------|------------------------|
| 1. James Wallington  | 26. Aiwyn Bach         |
| 2. Don Wilson        | 27. Joe Kelly          |
| 3. Harry Von Zell    | 28. Hal O'Halloran     |
| 4. Ted Husing        | 29. Bert Parks         |
| 5. David Ross        | 30. Alois Havrilla     |
| 6. Milton J. Cross   | 31. Quin Ryan          |
| 7. Phil Stewart      | 32. Kelvin Keech       |
| 8. Don McNeill       | 33. Pat Flanagan       |
| 9. Tiny Ruffner      | 34. Carleton Brickert  |
| 10. Jean Paul King   | 35. Howard Claney      |
| 11. Paul Douglas     | 36. Kenneth Niles      |
| 12. Graham McNamee   | 37. John Olsen         |
| 13. Everett Mitchell | 38. Ben Grauer         |
| 14. Bill Hay         | 39. Charles Lyon       |
| 15. Pierre Andre     | 40. George Hicks       |
| 16. Bob Elson        | 41. Ed Smith           |
| 17. Andre Baruch     | 42. Tom Manning        |
| 18. Vincent Connelly | 43. Tom Shirley        |
| 19. Louis Roen       | 44. Vincent Pelletier  |
| 20. Bob Brown        | 45. Peter Grant        |
| 21. John S. Young    | 46. Russ Russell       |
| 22. Ted Pearson      | 47. Norman Brokenshire |
| 23. Jack Holden      | 48. Nelson Case        |
| 24. Ford Bond        | 49. Elsie Janis        |
| 25. Harlow Wilcox    | 50. Charles O'Connor   |



Principals in the winning dramatic hour, One Man's Family: Mrs. Barbour; Hazel, Jack, Clifford, Claudia, Mr. Barbour; standing with cane, Paul

- |                                |                          |                      |                          |
|--------------------------------|--------------------------|----------------------|--------------------------|
| 53. Lawrence Tibbett's Program | 56. General Motors       | 42. Walter Damrosch  | 47. Art Jarrett          |
| 54. Morton Downey's Program    | 57. Jesse Crawford's Pr. | 43. Chicago Symphony | 48. Charles Gaylord      |
| 55. Silken Strings             | 58. Roxy's Program       | 44. Rosario Bourdon  | 49. Duke Ellington       |
|                                | 59. Chesterfield         | 45. U. S. Navy Band  | 50. Minneapolis Symphony |
|                                | 60. Singing Strings      | 46. Lud Gluskin      |                          |

## DRAMATIC PROGRAMS

- |                                   |                                         |
|-----------------------------------|-----------------------------------------|
| 1. One Man's Family               | 32. Princess Pat                        |
| 2. Lux Radio Theater              | 33. Jimmy Allen's Air Adventures        |
| 3. March of Time                  | 34. Sally of the Talkies                |
| 4. First Nighter                  | 35. Soconyland Sketches                 |
| 5. Dangerous Paradise             | 36. Court of Human Relations            |
| 6. Today's Children               | 37. The Gumps                           |
| 7. Red Davis                      | 38. Radio Guild                         |
| 8. Mary Pickford Stock Company    | 39. Marie the Little French Princess    |
| 9. Myrt and Marge                 | 40. Black Chamber Stories               |
| 10. Death Valley Days             | 41. The Hoofinghams                     |
| 11. Kaltenmeyer's Kindergarten    | 42. K-7 Spy Stories                     |
| 12. Grand Hotel                   | 43. Lights Out                          |
| 13. Mary Marlin                   | 44. Ken-Rad Unsolved Mysteries          |
| 14. Amos 'n' Andy                 | 45. Five Star Final                     |
| 15. Vic and Sade                  | 46. Between the Bookends                |
| 16. The O'Neills                  | 47. Our Home on the Range               |
| 17. Crime Clues                   | 48. The Shadow                          |
| 18. Easy Aces                     | 49. Ma Perkins                          |
| 19. Painted Dreams                | 50. Wheatenville                        |
| 20. Lum and Abner                 | 51. Immortal Dramas                     |
| 21. Roses and Drums               | 52. Skippy                              |
| 22. Betty and Bob                 | 53. Jack Armstrong                      |
| 23. Sherlock Holmes               | 54. Sugar and Bunny                     |
| 24. House by the Side of the Road | 55. Peggy's Doctor                      |
| 25. 20,000 Years in Sing Sing     | 56. NBC Dramatic Guild                  |
| 26. Just Plain Bill               | 57. Dreams Come True                    |
| 27. Life of Mary Southern         | 58. Albert Payson Terhune's Dog Stories |
| 28. Buck Rogers                   | 59. NBC Children's Hr.                  |
| 29. Lone Rangers                  | 60. Clara, Lu 'n' Em                    |
| 30. Romance of Helen Trent        |                                         |
| 31. Witch's Tale                  |                                         |

## ORCHESTRAS

- |                     |                           |
|---------------------|---------------------------|
| 1. Wayne King       | 15. Glen Gray             |
| 2. Guy Lombardo     | 16. Ray Noble             |
| 3. Richard Himber   | 17. New York Philharmonic |
| 4. Ben Bernie       | 18. Ozzie Nelson          |
| 5. Jan Garber       | 19. Abe Lyman             |
| 6. Kay Kyser        | 20. U. S. Marine Band     |
| 7. Don Bestor       | 21. Rubinoff              |
| 8. Fred Waring      | 22. Paul Whiteman         |
| 9. Rudy Vallee      | 23. Gus Haenschen         |
| 10. Walter Blaufuss | 24. Little Jack Little    |
| 11. Seymour Simons  | 25. Frank Black           |
| 12. Eddy Duchin     | 26. George Olsen          |
| 13. Hal Kemp        | 27. Sigmund Romberg       |
| 14. Harry Kogen     |                           |

- |                            |                                         |
|----------------------------|-----------------------------------------|
| 1. Amos 'n' Andy           | 12. Molasses 'n' January                |
| 2. Burns and Allen         | 13. Mills Bros.                         |
| 3. Jack Benny, Mary        | 14. Betty and Bob                       |
| 4. Myrt and Marge          | 15. Stoopnagle & Budd                   |
| 5. Lum and Abner           | 16. Fred Allen and Portland Hoffa       |
| 6. Hitz and Dawson         | 17. Gene and Glenn                      |
| 7. Mary Lou and Lanny Ross | 18. Boswell Sisters                     |
| 8. Block and Sully         | 19. Frank and Flo                       |
| 9. Marion and Jim Jordan   | 20. Honeyboy and Sassafras              |
| 10. Easy Aces              | 21. Frank Parker and Jessica Dragonette |
| 11. Vic and Sade           |                                         |



Wayne King, leader of the orchestra voted most popular in last year's Star of Stars Election, is winner again in 1935 by a wide margin

# Hams' Holiday

One of the most remarkable flood pictures ever made—taken Friday, May 31, near Colorado Springs, Col.

With One Whole Town Marooned in the Nebraska Flood Area, Its Power Plant Destroyed — Two Radio Hams Stepped in and —

By Henry Bentinck

**A**MATEUR radio reached out its delicate electrical tendrils and turned the darkness of death and despair literally into light, hope and faith on that evil Friday morning, May 31, at McCook, Nebraska. And once more a young amateur, not yet possessed of his majority, became the hero of the moment—king for a day!

The flood waters of the Republican River had overflowed its banks. Into the lowlands it raced, almost without warning; certainly without giving the inhabitants of that region time enough to escape. Up, up and up the water rose—seven and a half feet in twelve minutes! Entire farms were inundated by the ever-rising tide. Livestock whined plaintively as it sought to swim, then sank exhausted beneath the mad, muddy water. And families—fathers, mothers with babes in arms, children—huddled together; retreated to second story, then to roof, only perhaps to be swept away one by one as the others, horrified, were unable to rescue them.

In the midst of the deluge stood little McCook, its seven thousand strong souls well aware of the catastrophe surrounding it. A few hours before a tornado had ripped its way from the north, touching the eastern edge of the little town.

Then the swirling water began to circle McCook. Slowly but surely it was becoming an island.

Refugees from the surrounding country—those fortunate enough to be able to escape in time—remembered that McCook was on high ground, and came trooping into the city in every known kind of conveyance—including, within a few hours, rowboats.

Food and shelter were becoming acute problems; pure drinking water grew scarce; badly needed medical supplies were depleted as the crowd of refugees grew to immense proportions.

**T**HEN, to top off the troubles of the besieged town, the flood waters reached its electric power plant and at 10 a. m. put the apparatus completely out of business. Finally, at 4 o'clock that afternoon the last remaining telegraph line connecting McCook with the outside world, went down. Unless something could be done, and done with the utmost speed, McCook would face not alone the hazards of tornado and flood, but the resultant horrors of starvation, fire and disease epidemics.

Into the breach strode 19-year-old Charles Warriner who, with his buddy Edward Malcolm, were on vacation in McCook, their home town, from duties as radio operators for the Columbia Broadcasting System studios in Chicago. Charlie and Ed love thrills. They went out of their way to get into trouble—even engaging during their off hours in miniature automobile racing. This was their meat.

Their first thought was of the ham station of their McCook pal, Frank Scott. But it took power to operate Scott's station, W9CRB, and the town's power plant was flooded and completely out. What to do? It was Warriner who knew the answer.

"First we'll round up a battery-operated short-wave receiver some place," he ordered, "and next we'll commandeer all

the batteries we can lay our hands on, then change over W9CRB to battery operation."

But finding a battery-operated, 80-meter receiver was no easy thing in little McCook. Nevertheless, one was located by 10 o'clock that night.

**B**Y THIS time half McCook was trailing Warriner and accepting his orders as if he were a field marshal. "Now get me every B battery and storage battery in the town," he ordered. Refugees and citizens alike joined in the battery hunt while Warriner, Malcolm and Scott began working against time to reconstruct W9CRB for battery operation.

Candlelight was their only illumination. But Charlie and Ed didn't mind that—inasmuch as the belles of McCook had sensed the men-of-the-hour and were holding the candles. Furiously the youngsters' nimble fingers raced over the wires and intricate parts of the amateur transmitting station . . . and the half-exhausted trio were ready to put the station on the air at 10 o'clock Saturday morning.

Charles Warriner was the fastest operator of the threesome, so he took the key—and out flashed:

"McCook, CQ CQ CQ, Urgent Tornado and Flood CQ CQ CQ McCook de (from) W9CRB W9CRB W9CRB."

**E**XCITEDLY the radiomen tuned in the receiver. No answer came through. Had their work been in vain? Was the transmitter getting out? They had one sure way to learn. In a flash they loaded the receiver into an automobile and carried it to the outskirts of the island town—fourteen square miles of dry land surrounded by hundreds of miles (Continued on Page 17)



From left, Allen Hale, announcer; Frank Falknor, chief engineer; and kneeling, operator Charles Warriner, hero of the flood-isolated McCook, Nebraska—all three from the Chicago CBS studios—as they appeared when making their historic broadcast from the stricken town



The crowds in McCook as they watched the building housing the power plant topple into the flood waters

# Remote Control

**Contained in Previous Instalments:** John Fairchild, handsome young announcer of Station WWP, is suspected of being in league with the Ghost Gang, world's first mob of radio-scientific criminals. He is in love with Helen Wright, station secretary. Detective Dreamer Devine, bulky hunch-playing detective, at first asked John to help him trap the Gang because he believed they were using WWP to send out coded, cryptic orders to Gang members. That very night the Gang—masked—raids the studio, robbing six Junior League debutantes of a fortune in jewels. Suspicion and ridicule are heaped upon John because the Gang, by threats against Helen and himself, force him to cover their raid by broadcasting reassuringly to the public. Later, John intercepts a letter which seems to confirm his suspicions that Doctor Workman, uncanny little spiritualist, is a member of the Gang. Helen and the young announcer plan to trap Workman and the mob, obtain a large reward, and marry. At night, just as John expected him to broadcast secret signals, Workman is shot in a darkened studio. Present are John and Helen—Oakwood, fussy station manager—Bert Rupert, surly advertising salesman—Little Charlie Golden, lanky publicity man of WWP—Tubby Stewart, good-natured control engineer—Devine, other detectives, and newspaper reporters. Devine accuses John of murdering Workman to prevent the latter from broadcasting signals which might have led the Gang into danger of arrest. The detective names Helen as accomplice—and to save her, John confesses! But Helen, convinced of John's innocence, also confesses in order to spoil Devine's case against John—whereupon Tubby Stewart further befuddles the big detective by confessing too! When John appears unable to describe the gun with which he claims to have shot Workman, Devine seems almost convinced of his innocence. But just at that moment a caller comes in to see John—a big man whose voice reminds the announcer of the clipped accents of that big-masked man who had led the Ghost Gang in its raid on the studio.

**N**OT FOR one instant did John doubt it. This dark, brutal-faced man who called himself Jones was the leader of the four masked thugs who had robbed the debutantes, shot Bert Rupert in the arm, and slugged John and Tubby Stewart.

"So you want to go on the air, Mr. Jones?" Fairchild forced himself to say urbanely—while frantically searching his mind in the attempt to evolve a plan of action. "What do you do?"

"Do? Oh—I sing." The stranger kept his hands in his pockets. His dark, suspicious eyes went on roving from John to Devine, to Helen and back to John. If one of them made a sudden move, the young announcer sensed, the stranger would pull a gun. John

"I think I know who killed my brother. And you're going to have another killing here tonight!"

## The Identity—and the Accomplishments—of the Mysterious Ghost Gang Leader Stand Revealed in Sensational Circumstances

By Arthur Kent

wondered what compelling motive had forced this gangster to come, alone, into the studio.

"We'll, we'll have to arrange an audition for you, Mr. Jones," he said, stalling for time. For a moment no one spoke after that. Helen looked at her lover. Devine seemed to look at nobody in particular. The huge detective had assumed his silliest, most boyish expression—but John realized fully that the Dreamer was taking in every word, every expression.

**H**OW—how—the young announcer asked himself, could he get word to Devine? If he told the detective that this stranger was a member of the Ghost Gang, the man probably would commence to shoot his way out of the studio. If he tried to take Devine aside, the stranger's suspicions certainly would be aroused—probably with fatal results. The very air grew tense.

"I have it!" John exclaimed suddenly. "We'll give you an audition right now!"

"Right now?" echoed Jones. Suspicion sharpened his pale and heavy features. "Isn't it a little unusual," he asked in that precise, metallic voice John recognized so clearly, "to greet a would-be performer with this kindly enthusiasm?"

"Perhaps," Fairchild answered, smiling blandly. "But tonight one of our regular programs was dropped—permanently—"



"Dropped?" the stranger asked quickly. "Oh—to be sure. Not one of my favorites, I hope?"

"Just come with me," the announcer said, ignoring the question. Dreamer Devine rose from his chair.

"Believe I'd like to be in on this audition, if you don't mind," he said shyly—grinning as he absent-mindedly slipped his hand into the right pocket of his jacket. John smiled grimly, realizing that now detective and gangster each was gripping a concealed gun.

"Delighted!" he exclaimed—wondering if Fate were preparing Station WWP for another shooting. He led the way to a small studio.

"Here," said John Fairchild throwing open the door, "is the studio in which we usually conduct our auditions. I'd like to try out your voice first of all, without musical accompaniment." The young announcer apparently was entirely engrossed in the task before him as he motioned the two big men towards the door.

"After you!" the stranger exclaimed courteously. John's back tingled as he and Devine preceded the would-be singer.

"Just step into that glass-paneled room," Fairchild instructed, "and close the door behind you. Sing right into the microphone. We will listen to the loudspeaker in this compartment."

**F**OR an instant the stranger hesitated. John threw a small switch connected with the loudspeaker.

"All right, Mr. Jones," he instructed crisply. "Let's get this over with." And slowly—deliberately—his right hand still in his pocket, the man obeyed. He closed the door behind him and walked to the microphone. John and Devine could see him through the heavy plate-glass panel.

"I wonder if he'll really sing," remarked John Fairchild, without turning his head.

"What's the idea?" growled Devine.

"I wanted to get him out of earshot," the announcer said swiftly, "so I could tell you he's the leader of the four masked men who held up the studio."

"The Ghost Gang!" Devine exclaimed through stiff lips. "How did you recognize him? By his voice?"

"Yes. And strangely enough, it's very similar to Workman's. They both spoke in a kind of—oh, formal, mincing sort of way. You remember—" Suddenly John stopped short and impulsively squeezed Devine's arm. "Listen!" he commanded.

For Mr. Jones had started to sing. In an amazingly sweet tenor voice he had commenced The Londonderry Air. Spellbound, John listened—and as the yearning notes came from the loudspeaker he marveled that this singing murderer should thus be able to reveal such utterly unexpected depths of feeling—and tones so entirely unlike those of his speaking voice.

"Without music or accompaniment!" John marveled.

"Well, he can sing," Devine said. "But that don't prevent me from jamming a gun in his ribs when he gets out of that studio."

"No! Wait!" John Fairchild leaped towards the glass door. "Leave this to me!" he said, then threw the door open. The stranger immediately stopped singing. He smiled sourly.

"Am I to interpret this interruption," he began precisely, "as an indication that my vocal powers are inadequate?"

"No!" John exclaimed. "Your voice is excellent—extraordinary! I want you to go on the air—now—at once! What is your first name, Mr. Jones?"

**T**HE burly, black-eyed stranger gulped. Obviously Fairchild's whirlwind verbal attack, plus this strange shift of circumstances, had him groggy.

"My name—uh, Randolph, Randolph Jones. You want me to go on the air right away?" He looked puzzled but, John thought, a little pleased.

Devine cleared his throat. "That's what you came in here for, isn't it?" he asked softly. "Or—"

John hastened to interrupt the detective. He didn't want Devine to start questioning this man—yet.

"Come this way, Mr. Jones. We have—" the announcer glanced at an electric clock on the studio wall, "—just three minutes before you go on."

By the end of those three minutes John had unearthed the music for The Londonderry Air, arranged the microphone before the grand piano in the main studio, pressed Helen into service as accompanist, placed the unknown singer—and

(Continued on Page 19)



Bob Becker, famous dog specialist, watches Em of Clara, Lou 'n' Em, put her deaf dog, Black Sambo, through his paces

## By Martin J. Porter

**R**ADIO broadcasting, so they have decreed at the Columbia Broadcasting System, has at last attained a sufficiently ripe old age to boast of its veterans. Actually a dozen odd years old, as the wafting of major entertainment goes, it is still a young industry, and there are comparatively few persons who can put into the category of true veterans, unless the list should take in entertainers who worked out their early years in kindred branches of the show world. Many of those last-mentioned are members of the newly formed CBS Veterans Association, which is headed by the suave HOWARD BARLOW, president. The new outfit is a dues-paying body, and to join it one must have served a minimum of five years on the air. TED HUSING, who is a tender fellow, drew the rowdyish post of sergeant-at-arms. Among the old-timers in the ranks are CRUMIT AND SANDERSON. It might be a good idea for readers of the RADIO GUIDE to suggest addi-

tional members from among their favorites, for the honor of admission.

Most amusing event of the week: The burning of *Show Boat* to give the sponsors an opportunity to simulate a tent show, to get on the air ahead of the echo headed by CHARLES WINNINGER, replacing the Gibson Family. And then the sudden switch placing the Winner troupe on the air with a tent show four days before *Show Boat* could raise the tent. The LANNY ROSS outfit will have a new craft within five weeks.

**S**IGNIFICANT event: Departure of JOHN ROYAL, program vee-pee of NBC, for Europe, to visit all countries and plan international exchanges, but mainly to work up an inspiration for surpassing CBS on educational programs. If anybody can get any kind of inspiration from European radio, then this is indeed an age of miracles. But the Royal trip is a gesture, and it means a perking up of cultural programs domestically.

The new presentation featuring NILS T. GRANLUND will bring weekly, via the NBC, a galaxy of

## Plums and Prunes

### By Evans Plummer

**W**ELL, the big fight is now a matter of record, and by the way of completing the book we'd like to send a whole carload of plums to GRAHAM McNAMEE for an exciting but not too excited, an impartial and terrifically interesting account of the great battle. McNamee's work of June 13 at the Baer-Braddock bout was the best he's done in thirteen years of broadcasting.

As for FORD BOND'S round summaries, we can't say much. Bond overran his intervals consistently without a clear-cut summary of the important punches of the preceding round. He should have timed himself more accurately—and he should not have stumbled over his words by attempting to pack too much into a short time.

Plums are due also for TOM MANNING and BAER for their dressing-room sign-off speeches, although there are many who will find a flaw in a rather risqué reference made by the defeated champ. Nevertheless, Baer offered no alibis; went down smiling—and that is something. He could take it! Likewise a basket of the juicy fruit is en route to GEORGE HICKS, who was put on the spot in Braddock's dressing room while awaiting the new champ. Hicks did a splendid job of stalling before the delayed fighter appeared to make his first public utterance as a world celebrity. But as a fighting Irishman, it's our private opinion that Jim has a suspiciously *Schlepperman* accent.

And now that Maxie (*Lucky Smith*) Baer isn't heavyweight champion any more, he'll probably have more time to devote to his film, vaudeville and radio career—but will those interests have time for him? Gillette will keep him, however, for at least six more programs.

NEXT TUESDAY, June 25, leather-pusher addicts will have a chance to hear the British heavyweight title holder, JACK PETERSON, meet the German fighter, WALTER NEUSEL, at Wembley, England (*see Coming Events*). All-wave receiver owners may catch this bout a half-hour earlier by tuning direct to 15.14 or 11.75 megacycles—or, if the network rebroadcast Tuesday is missed, by tuning in Wednesday for a recorded repeat broadcast of it on 11.75 and 9.58 megacycles at 6:30 p. m. EDT (5:30 EST; 5:30 CDT; 4:30 CST; 3:30 MST; 2:30 PST).

**A**NOTHER FIGHTER, but a radio-mythical one—your dial friend GEORGE (*Gus of Tony and Gus*) FRAME BROWN—is scrapping his way through convalescence from an emergency hernia operation at the Lenox Hill Hospital in New York City. In fact, he may be written back into the script before this paragraph reaches your eyes.

Many plums to MARIO (*Tony*) CHAMLEE for the capable manner in which he and his supporting cast have been carrying on during Brown's absence.

AND NOW FOR A FIGHT with the Columbia Broadcasting System. This column assigns all available wrinkled, moldy and bitter prunes to the program department officials of that network for the treatment which has been accorded its ace attraction, the BLUE MONDAY JAMBOREE. One week it was cut from its usual hour to a half-hour to permit time for *Benay*

# Reviewing Radio

sixteen chorus girls from Broadway shows. Eight of them will be steady decorations. Sponsors of the series figures great publicity in the placing of photographs of the pick of New York's pretties. A sour note in the plans is the claim of WNEW that the notion of a chorines' amateur vehicle was stolen from the station's praise agent, with a suit threatened.

Worth nothing: DAVID FREEDMAN, comedy writer, says: "I have stopped writing gags for radio because I think their day is over. I shall now devote myself to a situation stuff, and light drama tinged with comedy."

A timely decision indeed. For whom would Mr. Freedman write gags? A regular exodus of gag comics has occurred. Those off the air are WYNN, PEARL, BLOCK AND SULLY, BOB HOPE, CANTOR. Those whose coming broadcasts can be counted on the fingers of one hand are JOE PENNER, BEATRICE LILLIE and PHIL BAKER. JACK BENNY, who soon vacations, uses only situations. The field therefore is left to BURNS AND ALLEN who, observers tell me, have lost in the rating schedules; STOOPNAGLE AND BUDD, FRED ALLEN and JOE COOK. Not much wonder that PAUL WHITEMAN'S sponsor, sensing a dearth of comic material, has resignatured Lou Holtz.

**N**OMINATED for particular honors: Best scripts on the air: *One Man's Family* and *House of Glass*.

Most certain to attain stardom's halo from among the air's newcomers: FRANCIA WHITE, in this pillar's opinion, radio's most important discovery in three years.

Most rapid climb to fame: That of VIRGINIA VERRILL, who, after a couple of weeks of CBS build-up, is starring on JOHNNY GREEN'S new oil commercial.

The sloppiest performance on the air last week was that via the NBC waves, from Salt Lake City. The coppers who copped the Wayleys, kidnapers, went on the air to be asked the dumbest set of questions ever devised by a stunt smasher.

Incidentally, does the universal ban on kidnaping dramas by radio prevent any smart impresario from arranging with J. EDGAR HOOVER (of the Department of Justice) to dramatize in a series *How the G-Men Get Their Crooks*? Films have had such fine success with this material, it only goes to show how popular with the public and how discouraging to crooks would be such a series.

*Venuta* to do a cross-country flying-singing stunt; the next week the Jamboree was eliminated entirely.

The only reason we can see for the failure of CBS to continue giving sixty late Monday night minutes to this most excellent West Coast attraction is that possibly it was showing up all the other CBS programs—sustaining and sponsored—by comparison.

"Fraidy cats! Give back our Blue Monday Jamboree."

**P**LUMS IN COMMEMORATION are awarded the oldest woman's act on the air—*Clara, Lu'n' Em*—who on June 16 polished off five years of almost continuous broadcasting, broken only at short intervals for Summer vacations.

Incidentally, another of these vacations begins after their broadcast of Friday, June 28, and the girls, all married, will separate to spend their two-month rest period in various sections of the country with their husbands. Em, who also answers to Mrs. John Mitchell, is shown elsewhere on this page with her deaf dog, Little Black Sambo, and the dog and outdoor-life authority, Bob Becker, who is counseling her on vacation plans.

THE RADIO WORLD and listeners will join in mourning the suicide of HENRY THEIS, WLW orchestra leader frequently heard in the past over NBC networks. It is understood that the bandsman had been in ill health for three years and, just before dinner on Wednesday of last week, he entered the bathroom seemingly in the best of spirits. . . . Here it was that Alvin Miller, trumpeter in the Theis band, found him on the floor with a bullet wound in his head. The deceased is survived by his widow Frances, 19-year-old son Richard, mother, a sister and a brother.



# Inside Stuff

## Along the Airialto By Martin Lewis

**I**T PROBABLY isn't true, but the story is being told and it is funny enough to repeat: The very next day after the mythical Show Boat on that coffee hour was burned, via radio, an important official of the sponsoring company was supposed to have telegraphed from the West, "Did we carry insurance on the Boat?"

Maestro EDDY DUCHIN has every reason to become excited over his new duties, in which he is presenting an "open" tournament for new radio talent in a cross-country jaunt to California. Supplanting ED WYNN is no easy matter, but if the first effort from Washington is a sample of what is to be expected from these broadcasts, the oil show has this department's recommendation. But Duchin's isn't so excited over his new duties as he is over the thought that he is going to Hollywood. After the plans were completed, the pianist and conductor kept running around telling everyone about his trip. Of course we can appreciate his feelings because of our own delight in the thought that we are heading for our first trip to the coast city for our annual vacation immediately after the next column is sent to the printer.

**W**HEN guests arrive for their first visit at RUDY VALLEE'S lodge in Maine they are immediately handed a book titled Your Eccentric Host. It contains a set of What to Do and What Not to Do rules. They number about fifty in all. For instance, the women are cautioned not to wipe their lipstick or rouge on the towels, but to use tissue paper supplied for that purpose. The men are requested to refrain from talking shop. On the other hand, the guests are asked to drink plenty of milk and eat quantities of fruit. In other words, Rudy wants to make sure his guests get the full benefit of a vacation and go back home looking healthy.



Eddy Duchin: He makes a masterly search for new talent

ambition is to beat *Bottle*, but we witnessed several heated games between the two comics and have yet to see Phil come out on the long end.

SINCE THE NBC ruling was put into effect whereby their announcers could no longer identify themselves, an avalanche of letters has poured into this office in protest. The listeners have taken the matter seriously and feel that the announcer is as much a part of a program as the artists and deserve due recognition. We cannot help but agree with the writers, nor can we figure out what is gained by the omission. So as a *Voice of the Listener*, we respectfully request the NBC moguls to reconsider what appears to be a meaningless ruling.

**T**HE French superliner *Normandie* was being warped into her pier amid a great and noisy New York reception. She had completed a record-breaking maiden voyage across the Atlantic Ocean, and everybody aboard was happy except GEORGE HICKS, NBC announcer. George had been sent to France by NBC to return aboard the *Normandie*, giving daily broadcasts to shore from the ship. He had done a great job and A. H. Morton, program executive in charge of the broadcast, had just expressed his gratification.

George was a worried young man as he tapped Morton on the shoulder.

"Could you lend me about twenty dollars?" he asked. "You see, my wine bill is quite a bit larger than I expected, and I haven't enough cash to cover it."

"How much is the bill?" asked Morton. "Well, it is forty dollars, and I haven't quite that much cash left," Hicks said a bit sheepishly.

Morton reached for the bill and glanced at it. "That bill is in francs, not dollars," he snorted. "You owe the *Normandie* about two seventy-five in American money."

The announcer paid his debt and marched down the gangplank, feeling much better.

**KILOCYCLE CHATTER:** Confirming this department's exclusive report, AMOS 'N' ANDY will shift networks on July 15 . . . The Rhythm at Eight show is not going to Hollywood after all . . . ETHEL MERMAN will not be needed for a forthcoming picture as soon as expected, and she'll stay right in New York until she is.

But handsome JAMES MELTON and THE REVELERS, recently signed to co-star with MISS STILES on that new oil series, may leave for Hollywood very soon to make a picture. If they do they'll broadcast from there very Sunday . . . OLSEN AND JOHNSON, the crazy clowns, are all set to return to the networks in the Fall . . . LOU HOLTZ will not leave the WHITEMAN show, as has been reported. The dialectician has been given an extension of his contract . . . TOMMY DORSEY and his brothers are feuding, with Tommy leaving the band as conductor. He's now playing the trombone in the studio band . . . Does it pay to be a musician? VERLYE MILLS, harpist with the HIMBER crew, and her husband, Arnold Brillhart, saxophonist, just purchased a five thousand dollar home on Long Island . . . MANNY KLEIN, ace trumpeter of the studio band, is leaving for a two months' vacation in Honolulu . . . BARRY McKINLEY is another radio artist who will rusticate during the Summer, although Barry will come in to New York three afternoons a week for his Dreams Come True programs. He has rented a place near Old Greenwich, Connecticut.

BILL JOHNSTONE, CBS actor and an old dirt farmer from Connecticut, reports tough going up at his homestead. Caterpillars are eating all the leaves from his trees and garden track, but ignoring the weeds. Bill has blisters to show from scything these down himself.

LOU SORIN, of the Caravan show, has just lost out on his 100th Sweepstake ticket. He keeps right on buying them so that he can go visit the other McGillicuddys in Dublin some day . . . LEW LEHR, dialectician of the Headliners program, says he's going to give the country a miss this year and get the first really fresh air of his lifetime in an air-conditioned room in a Manhattan hotel . . . BLANCHE SWEET is so anxious to keep her program fresh and natural that she rehearses only for four minutes before the broadcast goes on.

SILENCE MAY be golden, but sleep is expensive. Thirty seconds of napping cost DONALD STUART (*Percy the Playwright* to Carefree Carnival fans) \$300 in cash as well as perpetual rights in back-seat driving to Mrs. Stuart.

Percy, musing over his next Carnival drama, fell asleep at the wheel of his car and bumped into the car ahead, piling up radiator, broken glass and engine repairs to the tune of the sum mentioned.

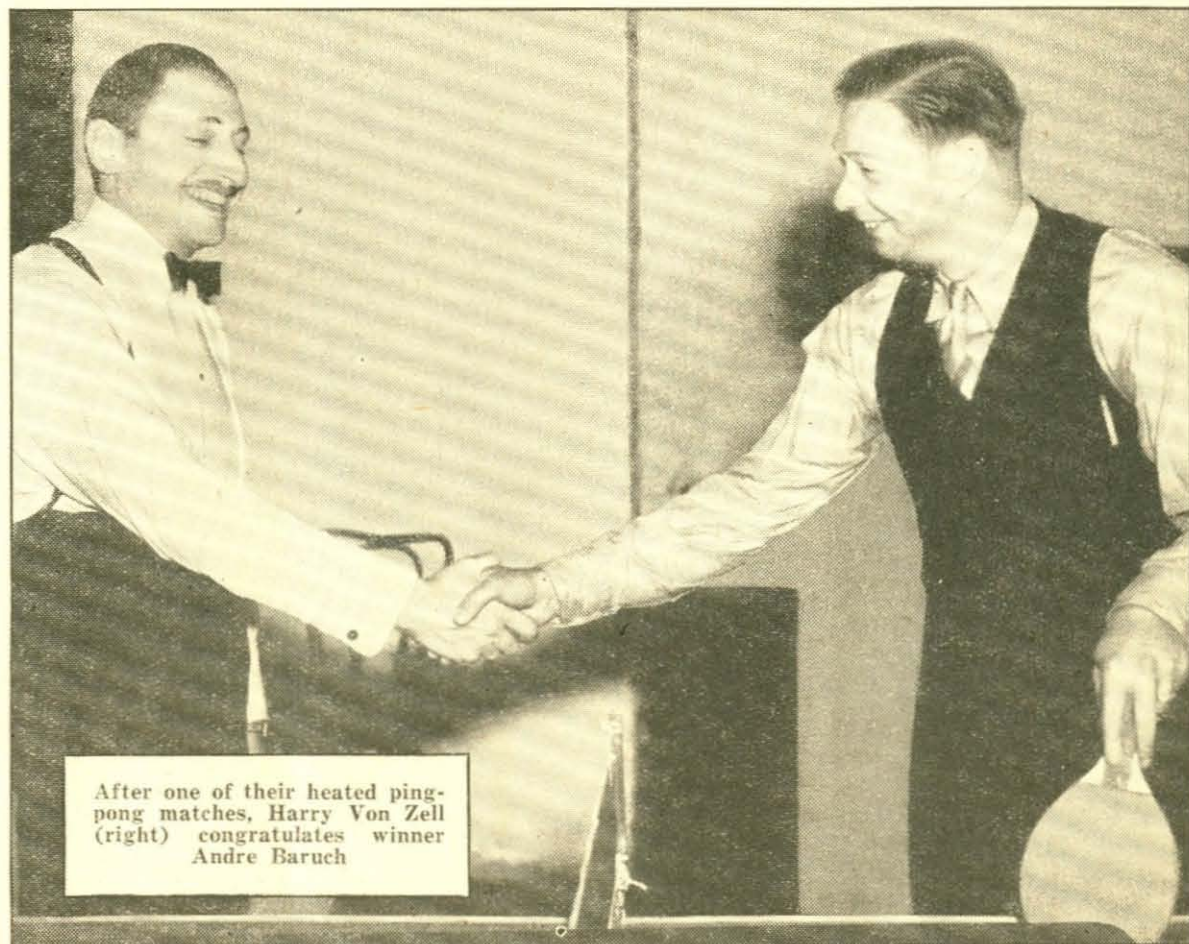
The CBS National Amateur Night was almost disrupted at the last minute on Sunday, when one of the performers failed to make an appearance. Another aspiring amateurs was drafted at the last moment to take his place. The difficulty as discovered later, was traceable to one of the CBS page boys, who refused to allow the missing amateur, GEORGE CHAH BARON, to enter the Playhouse. Baron, who is a Persian, cannot speak English, and his wife is a Turk, who likewise knows no English. They couldn't make the page boys understand their mission, and the page boy was firm. Baron plays a *tarr*—a native Persian instrument which resembles a guitar. He's been assigned another spot on the program and next time will have a pass.

An eleven-year-old devotee of the Buck Rogers program cornered DOCTOR HUIER, inventor of disintegrators, degavity belts and such strange devices, and inquired if there wasn't anything that couldn't be made in the 25th century. "No," said the kindly Doctor, "nothing is impossible in the 25th century." The youngster was pretty well impressed but he still had his doubts. After thinking deeply he said, "How about square wheels?"

STEPHEN FOX, versatile CBS actor, has a ten-year-old boy for whom he was seeking fresh Summer air by way the rooms-in-the-country column of a New York paper. Thinking he ought to mention his profession, he worded his ad, "Actor with ten-year-old son desires cultured home in the country . . ." He was somewhat startled to be called to the telephone by the newspaper a few hours after he had left the advertising office. "You can't really want to insert this advertisement, Mr. Fox," said a politely unbelieving voice. "Why not?" inquired Stephen, "I wrote it and I said just what I meant." "I'd better read it to you," the reply came: "Actor with ten-year-old son desires cultured home in the country . . ." It seems that Mr. Fox's acting is vastly superior to his handwriting.



Donald Stuart: He sleeps while shattered glass showers him



After one of their heated ping-pong matches, Harry Von Zell (right) congratulates winner Andre Baruch

# Coming Events

## EST and CST Shown

SUNDAY, JUNE 23

**T**HE SWEDISH GLEE CLUB of Brooklyn, N. Y., will present a program of Swedish folk songs and appropriate music over an NBC-WFAP network at 8:30 a. m. EST (7:30 CST).

A new series to be launched over the CBS-WABC network will be known as MUSIC OF THE CHURCH, and will be heard each Sunday at 9 a. m. EST (8 CST) replacing the Church of the Air during the Summer months.

A change in schedules brings the WALBERG BROWN STRING QUARTET of Cleveland at a new time on Sundays. The broadcasts will be heard over an NBC-WJZ network at 9:30 a. m. EST (8:30 CST) replacing the South Sea Islanders previously heard at that hour.

TONY WONS, in his role of philosopher-poet, launches a weekly series to be heard Sundays at 10:15 a. m. EST (9:15 CST) over an NBC-WJZ network.

In an international broadcast from Geneva, Switzerland, leaders of the INTERNATIONAL LABOR CONFERENCE will be heard over the CBS-WABC network at 11:45 a. m. EST (10:45 CST).

Schedule revisions bring about a rearrangement of programs to be heard over the CBS-WABC network. EDDIE DUNSTEDTER, organist, will be presented Sundays at 12:30 p. m. EST (11:30 a. m. CST); MARY EASTMAN, soprano, and EVAN EVANS, baritone and orchestra will be heard at 1 p. m. EST (12 noon CST); BETWEEN THE BOOKENDS will be broadcast at 1:30 p. m. EST (12:30 CST) and HAPPY HOLLOW, dramatic sketch, at 1:45 p. m. EST (12:45 CST).

MILDRED DILLING, concert harpist,



Jessica Dragonette, popular and charming young soprano, who will be interviewed by Nellie Revell Tuesday afternoon

inaugurates a new series of weekly Sunday programs to be heard over an NBC-WJZ network at 1:15 p. m. EST (12:15 CST) replacing Henri Deering.

JULIUS HUEHN, bass-baritone con-

cert soloist, will be guest of the Ford Sunday Evening Hour heard over the CBS-WABC network at 8 p. m. EST (7 CST).

A new series of weekly Sunday programs featuring BENAY VENUTA will

make its debut over the CBS-WABC network at 9:30 p. m. EST (8:30 CST).

The drama of stone building including episodes of the construction of the Pyramids, the Chinese Wall and similar structures, will be epitomized in a series which will be heard weekly over an NBC-WJZ network at 9:30 p. m. EST (8:30 CST).

MONDAY, JUNE 24

A time change brings the inauguration of a new series in the JUST PLAIN BILL broadcasts previously heard during an evening period. Under the new arrangement the program will be heard daily except Saturdays and Sundays over the CBS-WABC network at 9:15 a. m. EST (8:15 CST) with Jan Savitt's orchestra taking over the evening period.

The second in the series of the BRAHMS CHAMBER MUSIC FESTIVAL originating on the campus of the University of California under the auspices of Mrs. Elizabeth Sprague Coolidge will be presented over an NBC-WJZ network at 7:30 p. m. EST (6:30 CST).

TUESDAY, JUNE 25

A new series of programs featuring WENDELL HALL, the Red-Headed Music Maker, replaces the Tony Wons broadcasts over an NBC-WJZ network at 10:15 a. m. EST (9:15 CST). The Hall programs come Tuesdays, Wednesdays, Thursdays and Fridays.

THE DALTON BROTHERS, a novelty trio, makes their debut today on a split schedule over the CBS-WABC network at 2 p. m. EST (1 CST). They can also be heard on Thursdays at 2 p. m. EST (1 CST) and each Saturday at 5:15 p. m. EST (4:15 CST).

JESSICA DRAGONETTE, soprano, will be interviewed by NELLIE REVELL over an NBC-WJZ network at 2:30 p. m. EST (1:30 CST).

BOLEK MUSICALE, a concert group  
(Continued on Page 13)

## Music in the Air

By Carleton Smith

**C**ONGRATULATIONS to WOR and the Mutual Broadcasting System! All Summer they will bring us the programs of the New York Philharmonic-Symphony from the Lewisohn Stadium. Every Thursday evening for the next eight weeks we shall hear a different opera, conducted by Alexander Smallens, over WOR, WLW, WGN and WXYZ.

Aida will be the first broadcast on June 27. With ROSE TENTONI in the title role, PAUL ALTHOUSE of the Metropolitan will sing *Rhadames*.

JOSE ITURBI, who became popular as a conductor of the Stadium Concerts last Summer, will direct the first four weeks of symphony concerts. WILLEM VAN HOOGSTRATEN will have charge during August. The MBS will carry the symphony concert on Saturday evenings.

Another exceptional Summer series on WOR and affiliates is ALFRED WALLENSTEIN'S Sinfonietta.

Those who love Mozart's scintillating melodies will not miss FRANK BLACK'S arrangement for string orchestra of the famous piano sonata in D major, No. 15 (NBC, Sunday at 8 p. m. EDT; 7 EST; 7 CDT; 6 CST). The String Symphony also plays two dances of Debussy with FLORENCE WIGHTMAN, harpist, and Waldemar von Baussner's Hymnische Stunden.

The next time the NBC picks up a religious service from Europe and rebroadcasts it in this country, we hope they'll whisper a few words of advice to the foreign announcer in charge of the broadcast.

It was annoying, to state the situation

mildly, during the relay from Einsiedeln Monastery to be forced to listen to lengthy explanations of what was happening and what was being said, instead of hearing the music and the service itself. A general explanation, as given at the beginning, would have sufficed. We do not need to have a monotonous description repeated four times. And we are fully aware that it is the music itself we want to hear.

Some one in NBC's program department deserves congratulations (and some plums) for arranging a brief interlude of chamber music to follow the broadcast from the Swiss Monastery. The sequence of mood was not so rudely and suddenly broken, as is too often the case in our radio menu.

The New York Philharmonic-Symphony reports on attendance at Carnegie Hall this season show that for its 117 concerts the hall was filled to 83 per cent of its capacity. Musicians got 47 per cent of the receipts; conductors, 19 per cent.

Several broadcasts will come from Munich next month. The Bavarian

State Theater is holding its annual Wagner and Mozart festival from July 24 to August 27.

Die Meistersinger, Lohengrin, Tannhauser, Tristan and Isolde, The Ring, and Parsifal will be heard at the famous Prinzregenten Theater.

The Mozart operas are: The Marriage of Figaro, The Magic Flute, Don Giovanni, La Finta Giardiniera, *Così fan tutte*, and *Die Entführung aus dem Serail*.



Rosa Tentoni: Her golden notes will be broadcast in a special program during the coming week

Julius Huehn, youthful bass-baritone whom the Julliard Musical Foundation has contributed to the Metropolitan Opera, will be the soloist on the thirty-eighth Motors Symphony Hour Sunday evening (CBS at 9 p. m. EDT; 8 EST; 8 CDT; 7 CST).

JACQUES WOLFE, everywhere known as the composer of "De Glory Road," "Gwine to Hebben," and "Shortnin' Bread," is spending the year with ROARK BRADFORD on his Louisiana plantation near New Orleans. Living in a re-conditioned Negro hut out in the cotton fields, equipped with manuscript

paper, pencils and piano, he is writing his first opera! It will be based on Bradford's book called John Henry.

The only time before that Mr. Wolfe has ever been in the South, was when he was in camp at Greenville, South Carolina during the early days of the Great War. In six months he grasped the Negro attitude and outlook, and set them in music as has no other living composer.

Not all composers follow Mr. Bradford's plan of living in atmosphere about which they are writing; the imaginative method as opposed to the reportorial, is the subject of widespread controversy in many circles. But for Mr. Bradford, his plan seems to work admirably.

The Puccini Festival comes to a close at Radio City Music Hall Sunday (NBC) with ERNO RAPEE'S presentation of the melodious "Girl of the Golden West."

After an absence of three years from the air, when they were appearing in concert recitals throughout the country, the WHITNEY ENSEMBLE has returned to NBC and is now heard in a series on Saturdays at 11:45 a. m. EDT (10:45 EST; 10:45 CDT; 9:45 CST).

Robert Whitney, pianist, and his four sisters—Noreen, first violin; Edith, second violin; Edna, viola, and Grace, cello—compose the ensemble, which was heard on the air first over WMAQ in 1927.

In addition to its concert appearances the Whitney Ensemble has played with the Chicago Symphony Orchestra and other musical groups. Robert, as guest conductor of the Chicago Symphony at a Century of Progress last Summer, led the orchestra in the playing of Concerto Grosso, one of his own compositions.

# What Price Careers?

## Horace Heidt's Brigadiers Can Pull Teeth, Cure Neurosis, Wipe a Joint, Pilot a Plane—or What You Will. Yet They're All Accomplished Musicians

By Harry Steele

**T**INKER, tailor, merchant, chief, doctor, lawyer—

All of these, and more are in Horace Heidt's band, that jolly gang of career boys whose specialized college courses went for naught—save as reserve knowledge or a cultural background for the profitable business of twanging guitars, tooting trumpets, pounding pianos or wangling tortured sweetness out of the variety of instruments which go to make up the modern dance orchestra. There's a psychiatrist, a physician, a pilot—yes, even a plumber. The boys know their P's and cues.

**I**T ALL started in a hall of learning—the University of California—where Heidt, a native of Alameda, fired by his success as an athlete and football star, planned for the day when he would be one of the nation's great gridiron coaches.

But a broken spine suffered in scrimmage put an end to his very bright prospects, and drove Heidt into something more sedentary. He already had enjoyed popularity as a piano player and leader of a four-piece band handy for campus dances. So music appeared a natural out. For a band which was built up around a broken back eleven years ago, it puts up a very solid front today.

When Horace was faced with the task of reframing his future, he applied himself to the orchestra idea with the same sincerity that today keeps him rehearsing eight hours at a stretch to attain an extra step toward perfection. Using his four starters as a nucleus, he went here and there among the potential artists attending classes at the U. of C. and with promises of more profitable and more imminent returns he wooed them from their sworn paths.

**T**HE professional seminar was the worst loser by his incursions. Dentistry and medicine seemed to harbor most of the latent talent, hence the excellent health of the 30 members of Heidt's organization. There is no need to seek outside aid for minor ailments. Even the plumber looks after clogged pipes.

Should there be an emergency trip required where speed is the essential factor, Alvino Rey, the Gaelic senor, can roll out his multimotored plane and, backed by the

unit to such a group. And the theaters of the country knew him shortly.

Of his present ensemble, only Lysbeth Hughes, harpist and singer, and the King Sisters—six of whose contracts he controls and four of whom he is using while the other two throw off high school shackles—were dedicated to the business of music.

The case of Miss Hughes emphasizes pointedly the Heidt acquisitiveness. The willowly brunette, a Californian, was nicely set so far as employment was concerned, as soloist in a small but exclusive San Francisco hotel. The predatory Heidt, accompanied by his wife, chanced into the inn's dining salon one night after a long motor-car drive. Both were impressed by Miss Hughes' talent, and the quest was on. It proved to be almost another case of Verdun, for that sort of siege began. Publicity-shy and inordinately fearful of a microphone (Heidt was filling in between theater dates with a radio program or two) Lysbeth was difficult to dislodge. It took all of the driving force that Horace had planned for his gridiron coaching to swing the deal, but he was just that persuasive. Miss Hughes capitulated.

A more recent example was one of Heidt's captures from the ranks of his alma mater where his first hunting was so fruitful. While wandering through one of the big Los Angeles department stores during the 1934 Christmas season, he chanced into the sheet music department whence came the tones of a striking baritone voice. It was as though the spirit of Russ Columbo had returned to gambol in the environs he had known and loved. The owner of the voice was Charles Goodman, nineteen-year-old commercial law student of the University of California.

Heidt preened himself for the approach.

**W**HAT'S your mission in life, Buddy? was the gist of his query.

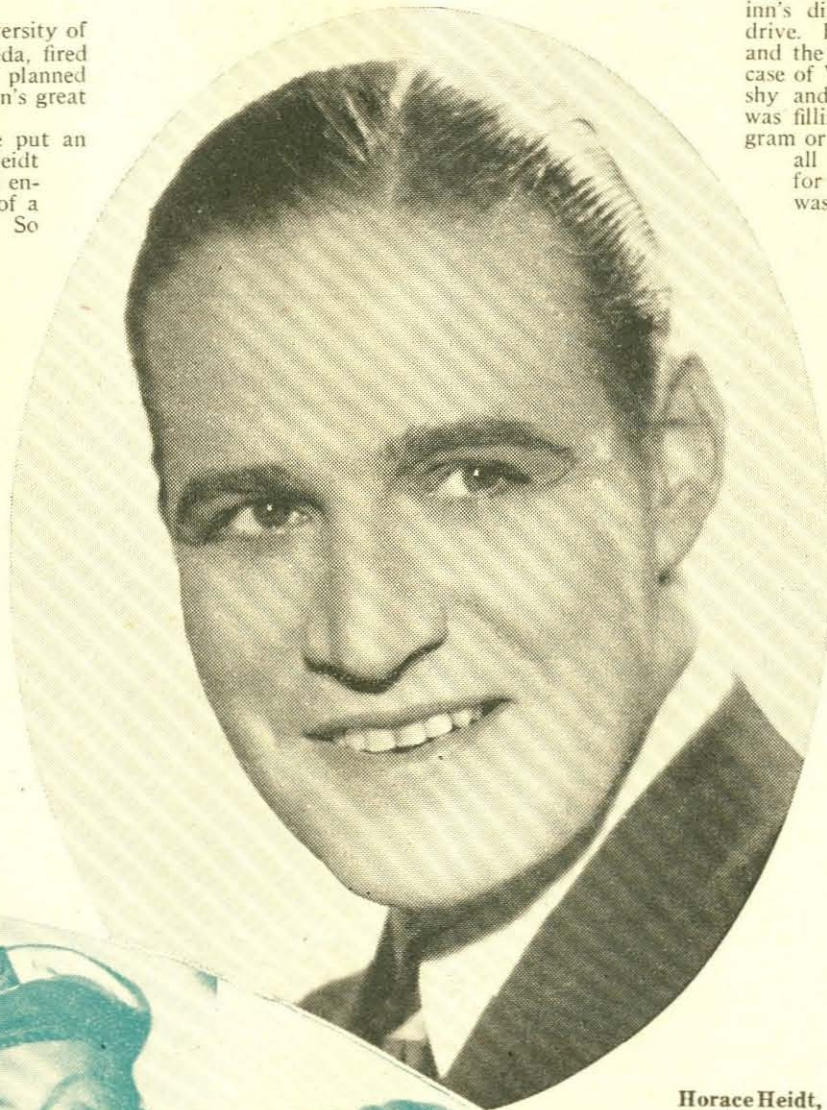
"I'm going to be a specialist in foreign trade," the youngster replied.

"That's what you think," countered Heidt, and the attack was on.

Goodman now is being primed by the maestro as one of his stars. At present he sings mostly with the vocal groups, but an occasional solo is awarded him as a two-edged means of building up his morale and finishing off his technique. Heidt is certain that Goodman one day will startle the nation. Meanwhile, foreign relations will have to limp by until some one comes along to fill the youthful baritone's intended shoes. That part of his career is behind him.

Probably the most complete turnabout in life courses was that of the busy Art Thorsen, U. of C. degree man, who besides bowing and slapping the bass fiddle, is public relations man for the band and occupies odd moments in the employment of a bass voice such as distinguishes Poley McClintock and makes Pop-Eye the Sailor Man the menace he is.

Art was a going psychiatrist when Heidt stumbled into his ken. He still is trying to analyze the inertia which prompted him to aban- (Continued on Page 19)



Horace Heidt, past master at changing careers



assurance of his pilot's license, wing his way to whatever destination he chooses.

Teeming with song, conspicuous for original rhythm and tinged with the impassioned, alluring harmonies of Hawaii, the Heidt music has been filtering through loudspeakers since 1932. But the organization primarily was not designed for radio or dancing. After the campus days when Terpsichore was the guiding spirit, Heidt took cognizance of the demand for stage bands and set about to augment his

Destined for careers but intercepted on the threshold of the professions, the arts and trade, were these Brigadier generals who help to produce the Heidt-de-ho. From the left they are Alvino Rey, Art Thorsen (in a Pop-Eye role); Steve Merrill, Charles Goodman and the caroling harpist, Lysbeth Hughes

EDITION 7

Log of Cincinnati Stations

Table with columns: Call Letters, Kilo-cycles, Power Watts, Location, Net-work. Lists various stations like KDKA, KMOX, WABC, WAVE, WBBM, etc. with their respective frequencies and power outputs.

Star ★ Indicates High Spot Selections

Afternoon

Table listing afternoon programs such as '12:00 p.m. EST 11:00 a.m. CS', '1:30 p.m. EST 12:30 CST', etc. Includes details on program titles and participating stations.

WAVE—To be announced  
WHAS—Pioneer Tribute Day  
WLW—Church on the Hill, biblical drama  
3:30 p.m. EST 2:30 CST  
NBC—Life of Uncle Ned: WJZ WAVE WLW WSM KDKA (sw-15.21)

Night

6:00 p.m. EST 5:00 CST  
★ NBC—Jack Benny; Mary Livingston & Frank Parker, Don Bestor's Orch., WJZ WSM KDKA WENR WAVE WCKY WHAM (sw-11.87)  
NBC—K-7 Secret Service Spy Stories: WEA WSAI WGY (sw-9.53)  
CBS—Roadways of Romance; Dramatic & Musical; Jerry Cooper and Roger Kinne, baritone; Freddie Rich's Orch.; WABC WHAS KMOX WSMK WKRC (sw-6.12)

Notice  
These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press.

10:00 a.m. EST 9:00 CST  
NBC—News; Dalhart and Hood: WEA WGY  
CBS—Reflections: WHAS  
★ CBS—Children's Hour: WABC (sw-15.27)















NBC—Tony & Gus: WJZ KDKA WENR WCKY WHAM (sw-11.87) CBS—Frank Dailey's Orchestra: WABC WKRC WBBM (sw-6.12) MBS—HORLICK'S MALTED Milk Presents Lum & Abner, comedy sketch: WXYZ WOR WGN KMOX—Jimmie Allen, sketch WAVE—World Revue WFBE—Automobile Information WHAS—Og, Son of Fire WLW—The Old Fashioned Girl WSM—Sarie and Sallie WWVA—Dinner Music

★ NBC—Our Home on the Range; John Charles Thomas, baritone: WJZ WLS KDKA WCKY WHAM (sw-11.87) KMOX—Musical Moments WAVE—Radio Newspaper WBBM—Horacio Zito's Orchestra WFBE—Musical Selections WGN—Dance Orchestra WSAI—Pillar of Fire WWVA—News; Five Minute Drama

NBC—Howard Lally's Orchestra: WHAM NBC—Tony & Gus: WSM WAVE KDKA—Mac and Bob KMOX—The O'Neills WENR—The Globetrotter WGN—The Dream Ship WHAS—Claude Hopkins' Orchestra (CBS) ★ WLW—HORLICK'S MALTED Milk Presents Lum and Abner, comedy sketch WSAI—Rheiny Gau

6:30 p.m. EST 5:30 CST NBC—Little Jackie Heller, tenor: WFAF WGY WSAI WENR CBS—Buck Rogers: WHAS KMOX WBBM NBC—Mario Cozzi, baritone: WJZ WAVE WCKY KDKA—Lois Miller and Rosey Rowswell WFBE—The Two Does WGBF—Indovin Cowboy WGN—Palmer House Ensemble WHAM—Jimmie Allen WKRC—Evening Serenade WLW—Bob Newhall WSM—Curt Poulton WTAM—Joe and Eddie

8:15 p.m. EST 7:15 CST KMOX—Tom Baker, tenor WAVE—Morris Sachman WBBM—Frankie Masters' Orch. WFBE—Jimmy Ward WGBF—Buy Now WGN—Comedy Stars of Hollywood

10:30 p.m. EST 9:30 CST ★ NBC—House of Glass, dramatic sketch: WSM WAVE CBS—Moon Glow; Connie Gates; Organ: WABC WSMK KMOX WBBM WHAS NBC—Gene Fogarty's Orchestra: WJZ WHAM KDKA—Dance Orchestra WBBM—Albert Socarras' Cuban Orchestra WGN—Anson Weeks' Orchestra WKRC—Carl Johnson WLW—Salute to Miami, Fla. WSAI—Manny Laporte's Orch. (NBC)

6:45 p.m. EST 5:45 CST ★ NBC—Dangerous Paradise, drama; Elsie Hitz and Nick Dawson: WJZ KDKA WENR WSM WLW WHAM (sw-11.87) ★ CBS—Boake Carter, news: WABC WHAS KMOX WKRC WBBM (sw-6.12) ★ NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WFAF WTAM WGY WSAI WCKY—Baseball Scores WFBE—Federal Housing Prgm. WGBF—Club Time WGN—Quin Ryan's Amateur Show WWVA—Terry and Ted

8:30 p.m. EST 7:30 CST CBS—Presenting Mark Warnow: WABC WKRC KMOX WSMK WHAS (sw-6.12) WAVE—Harry Dickman WBBM—Bill Hogan's Orchestra WFBE—To be announced WGN—Marilyn's Duke's Orch. WSAI—Dance Orchestra

10:45 p.m. EST 9:45 CST NBC—The Hoopings: WFAF WGY WTAM WSAI (sw-9.53) CBS—Frankie Masters' Orch.: WABC WKRC WSMK KMOX WBBM WHAS NBC—Ramon Ramos' Orchestra: WJZ WHAM WCKY—To be announced WENR—Roy Maxon's Orchestra WFBE—Dance Orchestra WGN—Earl Burtnett's Orchestra

7:00 p.m. EST 6:00 CST ★ NBC—One Man's Family, sketch: WFAF WSM WTAM WAVE WCKY WGY WSAI CBS—Johnny and the FourSome: WABC WKRC WHAS WBBM KMOX (sw-6.12) ★ NBC—Hal Kemp's Orchestra: WJZ WLW KDKA WHAM WLS (sw-11.87) WFBE—Hornbreezer Trio WGBF—Stock Markets; Hoffman's Birthday Club WGN—The Lone Ranger WWVA—Eloise Boffo

8:45 p.m. EST 7:45 CST NBC—World Peace Foundation Talk: WJZ KDKA WENR Musical Moments: WCKY WHAM KMOX—Dramatic Skit WFBE—Bill Ferraras' Orch. WGN—News of the Air

11:00 p.m. EST 10:00 CST NBC—Ben Pollack's Orchestra: WFAF WCKY WSAI WENR WSM CBS—Joe Haymes' Orch.: WABC WKRC WHAS WBBM WSMK KMOX NBC—Shandor, violinist; Reggie Childs' Orch.: WJZ KDKA WAVE WHAM (sw-6.14) WGY—Art Jarrett's Orchestra WLW—Dance Orchestra WTAM—Allen Smith's Orch.

7:15 p.m. EST 6:15 CST CBS—Edwin C. Hill: WABC WHAS WKRC WWVA WSMK (sw-6.12) KMOX—Frank Hazzard, tenor and Orchestra WBBM—Pal Flanagan, sports WFBE—To be announced WGBF—Baseball Results

9:00 p.m. EST 8:00 CST NBC—Concert Orchestra; Frank Black, conductor; Organists: WJZ KDKA WCKY WENR WHAM ★ NBC—Pleasure Island; Guy Lombardo's Orch.; Narrator: WFAF WLW WAVE WTAM WSM WGY (sw-9.53) ★ CBS—Burns and Allen; Ferde Grofe's Orch.: WABC KMOX WKRC WBBM (sw-6.12) WFBE—Billy Cooke's Orch. WGN—News; Dance Orchestra WHAS—There's Music in the Air WSAI—Community Chest

11:15 p.m. EST 10:15 CST WAVE—Jimmy Joy's Orchestra WGN—Vezel & Yolanda's Orch.

7:30 p.m. EST 6:30 CST ★ NBC—"The House of Glass," sketch with Gertrude Berg, Joe Greenwood, Paul Stewart, Helen Dumas, Bertha Walden, Arline Blackburn and Celia Babcock; Bill Artzt's Orch.: WJZ KDKA WHAM WLS WLW (sw-11.87) CBS—Broadway Varieties; Guy Robertson, baritone: WABC WKRC KMOX WHAS WBBM (sw-6.12) ★ NBC—Ted Fiorito's Orchestra: WFAF WTAM WGY WSAI Musical Moments: WSM WWVA WAVE—Bert Kenny WCKY—Vincent York's Orch. WFBE—Sport Review WGN—Joe Sanders' Orchestra

9:15 p.m. EST 8:15 CST WFBE—Boxing Matches WGN—Musical Moments WHAM—Behind the Headlines

11:30 p.m. EST 10:30 CST NBC—Lights Out, drama: WFAF WENR WCKY WAVE WTAM WSAI WSM WGY CBS—Ben Bernie's Orchestra: WABC WKRC WSMK WHAS WBBM KMOX NBC—Bob Chester's Orchestra: WJZ KDKA WHAM WLW (sw-6.14) WGN—Horace Heidt's Orchestra

7:45 p.m. EST 6:45 CST WAVE—Musical Moments WFBE—Emily McGowan WGN—Palmer House Ensemble WSM—Variety Program WWVA—Sons O' Guns Trio

9:30 p.m. EST 8:30 CST CBS—Melody Masterpieces: WABC WSMK WHAS (sw-6.12) ★ NBC—Ray Noble's Orchestra: WFAF WAVE WSM WGY WTAM WLW (sw-9.53) NBC—To be announced: WJZ WHAM KDKA WCKY (sw-6.14) KMOX—Comedy Stars of Hollywood WBBM—Vivian Della Chiesa; Cadets Quartet; Billy Mills' Orchestra WENR—Song a Day WGN—Attilio Baggio; Orch. WKRC—Red Birds Orchestra WSAI—Tom Terries, the Adventurer

11:45 p.m. EST 10:45 CST WAVE—Jimmy Joy's Orchestra WENR—Glenn Lee's Orchestra WHAS—Milburn Stone's Orch. WSM—Dance Orchestra WTAM—Maurice Spitalny's Orch.

9:45 p.m. EST 8:45 CST KMOX—Sport Page of the Air WCKY—News Headliners; Interlude WENR—Ben Pollack's Orchestra WKRC—Melody Masterpieces

12:00 p.m. EST 11:00 CST CBS—Bill Hogan's Orch.: WBBM KMOX MBS—Continental Gypsies: WGN WLW WAVE—Jimmy Joy's Orchestra WENR—Glenn Lee's Orchestra WHAS—Milburn Stone's Orch. WSM—Dance Orchestra WTAM—Maurice Spitalny's Orch.

8:00 p.m. EST 7:00 CST ★ NBC—Town Hall Tonight; Fred Allen: WFAF WTAM WSM WLW WGY (sw-9.53) ★ CBS—Romance; David Ross, readings; Orchestra: WABC WKRC WSMK WHAS (sw-6.12)

10:00 p.m. EST 9:00 CST NBC—John B. Kennedy, talk: WFAF WGY WSAI (sw-9.53) CBS—Claude Hopkins' Orch.: WABC WKRC WBBM WSMK NBC—Howard Lally's Orchestra: WJZ ★ NBC—Amos 'n' Andy: WENR WSM WHAM WCKY KDKA—Squire Hawkins KMOX—Life on the Redhorse Ranch WAVE—Willard Garner WGN—Horace Heidt's Orchestra WHAS—Baseball Scores WLW—Gene Burchell's Orch. WTAM—C. P. G. Ass'n Talk

12:15 a.m. ES 11:15 p.m. CS MBS—Earl Burtnett's Orchestra: WGN WLW WAVE—Leonard Keller's Orch. (NBC)

10:15 p.m. EST 9:15 CST ★ CBS—Ted Fiorito's Orchestra: WBBM NBC—Manny La Porte's Orch.: WFAF WGY WCKY WTAM (sw-9.53)

12:30 a.m. ES 11:30 p.m. CS CBS—Floyd Town's Orchestra: WBBM KMOX WHAS MBS—Joe Sanders' Orchestra: WGN WLW WAVE—Meredith Willson's Orch. (NBC) WENR—Roy Maxon's Orchestra WSM—Dance Orchestra WTAM—Stan Wood's Orchestra

12:45 a.m. ES 11:45 p.m. CS KMOX—When Day is Done WGN—Horace Heidt's Orchestra WLW—Johnny Courtney's Orch.

1:00 a.m. ES 12:00 p.m. CS WGN—Vezel & Yolanda's Orch. WLW—George Duffy's Orchestra WWVA—Freddie and His Pal

1:30 a.m. EST 12:30 CST WLW—Moon River

(Continued from Page 11) don the career upon which he was so beautifully launched to traipse about the nation patting a fiddle across its equator and totting the burdens of a liaison man for a lot of converted business and professional backsliders. And lest that seem an opprobrious word, scan this summary of picked members of the band and the occupations toward which they were started before they became headed for the Heids.

Remote Control

(Continued from Page 7)

himself—before the mike. Then: "WWP, Chicago," he began, as the red on-air signal flashed like an electric ruby in the microphone head. And now, ladies and gentlemen, we have a special treat. A singer whose truly extraordinary voice has never before been heard over the air. WWP is peculiarly glad to present Mr. Randolph Jones, the Mystery Singer. Listen very carefully to Mr. Jones, folks. You're going to hear a great deal about him in the weeks and months to come. Tonight he will sing for us The Londonderry Air—Mr. Jones.

As he turned from the microphone, John almost chuckled at the scowl Devine's flabby face wore. The detective was glaring at him through the glass panel in the studio wall. John quickly slipped through the door, and walked to his side. "Say, what did the hell's the idea?" Devine began. "What did you put that guy on the air for? Mr. Jones, the Mystery Singer—nertz! Come on now—what's the lowdown on this?" "Well, in the first place," the announcer answered, "this guy's a swell singer. Wait now!" For Devine had begun to turn red in the face with rage. "First of all, this fellow has come into the studio tonight because he was listening to Workman's program when it was cut off. Probably he heard the shot. So he came in to find out what had happened."

"Why should he risk his neck by doing that?" Devine interrupted. "It don't make sense!" John shook his head. "I can't quite figure it out—yet," he admitted. "But remember, this fellow probably doesn't know that we've figured out about Workman broadcasting coded instructions to the Ghost Gang." Devine nodded. "Also," Fairchild went on, "nobody in this studio has ever seen Mr. Jones' face before. He wore a mask when he—"

(Continued on Page 25)

Alvino Rey, who developed the electric steel guitar, itself a portable radio station, was destined to explore the skies. Jerry Browne, de luxe trumpeter, already had taken his degree in law. Gene Knotts, pianist, was headed for the mariner's bridge and knew his nautical miles (Knotts to you). Another trumpeter, Warren Lewis, a normal school alumnus, was for teaching young America.

Still talking about the buildings he was going to construct (and was well qualified to) is Bernie Mattison, drummer. Those staccato percussions of his are just spectral echoes of the riveting he planned to superintend. Paul Rosen now is known as one of the country's leading clarinet virtuosos. By years of training he is a lapidary. So he adjusts the boys' watches.

Harold Woolsey, who looks like Gary Cooper, reveals his outdoor tendencies in his amazing double-note whistling, and in his choice of numbers for a strikingly appealing tenor voice. Somewhere in Harold's ancestry is a strain of the Dons. His family own a large ranch in California, and by way of agricultural school young Woolsey was prepping for the day when he would be lord of the hacienda.

The dentist in the group is Steve Merrill, favorite tenor of Heidt's fans.

Thus are industry, the trades and the professions all mixed in the Heidt Brigadiers. Problems or ailments are one to these versatile artists. Music holds them—their vanished careers haunt them. But put them all together and they spell one of the snappiest radio bands ever organized. At least that's listener consensus.

Horace Heidt and his Brigadiers may be heard every Thursday over the CBS-WABC network at 10:30 p. m. EDT (9:30 EST; 9:30 CDT; 8:30 CST; 7:30 MST; 6:30 PST).

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# Hams' Holiday

(Continued from Page 17)

their whereabouts. Permission was granted to utilize the latter line for the broadcast from Oxford on Sunday, June 2.

The broadcast was not all the crew had desired. For one thing, the Army had cleared the garage-hospital of one batch of injured persons just as the air show started. Consequently not many eye-witnesses of the flood's tragedies were available. Also, the soldiers had received a rush call to dynamite a bridge. The Columbia group decided to pick a better spot.

Sixty miles up the river was McCook, a Burlington Railroad division point, but now a fourteen-mile square island in the center of the flood and cut off from the world except by radio communication through the Warriner-Malcom-Scott reconstructed station, W9CRB. Before leaving Chicago the crew had filed a message to Warriner informing him that a broadcast might be attempted from McCook, and to try to make preliminary arrangements.

But how to get there? And once there, would they find a telephone line to carry out the broadcast? The crew decided to try it. Detouring about the flood, the broadcasters careened 275 miles on unsafe roads to North Platte, eighty miles north of McCook but on dry ground. Here they found a private plane chartered it.

They landed in McCook at 10:30 o'clock (EDT) on Sunday night. Warriner was at the field with a skeleton program prepared, but you knew, of course, that he would have been. Two hours later the historic CBS flood broadcast began—the one you heard at 12:30 EDT (11:30 p. m. EST; 11:30 CDT; 10:30 CST; 9:30 MST; 8:30 PST).

It came to you over the first A. T. and T. line which had been repaired and opened to service just before the broadcast. You heard the Red Cross official warn against disease and epidemic; the State Senator appeal for government as-

sistance; the fire chief caution the community against fire because of the increased use of candles and failure of water mains; the commanding officer of the state militia warn against looting—and the Mayor of the city, who thanked Warriner and Malcom for their heroic deed in time of need. You also heard the narration of true stories of the staggering catastrophe direct from the lips of survivors who had struggled through the tragic and harrowing experiences—vivid first-hand stories which were passed on to the world without alteration in translation by announcer or newspaperman.

While the activities of Warriner and his pals make thrilling reading, the heroic aid of a score of other amateurs deserves honorable mention. Heading the roll are Lieutenant Glenn R. Glasscock, USNR, and F. L. Shirk, operating N9FA and W9APR respectively, located in the Colorado National Guard School, Denver. With the first signs of disaster N9FA established contact with W9LJF, Tom J. Roark, at Colorado Springs. Later assisting at Colorado Springs were W9HDI, Robert M. Hayward; W9EHC, Carl C. Drumeller; W9KNZ, B. P. Hansen; W9LFE, W. V. N. Hart, and W9UEK Charles E. Hathaway, and at Manitou, W9AMS, J. B. Allen. Traffic with Denver soon became so heavy that N9FYY,

Marvin E. Juza—and W9ESA, E. C. Stockman—assumed part of the burden there.

The emergency amateur network rapidly encompassed N9GLI, Archible H. Haase, at Rocky Ford; N9NLD, John Linsley, at Pueblo; W9FCK, C. J. Olson, at Florence; W9EKQ, James M. Hill, at Littleton; W9KCO, P. C. Armentrout, at Sterling; W9NEY, Helen M. Clark, at Greeley, and W9NUP, John S. Pinkerton, at Sugar City, all in Colorado; W9RIZ, Jack Burns, at Agra; W9CDM, E. N. Ebeling, at Atwood, and W9OKH, V. A. Jupe, at Phillipsburg, Kansas; and in Nebraska, W9FZX, Bob and Otto Woerner, Lincoln; W9EKK, M. M. Kinsey, and W9FWW, L. H. Cook, amateurs who operated portables at Oxford assisted by Brick Earley and Bob Mitchell; W9POB, R. E. Olmstead, at Wauneta; W9BNT, Seventh Corps Signal Officer, and W9QJA, Wilbur Yates, Jerry Glass and Ray Kenyon, both stations in Omaha; W9KQX, D. W. Hagemester, at Potter; W9ATB, Boyd Glenn, at Gothenburg; W9EIZ, Laurence Smith, at Ogallala; W9DI, N. J. Bamer, at Tobias; W9LOD, Frank Peterson, at Republican City; W9TUH, at Lincoln; W9HNG, B. V. Rose, at Madrid; W9GFI, M. H. Dreesen, at Norfolk; W9MKG, Arthur Viren, at Holdrege; W9EWO, D. C. Griffin, at Kearney; W9DCC, I. D. Horton,

at Minden; W9TIP, W. V. Rockefeller, at Wood River, and W9SWI, L. R. Nelson, at Grand Island.

Even Iowa and South Dakota were represented by W9IHO, R. H. Clark, Sioux City, and W9PFI, M. G. Strahan, at Sioux Falls, respectively.

Early in the morning of June 1 W9POB reported the location of the lost crack Burlington train. The Aristocrat, at Benkelman, Nebraska, with all passengers safe. Olmstead, exhausted by his all-night vigil, was relieved by W9KPA, C. B. Darnell, at Enders, Nebraska, who incidentally first flashed word that the Republican River had left its banks and swept all towns along its shores, and that a tornado had ravaged McCook.

Credit also is due W9FWC, T. N. Johnston; W9BBS, C. D. Larrimore, and W9BAE, E. L. Bayles, all of North Platte, Nebraska, who assisted in relaying messages from W9CRB in McCook. Likewise broadcasting stations KGNF, at North Platte; KVOR, at Colorado Springs, and WOW at Omaha did a notable work in spreading flood warnings, road conditions, news of the location of missing persons and other vital information when newspapers, telephones and telegraph were powerless.

As the end of this thrilling account of the men of radio approaches, comes the news that Charlie Warriner and Ed Malcom have returned from their "vacation." And say, do you know, they didn't get fired for being a few days late?

In fact, there are whispers that they're both to get raises.

## Saturday—Continued

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| <p>★ CBS—California Melodies: WABC WKRC KMOX WFBM WHAS WSMK WBBM WWVA (sw-6.12)</p> <p>★ NBC—ALKA-SELTZER PRESENTS Nat'l Barn Dance; Maple City Four; Linda Parker; Uncle Ezra; Spare Ribs; Lulu Belle; Louise Massey and The Westerners; Hoosier Hot Shots; Cumberland Ridge Runners; Dean Brothers; WJZ WAVE WCKY KDKA WHAM WLS WLW (sw-11.87)</p> <p>WFBE—To be announced<br/>WGN—Anson Weeks' Orchestra<br/>WSM—Jack and His Buddies</p> <p>8:45 p.m. EST 7:45 CST<br/>WGN—Earl Burtnett's Orchestra<br/>WSM—Delmore Brothers</p> <p>9:00 p.m. EST 8:00 CST<br/>CBS—Fiesta: WABC WWVA KMOX WSMK (sw-6.12)</p> <p>Ay Ay Ay<br/>Adios Muchachos Marks<br/>Love Dropped in to Tea<br/>South American Joe<br/>Russian Medley<br/>El Chocho<br/>Seein' is Believin'<br/>Cappuliot De Aleli Southern<br/>WBBM—Frankie Masters' Orch.<br/>WFBE—Bill Ferrara's Orch.<br/>WGN—News; Concert Orchestra<br/>WHAS—Harry Currie's Orch.<br/>WKRC—Red Birds Orchestra<br/>WSM—Possum Hunters</p> <p>9:15 p.m. EST 8:15 CST<br/>WFBE—Billy Cooke's Orchestra<br/>WGN—Concert Orchestra<br/>WSM—Uncle Dave Macon, Gully Jumpers</p> <p>9:30 p.m. EST 8:30 CST<br/>★ NBC—Carefree Carnival; Sen. Frankenstein Fishface, comedian; Charles Marshall and his boys; Percy the Playwright; Helen Troy, comedienne; Ben Klassen, tenor; Rita Lane, soprano; Carnival Male Quartet; Meredith Willson's Orch. and Ned Tollinger, m. c.; WJZ WCKY WHAM WAVE WLW<br/>CBS—Ben Bernie's Orchestra:<br/>WABC WSMK WKRC WBBM WWVA KMOX WHAS (sw-6.12)</p> <p>NBC—Summer Follies, variety program; Howard Fogg's Orch.; Dodo Davis, crooner; Helen Landers, soprano; WEA WGY WTAM (sw-9.53)<br/>MBS—Little Jack Little's Orch.: WGN WSAI<br/>KDKA—Behind the Law<br/>WFBE—Evening Concert</p> | <p>WLS—George Goebel with Otto &amp; His Tunetwisters<br/>WSM—Arthur Smith and Dixie Liners</p> <p>9:45 p.m. EST 8:45 CST<br/>KDKA—Chuck Wayne<br/>KMOX—Sport Page of the Air<br/>WLS—Arkie and the Rangers<br/>WSM—Sarie and Sallie</p> <p>10:00 p.m. EST 9:00 CST<br/>NBC—Jess Hawkins' Orchestra:<br/>WEAF WAVE WGY WLW (sw-9.53)</p> <p>CBS—Abe Lyman's Orchestra:<br/>WABC WHAS WKRC WSMK KMOX WBBM<br/>NBC—Jewish Program: WJZ WCKY WHAM<br/>KDKA—Sports, Ed Sprague<br/>WFBE—Charlie Koehler's Orch.<br/>WGN—Horace Heidt's Orchestra<br/>WLS—Barn Dance Varieties<br/>WSAI—Jimmy Joy's Orchestra<br/>WTAM—Allen Smith's Orch.<br/>WWVA—Arcadians</p> <p>10:15 p.m. EST 9:15 CST<br/>KDKA—Mac and Bob<br/>WAVE—Bert Kenny's Orchestra<br/>WFBE—Billy Cooke's Orchestra<br/>WGN—Charlie Dornberger's Orchestra<br/>WSM—Curt Poulton<br/>WWVA—Abe Lyman's Orch. (CBS)</p> <p>10:30 p.m. EST 9:30 CST<br/>NBC—Ben Pollack's Orchestra:<br/>WEAF WTAM WGY (sw-9.53)<br/>CBS—Claude Hopkins' Orch.:<br/>WABC WKRC WSMK WBBM WWVA WHAS KMOX<br/>NBC—Ray Noble's Orch.: WJZ WCKY KDKA WHAM WAVE WLW (sw-6.14)</p> <p>MBS—Anson Weeks' Orchestra:<br/>WGN WSAI<br/>WFBE—Bill Ferrara's Orchestra<br/>WLS—"Pa &amp; Ma Smithers" at the Barn Dance<br/>WSM—Binkley Brothers</p> <p>10:45 p.m. EST 9:45 CST<br/>MBS—Earl Burtnett's Orchestra:<br/>WGN WSAI<br/>KMOX—Eddie Dunstedter; Tom Baker, tenor<br/>WSM—Uncle Dave Macon</p> <p>11:00 p.m. EST 10:00 CST<br/>NBC—Tom Coakley's Orchestra:<br/>WEAF WTAM WGY WLW<br/>CBS—Freddie Bergin's Orch.:<br/>WABC WHAS WSMK WKRC KMOX<br/>NBC—Shandor, violinist; Freddy Martin's Orch.: WJZ WAVE WCKY WHAM KDKA (sw-6.14)</p> <p>WBBM—Frankie Masters' Orch. (CBS)<br/>WGBF—Izzie's Place<br/>WHAM—Rhythm Club<br/>WLS—Westerners Camp-Fire Songs<br/>WSM—Crook Brothers' Band<br/>WWVA—Organ Prologue</p> | <p>11:15 p.m. EST 10:15 CST<br/>WGN—News<br/>WGN—Veloz &amp; Yolanda's Orch.<br/>WHAM—Freddie Martin's Orch. (NBC)</p> <p>WLS—Barn Dance<br/>WSAI—Johnny Courtney's Orch.<br/>WSM—Arthur Smith<br/>WWVA—Midnight Jamboree</p> <p>11:30 p.m. EST 10:30 CST<br/>NBC—Bob Chester's Orch.: WJZ KDKA WCKY WHAM<br/>NBC—Paul Pendarvis' Orch.:<br/>WEAF WLW WGY<br/>CBS—Ray Herbeck's Orchestra:<br/>WABC WKRC WSMK WHAS WBBM KMOX<br/>MBS—Horace Heidt's Orchestra:<br/>WGN WSAI<br/>WAVE—Harry Diekman<br/>WGBF—Long Branch<br/>WSM—Ed Poplin's Band<br/>WTAM—Stan Wood's Orchestra</p> <p>11:45 p.m. EST 10:45 CST<br/>MBS—Joe Sanders' Orch.: WGN WSAI<br/>WAVE—To be announced<br/>WGBF—Colonial Club<br/>WSM—Robert Lunn</p> <p>12:00 p.m. EST 11:00 CST<br/>CBS—Bill Hogan's Orch.: KMOX WBBM<br/>NBC—Leonard Keller's Orch.:<br/>WAVE WSM<br/>WENR—Glenn Lee's Orchestra<br/>WGBF—Variety Program<br/>WGN—Continental Gypsies<br/>WHAM—Dance Orchestra<br/>WHAS—Milburn Stone's Orch.<br/>WLW—Jimmy Joy's Orchestra<br/>WTAM—Stubby Gordon's Orch.</p> <p>12:15 a.m. EST 11:15 p.m. CS<br/>WENR—Jess Hawkins' Orch.<br/>WGBF—Long Branch<br/>WGN—Earl Burtnett's Orchestra<br/>WTAM—Maurice Spitalny's Orch.<br/>WWVA—Vivian Miller, organist</p> <p>12:30 a.m. EST 11:30 p.m. CS<br/>CBS—Roy Dietrich's Orchestra:<br/>KMOX WBBM<br/>WENR—Ben Pollack's Orchestra<br/>WGBF—Colonial Club<br/>WGN—Veloz &amp; Yolanda's Orch.<br/>WHAS—Oscar Kogel's Orchestra<br/>WLW—George Duffy's Orchestra<br/>WSM—Roy Maxon's Orchestra (NBC)</p> <p>WWVA—Midnight Jamboree<br/>12:45 a.m. EST 11:45 p.m. CS<br/>WAVE—Roy Maxon's Orchestra<br/>WSM—DeFord Bailey</p> <p>1:00 a.m. EST 12:00 p.m. CS<br/>WBBM—Billy Horgan's Orch.<br/>WGN—Joe Sanders' Orchestra<br/>WLW—Johnny Courtney's Orch.</p> <p>1:30 a.m. EST 12:30 CST<br/>WBBM—Frankie Masters' Orch.<br/>WGN—Horace Heidt's Orchestra<br/>WLW—Moon River</p> <p>2:00 a.m. EST 1:00 CST<br/>WBBM—Floyd Town's Orchestra</p> |
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## Remote Control

(Continued from Page 19)

this studio tonight—and the murderer is still in the studio! Listen! The big detective commenced ticking off numbers on his stubby fingers: "One—John Fairchild. Two—Helen Wright. Three—Stewart, the control man. Four—Oakwood, the station manager. Five—Rupert, the advertising man. Six—Golden, the publicity man. Now one of those six people plugged Workman as sure—"

"Seven—" said John softly; "Detective Devine."

"Cut the comedy—" growled Devine. "What I'm trying to tell you is that one of them six certainly has seen your Mr. Jones' pan before. Why? Because they're both members of that damned Ghost Gang."

John nodded "All right," he agreed. "So what?"

"So this!" Devine snapped. "I'm going to confront each one of the six of you with this guy. And none of you gets outta here till I get the murderer." Devine's hand balled into a fist.

"Wait a minute!" John Fairchild was frowning in concentration. He realized that in this murderer with the lovely voice lay his one and only chance of uncovering the secret of the Ghost Gang, definitely clearing his own name, and obtaining a share of that \$50,000 reward which was to have financed a honeymoon for himself and Helen. "I've got a better idea, Devine."

"You better have ideas," the detective snorted. "You're still Suspect Number One on my list."

"I have an idea I can trap this guy into leading us to the actual murderer of Workman," the announcer said slowly. A strange, wild plan was beginning to form in his eager mind; a weird, unheard-of scheme to invoke the instrumentalities of

(Continued on Page 26)

## Linda Parker

The "Sunbonnet Girl" with the Cumberland Ridge Runners



TUNE IN Every Saturday Nite

WCKY or WAVE 8:30 to 9:30 P.M., EST

Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Maple City Four, Lulu Belle, Hoosier Hot Shots, Uncle Ezra, Dean Brothers, Louise Massey and the Westerners. A Rollicking program of old time singing, dancing and homespun fun. Brought to you direct from WLS, Chicago, every Saturday night over

## The NATIONAL BARN DANCE

43 NBC STATIONS COAST-TO-COAST

Sponsored by Alka Seltzer

radio in the capture of a killer. He turned to Devine appealingly. "Let me work on him!" he pleaded. "He doesn't realize that you've got this place surrounded by cops. He hasn't even seen a cop since he came in here, because you've got them all closeted in side offices, questioning our studio people."

Devine shook his head impatiently. "Don't be a sap!" John snapped. "If you questioned him, he knows he's being worked on by the police. The way I'm going to work, he'll never suspect. Give me fifteen minutes!"

For a long moment the detective hesitated. His gaze wandered to the studio, where the burly and brutal-faced Mr. Jones stood up to the glittering microphone and sang like an angel. Helen Wright's blonde head bent over the piano keys, and her slim hands drew from them the plaintive melody of the old song.

"I didn't know your girl could play that good," murmured Devine irrelevantly. "All right," he surrendered. "Fifteen minutes." And turning on his heel he began to walk away. Then:

"But say!" he suddenly demanded, turning again. "You still haven't told me why you put that guy on the air! Huh?"

John shrugged and glanced at the big man pityingly.

"Are all detectives that dumb?" the announcer demanded. "Here I get hold of a Ghost Gang member who can sing—I have him right here in the studio—and you ask me why I put him on the air! Why, think what a story it will make when the identity of this man is revealed! What a scoop for WWP! What publicity! What—"

## Verbal Duel

Devine howled like a banshee. "Are all radio guys sheer nuts—like you?" he cried. "Here we got a stiff lying in that office—" he pointed—"with the coroner working on it this minute! We got a murderer in the studio, this thug walks in—and all you can think about is putting him on the air to sing! Don't you announcing fools ever think about anything except your cockeyed public?"

# Remote Control

(Continued from Page 25)

"Hardly ever," admitted Fairchild with a grin. And Devine went away, waving his hands and muttering.

John Fairchild gently opened the studio door and stepped inside. The song was coming to an end. Softly, John walked across the thick-carpeted floor and stood beside the singer. With a thrill of pity he listened to the rise and fall of that sweet tenor voice—rich in overtones of yearning. The young announcer looked at the pale, cruel face of the man who called himself Mr. Jones. What a strange man, he mused! And what a strange world, in which a man of such talent could waste it, and become a robber and murderer—a leading spirit in one of the most spectacular criminal gangs the world had ever seen!

The singing voice trailed away into silence. With a silver ripple of sound the piano, too, became mute. John stepped close to the microphone and made a routine announcement. Tubby Stewart, alert in his control room, switched again to the Potter House Grille. John Fairchild looked at the gangster-singer.

"That was beautiful," he said simply. "It's too bad you can't make your living regularly by your voice."

"What do you mean?" the stranger asked sharply.

"Instead of working at your regular line of business," John amended smoothly, "By the way—what do you do for a living?"

The big man stared at him stonily. "I've done some work around banks," he said at last. "By the way, I have long been an admirer of certain of your programs and personalities. You spoke tonight about discontinuing a certain program."

"Yes," John replied, "in radio work we must be prepared for any emergency." The young announcer's nerves tightened. At any minute now this conversation

would reach a climax. John could see how eager the man was to lead their talk around to the subject of Workman.

A door opened, and Mr. Jones spun around. His hand was still in his coat pocket—clutching a gun. John was convinced. Out of the office into which the body of Workman had been taken, stepped the coroner—a big-bellied man with an Irish face and a bald head. Seeing Devine sitting on a desk—the detective was pretending to read a newspaper—he walked across and talked to him quietly.

## Death Threat

"Who are those men?" John was no coward, but as Mr. Jones snarled this question, the snakelike glitter in his black eyes caused a chill to caress the announcer's spine. At that moment, Helen Wright came up and stood beside them.

"You have a beautiful voice, Mr. Jones," she said.

But the big man paid no attention to her. "I said *who are those men?*" he repeated.

"The big one is Detective Devine—" John began.

The man who called himself Jones started.

"And the other one," Fairchild continued evenly, though his heart was pounding, "is the coroner."

"Coroner!" John imagined that a shade of fear for the first time crossed the stranger's brutal features. "What's happened here? Quick, tell me or—"

John nodded gravely. "You heard the sudden interruption in Doctor Workman's program," he said. "We—"

"Good God!" This time there was a world of anguish in the man's voice. "Where is Workman?"

John pointed soberly towards the of-

fice that held the body of the little spiritualist.

"In there," he said, "but—"

The stranger didn't wait. He fairly leaped into the office. John followed on his heels. The body lay upon a desk. The man who called himself Jones was standing beside it. Suddenly he raised his head, and the expression on his face was calm and terrible.

"Who did it?" he demanded quietly. "That detective?"

"I don't think so," John answered. He looked the man straight in the eyes. "What was Workman to you?"

The stranger nodded slowly. He drew a pistol from his pocket.

"I think I know who killed him," he said quietly. "And you're going to have another killing here tonight, my friend. Workman? He was my brother."

*Which person did the singing murderer mean to kill? Could he succeed with his plan? Will Fairchild outwit him in time?—Read next week's instalment without fail. It will be one of the best yet.*

**HONORARY EDITORS, ATTENTION: RADIO GUIDE** is your publication. Its purpose is to serve you in every way possible, to make your enjoyment of radio, and everything connected with radio, most complete. The Publishers have only one way of knowing your wishes so that this service may be all that it should be—and that is by reading the expressions of opinion that you send in.

The Publishers right now want to know if you like the policy of publishing continued stories such as *Remote Control*, or would you rather see the same space devoted to more feature stories of the stars, or to something else. You, the readers, are the Honorary Editors. Send in your opinions so that your wishes may be met. Address Honorary Editors Chairman, in care of **RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.**

# The Voice of the Listener

## Ban Tremolo, Stop!

Dear VOL: Pueblo, Calif.

The organists who rip up the radio waves seem to have the idea that the organ was built around the tremolo. They just cannot play a number without jiggling with that stop. There ought to be a law to forbid manufacturers to put a tremolo stop in. No one could ever hope to find an organist who would know what a tremolo stop is for anyway. With the glorious pure tones that a pipe organ can produce, one would hope that once in a while we might hear a few pure tones and clear cords. No, the slapstick, being unavailable, the organist must pull out the tremolo stop, put on full power and make the welkin ring.

And this goes for most of our radio male singers too. Few of them can make a pure tone when they sing a word with the long "e" in it. When they sing "me" it sounds like a mad bumble bee. We have so many bumblebee voices on the air, that I am compelled to twist my radio dial as soon as a male singer is announced.

C. L. Stonakaer

## What Price Radio

Dear VOL: Athens, W. Va.

Here are some suggestions for radio: Eliminate laxative, liquor and beer advertisements; ban fake testimonials; shorten plugs; enliven sustaining programs; release limits of radio; develop a taste for good music; prevent song suicide; import British directors; eliminate big name programs of no entertaining value; eliminate horror programs; develop a standard speech, such as stage and screen have done; better judging at more amateur programs; develop intelligent critics, instead of petty gossipers for the radio column.

William Smith

## Hahn's Across the C

Dear VOL: Grand Island, Nebraska

Let's give three cheers for Jerry Cooper. He's got Bing Crosby beat one hundred percent when it comes to crooning. Let's all try and give him a big boost.

Milton Hahn

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

## The Vic Salve

Dear VOL: Copenhagen, N. Y.

I don't like to be a complainer, but is there any way of gagging the announcer on the Vic & Sade program? It seems that a few less words would do just as well and give Vic & Sade more time for their skit, which is much more interesting. He sometimes is five minutes repeating the same thing over and over.

Alice Richardson

## Brew-sed Feelings

Dear VOL: Williamstown, Mass.

A keg-full of brandied prunes to Ben Bernie for his parody of Lincoln's Gettysburg Address, tonight. Does anybody agree with me that it seemed almost like sacrilege? I can only think that he must have been using too much of his sponsor's product before coming on the air.

Alfred H. Holt

## An Arch Supporter

Dear VOL: Abilene, Kans.

Plums to V. L. Trumbauer for his suggestion that RADIO GUIDE start a set of pictures of popular network announcers. I also agree that announcers should not be compelled to delete their names from the programs of which they are so much a part.

I would also like to hear more announcers in interviews, because they are just as interesting as the stars. Were it not for these men, the programs would be lacking in something. Can't our good old GUIDE do something about this sad condition? All you radio fans be ready to support such an enterprise when the time comes. I certainly pledge my support. Opal Ruth Hoffman

## Don A-Mincy

Dear VOL: Washington, D. C.

I have just been reading Mrs. Joe Green's letter of the Betty and Bob program. One would think that had been written by myself, as I do the same thing. I have my husband tune out the ball game long enough to hear Betty and Bob and then I am ashamed when I hear Bob's silly simpering talk. He acts so foolish over Betty. I can't bear to hear him in the Campana stories.

George and his wife are so much more sensible. Why doesn't the author's change Bob's part. Make him more natural. Bob is the same in every story. He is sickening. Yet I never miss them. Perhaps he is that way in real life. L. D. Handy

## Chrono-logic

Dear VOL: Martin, S. D.

I certainly agree with G. W. Killough about that lost hour. My husband and I both work, and as I don't get home until after five, I miss my favorite program, *Dangerous Paradise*. I miss others, equally as well liked, which come on an hour earlier because in this part of the country our radios don't work well until later in the evening. So you can count me in as one voting for continuation of programs on standard time.

Mrs. R. L. Freeman

## The Bennys of Hollywood

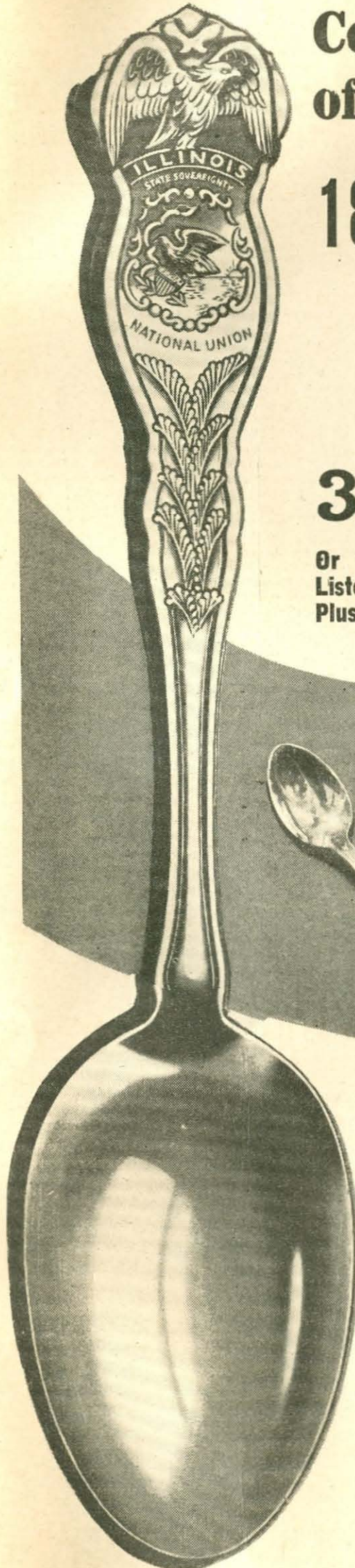
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# Your Announcer: Milton J. Cross

**S**UCCESS has crowned him; a nation has acclaimed him; life has rewarded him. And perhaps it's all because no calculable set of circumstances possibly could make Milton J. Cross. His very equanimity, his serene carriage in any eddy of excitement, his invariably calm demeanor—all merge to set him apart as distinctive in a field where the tremors of a tense moment are almost certain to shake anyone's poise.

Cross is immune to extraneous pressure. That was so when he entered radio a tyro, eleven years ago, and it still is so. No amount of adulation ever has impressed him as a vital factor in existence, and he has taken his diction awards with the same savor faire with which he accepts his weekly salary check—a stipend, incidentally, that would cause most mortals a slight gasp.

Cross is a true veteran of the air waves. He is one of the few survivors of the WJZ that was Westinghouse owned, then passed into the hands of the Radio Corporation of America and eventually emerged as the nucleus of the now all-encompassing National Broadcasting Company.

In those days an announcer was less than the dust. He was just an initial—with about as much standing as a film darling's husband. His kinship to the actual entertainment features of radio was that of the needle in a phonograph. He was just the means to an end. But Cross had talents that elevated him far beyond announcer status.

Despite his sonorous speaking voice, he was a tenor singer, distinguished for his solo and choral work with the Paulist Choir in New York. He is a true cosmopolitan, having been born and tutored right on Manhattan Island. His musical flair carried him through the Damrosch School of Musical Art.

It was his skill with a melody that lifted Cross out of the rut of mere announcing. Eventually he returned to the mikeman's field, but he had become so thorough in all of radio's requirements that the danger of straying into the beaten path had been circumvented. Meanwhile, he played at being engineer, sound effects man and occasional dramatic performer; he even manned the turntables for the broadcasting of recorded music.

The by-product of Milt's imperturbability is a fine spirit of friendliness. When excitement blazes in a studio, Cross can be counted upon to remain serene, so that all of his associates have learned to run to him for solace. That almost-salvationist quality in his make-up dominates his speech, private and public; hence his firm grip on the vast listener group. Somber of mien, he possesses a discriminating sense of humor—hence, while his diction is the epitome of perfection, his voice shadings those of the orator, he never becomes pedantic or invades the realm of the poetic.

Because of that contagious friendliness he is Milt to one and sundry, and his fan mail comes as frequently from the prospector's shack as it does from the penthouses and the baronial estates of the learned.

Cross has a leaning toward the ancient lay. My Sweetheart's a Mule in a Mine. Not because his amative inclinations take that trend, but because a group of anthracite hewers in that deep stratum which underlies Scranton, Pennsylvania, and its environs, out of sheer admiration have named one of their hard-working mine mules after their favorite announcer.

Cross has no marked hobbies, but makes almost a fetish of his devotion to his family.

So staunch a New Yorker is he



Milton J. Cross: He "can keep his head when all about him —"

that he maintains a home near Prospect Park in Brooklyn. Here with his wife, former organist of a choir in which he sang, and his family, he spends all of his off hours.

But these are not many, as Cross is a glutton for toil and willingly absorbs all that his employers foist upon him. And that's plenty.

Milton J. Cross announces Coast to Coast on a Bus over an NBC-WJZ network Sundays at 9 a. m. EDT (8 EST; 7 CST; 6 MST; 5 PST) and the A & P Gypsies Mondays over an NBC-WEAF network at 9 p. m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST)—as well as other programs during the week.

## Heard on the Air By Walter Sinclair and James Connors

**W**ALTER SINCLAIR, Assisted by James Connors, Each Week reviews 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. Programs Heard During the Week Ending June 15, and Before:

Recent programs judged Perfect or Excellent are:

★★★★—Jack Benny's Show.  
★★★★—Amos 'n' Andy; Horace Heidt's Brigadiers; Harry Horlick's Gypsies; Lucky Smith; Our Home on the Range; Pathe News of the Air; Rudy Vallee's Variety Hour; Welcome Valley.

**Willard Robison's Deep River Orchestra** ★★★  
Premiere on Sunday, June 9. Broadcast at 4 p. m. EDT (3 EST; 3 CDT; 2 CST; 1 MST; 12 noon PST) over an NBC-WEAF network.

Talent: Deep River Orchestra directed by Willard Robison; Soloists, Robison and Louie Jean Norman.

Thirty minutes of soothing, restful music of the Southern folk and Negro spiritual type are provided by this excellent

new program directed by Willard Robison. Characteristic of the numbers offered, all done with the magical Robison touch, were Song of the Bayou and Poor Lil Children.

A particularly pleasing voice, and a complete surprise to this reviewer, was that of soloist, Louie Jean Norman. True tones, excellent modulation, and effortless diction were evident in everything she sang.

Tune in this program next Sunday for a half-hour of complete relaxation.

**Fire Chief Program** ★★★  
Premiere of revised show heard Tuesday, June 11, over an NBC network at 9:30 p. m. EDT (8:30 EST; 8:30 CDT; 7:30 CST; 6:30 MST; 5:30 PST). Sponsored by Texaco Gasoline.

Talent: Eddy Duchin's Orchestra, and the first of the sectional winners in an elimination contest—Margaret McCravy, contralto, of Greenville, S. C., and Lansing Hatfield, bass-baritone, of Hickory, N. C.

In the absence of Ed Wynn the Fire Chief programs carry on through the Summer, with Eddy Duchin, maestro—his

piano-playing and his orchestra—supplying a musical half-hour of sparkle and brilliance, augmented by the winners in local contests to find new vocal talent. The first of these programs came from Washington, D. C. Each will originate in a different spot.

The two winners sang exceedingly well, with a shade more of the honors going to Mr. Hatfield for tone quality and delivery. Chloe and Old Man River, in his handling, seemed to take on new life. Eddy Duchin's piano solo, Smoke Gets in Your Eyes, added to his already overflowing share of laurels. The orchestra's Lullaby of Broadway, Never Say Never Again, You're the Tops and other pop tunes in like vein, brightly rendered, rounded out a grand musical program.

These contests are for cash prizes and a chance at contracts after another elimination tryout among all sectional winners at the end of the Duchin tour. Listeners are to be the final judges.

**Max Baer-Jimmy Braddock Heavyweight Fight** ★★★★★  
Heard Thursday, June 13, NBC-WEAF network at 10 p. m. EDT (9

EST; 9 CDT; 8 CST; 7 MST; 6 MST). Graham McNamee announcing.

Two new champions were crowned this Thursday night as a result of the Baer-Braddock fight. The leather-pushers' top man you all know about. But did you happen to recognize the fine job turned in by Graham McNamee at the mike?

Without sacrificing anything to enthusiasm, McNamee for the first time in his life became deadly accurate and called the blows as they fell. He has learned a lot about reporting a fight in the past year. His work was so different from anything else he ever has done in the sports field that the only point of similarity was his fine, resonant voice.

McNamee ceased being a mirror of hysterical crowd reactions. His accuracy reflected a lot of cool verbal control, and he has learned to distinguish hard damaging blows from showy passes reminiscent of motion-picture knockouts. We hope that Will Rogers, McNamee's severest critic in the point of accuracy, tuned in on the bout.

The fight also proved something else. Maxie Baer should stick to his script whenever a microphone is present. His flair for smart-cracking lost him a lot of prestige, and may cost him more than that. The radio audience is not interested in his Don Juan-esquapades.

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