

Radio Guide

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Week Ending August 24, 1935

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Virginia Verrill
See Page 15

It's the Gypsy in Him—"You Can't Beat Radio"

News and Views of the Week

Free Press, Speech and Radio

The Federal Communications Commission is vested only with the powers to control and administrate the mechanical facilities of broadcasting, points out David Lawrence, astute editor of the *United States News*, noted Washington political commentator and proponent of the New Deal. Mr. Lawrence rings the tocsin against a system of broadcasting stations whose every utterance is controlled by the government in power.

The writer and editor is alarmed over the address of F.C.C. Chairman Prall at the National Association of Broadcasters convention during which Mr. Prall said:

"The responsibility of the editor of the air (broadcaster) even transcends that of his more experienced brother (newspaper editor), because he must comply with the mandate of serving 'public interest, convenience and necessity' in everything he 'publishes' by means of his transmitter. His broadcasting franchise is contingent upon that."

Mr. Lawrence challenges this statement; he asserts that broadcasting licenses are contingent upon nothing of the sort. He refers to Chief Justice Hughes' decision in the WIBO case to show that the Supreme Court in its unanimous decision felt that supervision by the old Radio Commission was limited to allocations and there is "by no means any authority over what was spoken or broadcast during the use of those facilities."

The Constitution of the United States of America prohibits Congress from making any law abridging the freedom of the press and the freedom of speech. It is obvious that this protection applies to broadcasting. Any abuses of these privileges are amply covered by the laws of libel, legislation against fraud and misrepresentation in the sale of products in interstate commerce, by the powers of the Federal Trade Commission governing false advertising, and the provisions in the new Copeland food and drug bill. No more are needed.

Mr. Lawrence makes sense. We need not only free speech and a free press, but a free microphone. All must stand or go down together.

Radio Tourists On the Increase

Thirty per cent more people are visiting the NBC studios in Radio City this year than last, and almost half of the sight-seers come in parties from out of town. What is responsible for this unexpected increase in out-of-towners visiting these studios which are a two-year-old attraction?

Analysis indicates that there are two factors; first, an increasing interest in radio and second, the improved economic situation.

Tourist agencies will tell you that ninety per cent of the world's travelers are Americans. They will also tell you that Americans always see what they want to see. And you can't keep a dyed-in-the-wool nephew or niece of Uncle Sam from traveling except by taking his money away from him.

That so many more people have the money available for a trip to Radio City is indeed gratifying. Thus does radio provide another yardstick for the improved prosperity of the United States.

Fourth Estate Flies the White Flag

Newspapers are becoming an important minority as the licensees of broadcasting stations. The press now holds more than ten per cent of the available radio time and channels, and, through co-operative arrangements, probably enjoys the opportunity of reaching the invisible audience over as many more stations.

This is as it should be. Newspapers were well represented among the early pioneers in the fostering and development of broadcasting. On the other hand, less foresighted newspaper publishers were inclined to sneer at radio; to attempt to muzzle it and prevent its acceptance as a means of dissemination of news and thought. Today the old guard of the Fourth Estate is confessing



David Lawrence...the Paul Revere
of Radio Censorship's march

its mistake and making plans to regain the ground lost to the more progressive newspapers and other interests.

Says the mouth of newspaperdom, the *Editor and Publisher*:

"Newspapers by their place in the community and their knowledge of communications processes are better fitted to be broadcasters than any other group which can be named. The field is not yet closed to newspaper participation, and it is not at all unlikely that technical advances will open new air channels for broadcasting. If so, let it not be said again that newspapers 'missed the boat' in not securing more station franchises.

"For, whatever may be the legal status of the radio medium, it is essentially a means of communication, and neither competitor nor ally, but adjunct of the daily newspaper instrument."

What's In a Name?

Walter Wicker, successful Chicago radio producer, actor and writer of dramatic shows, contends that a sponsor may be unwise in purchasing a name star of the stage or screen to sell his products. He asserts that the big-name performers and artists are gambles; that while such stars will bring a large audience to a program's premiere, yet they must win the friendship and loyalty of the radio audience solely by their ability to please as air performers before the advertiser will be able to realize on his investment by the increased sale of goods.

But in concluding his argument Mr. Wicker recommends, "Build a show with experienced radio people who have their following, and you take the gamble out of radio merchandising and selling."

We quote Mr. Wicker because of the phrase: "who have their following." Why not use radio unknowns who simply know microphone technique? Even Mr. Wicker thus admits the value of a following.

And why is the gamble removed? How can an

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advertiser be sure that unknown or partly known radio performers (with a following) will be a profitable investment? Not all scripts, musicales or revues so cast are successes. The only thing guaranteed to the advertiser by such procedure is a slower and more painless extraction of funds from the radio advertising budget. The gamble is still there, but the chips are white.

What's in a name? A lot, because every dial twister from Southern California to Nova Scotia, and Florida to British Columbia, will be tuned in to hear that name and see what the great artist or performer is going to do. It looks like a fifty-fifty proposition from where we sit.

A Step up Television Ladder

The electric eye of television is beginning to blink.

The ease with which the A T & T overcame the opposition of the telegraph companies and won over the Federal Communications Commission in securing permission to install a coaxial cable between New York and Philadelphia for experimental television, was almost a personal triumph for Doctor F. B. Jewett, Vice-President of the Telephone Company. Doctor Jewett was the principal witness, but proved so convincing that before he had completed his testimony the Western Union and Postal withdrew their opposition.

The Commission in granting an experimental license for the coaxial cable made it a condition that all parties having an interest in the transmission of television images should have access to use of the cable.

"The Commission is of the opinion that the petitioners cannot monopolize the experimental advantages, features and use of the coaxial cable to the disadvantage, exclusion and detriment of other parties," the announcement said.

The cable will transmit at the same time 240 telephone messages in each direction, or 2400 simultaneous telegraph messages. Television images can be transmitted when the cables are not otherwise in use.

Mr. Connery Would Make Changes

Representative Connery, of Massachusetts, recently inserted a stinging speech in the *Congressional Record* because of the refusal of the Federal Communications Commission to cancel the licenses of all NBC network affiliated stations which carried the broadcast of an allegedly obscene song during a program sponsored by the Mexican government.

The Congressman launched into a tirade against the Radio Trust and its arrogance, the supposed influence which the National Broadcasting Company has with the F.C.C., and the present system of individually owned and controlled broadcasting.

"Last month," said the legislator, "after citing in a number of stations for violations of the law . . . some sixteen of these complaints were dismissed on nothing more than the promise of the licensees that they would not put on such broadcasts again."

What else does Mr. Connery want?

Not content to stop there, the Representative from Massachusetts would still the loom because it is an invention of the devil. He claimed that broadcasting had deprived 40,000 skilled printing-trade workers of permanent employment—but he did not add that broadcasting now steadily employs more than 40,000 people.

Congressman Connery also complained that radio was just as offensive as the motion pictures of which people complained last year; but to date we have been unable to tune in Mae West and we certainly would if she were on the air. The lawmaker polishes off his contribution to the *Congressional Record* by recommending government subsidized and controlled radio a la England instead of "the present debasing type of programs which those who listen in are forced to hear."

Who forced whom to tune in what, Mr. Connery? Maybe you don't know it, but the stations, networks and sponsors are giving the American public what it wants to hear. Otherwise radio wouldn't pay.

No Place for Weak Sisters

Adele Ronson Has Learned That Only After a Disappointment Can She Feel Reasonably Sure That Success Is Lurking in Wait for Her

By Lorraine Thomas

SHOULD you awaken some morning and find the sun rising in the West, think nothing of it. Should the dress you have been toiling over so laboriously turn up with the placket on the wrong side, meet the emergency with a grin. Even if it rains torrents the evening of your garden party, drag the gang inside and chuckle over the informality of it all.

Because Adele Ronson (Wilma Deering of the *Buck Rogers in the 25th Century* sketches) declares that disappointments are the one certain key that will unlock the stubborn door to success. And Adele really should know. She's used disappointments for stepping stones so long now that she would be mortally afraid of any opportunity that presented itself without the prelude of complete discouragement.

To look at Adele one would never believe that she had ever suffered a setback or a disappointment in all her career. There is a serene tranquility in her lustrous dark eyes, a softness in her manner, which would indicate that the struggle for success had not been too strenuous.

It is something of a surprise then, to learn that Adele attributes not only her serenity, but her present comfortable position in the radio world, to a series of setbacks which at times seemed almost endless and would have broken the spirit of any less plucky person.

"Of course," says Adele, "if you're a weak sister right from the start, disappointments will probably finish you. But if you have anything in you at all, the mischance which seems so hard to bear at the time it occurs may be the very thing which is to be your salvation.

YOU must learn, of course, to accept hard luck philosophically, and not waste time worrying about it. You also must learn to analyze your disappointments and find out for yourself whether they represent obstacles to be overcome or whether they are an indication that you are concentrating your energies on the wrong course.

"And you have to learn by experience to take the disappointments as they come.

"There was a time when I just had to run off by myself and have a good cry after something had happened to me. But after the relief of such an outburst I always was ready to find a substitute for the goal I had missed.

"I finally learned, however, that I could make better use of the energy I had wasted in fruitless tears!"

Adele recalls the first time she had encountered frustration.

She was attending high school in Tulsa, Oklahoma, then. The height of every student's ambition was to join the Glee Club. Adele tried out in the soprano section and sang at the top of her lungs. The vocal coach tapped his pencil sharply on a music stand.

"Maybe you'd do better in the alto section," he suggested tactfully.

But Adele's voice did not blend with the altos, either, and the coach informed her, as gently as possible, that her voice was not up to the Glee Club standards.

A small thing to look back upon now—but a bitter disappointment and a sense of failure to the youngster, then.

"I had a good cry about that," she admits, "but I decided it wasn't helping matters to feel sorry for myself—so I tried out for the Dramatic Society."

The dramatic director told her to study the part of *Ophelia* in the school's production of *Hamlet*. If Adele read



Adele Ronson, prepared against the sun, smilingly reflects on what has come out from behind the darkest clouds that ever threw shadows on her career

the lines better than anyone else she could have the part. To insure herself against another disappointment, Adele went to the elocution teacher's house each night to study the Shakespearean role.

She was thirteen years old at the time, and although she memorized her lines quickly, and delivered them with extraordinary intelligence for one so young she didn't look the part of the melancholy *Ophelia* hastening toward suicide.

When the day arrived to choose an *Ophelia* from the aspirants earnest little Adele was told that an older girl seemed more suitable.

Adele fought back tears that would have revealed the full depth of her disappointment to classmates. She had rehearsed so faithfully, so confidently! She vowed that never again would she struggle so. It was too heartbreaking to fail.

Exactly a week later the dramatic coach sent for her. He said that, as a result of her excellent reading in the tryouts for *Ophelia*, she had been chosen to play the part of the little girl in *The Servant in the House*.

It was then she began to form a philosophy for disappointments.

MANY times," she maintains, "we aim for things for which we really are not adapted. When the discovery is made, we should not think we are unsuited for anything, simply because we cannot succeed at everything we try."

The thrill and success of playing subsequent roles in school and local amateur theatricals convinced Adele that she wanted to become a professional actress. So she headed for New York believing that the struggles and small triumphs of school days had prepared her for the battles ahead.

But it was difficult to remain serene in the face of her first setback in Manhattan. She had an opportunity to join the cast of *All for Love* at the Greenwich Village Theater. The producers approved of her reading of the role—

but. The but was her old Nemesis, singing. A bit of vocalizing was expected of her in the part, and when Adele burst into song her voice was shaky and untrue—that old failure in school had convinced her that she was no singer. So she lost out in the casting of the play. And she had thought she was all set!

For some months after that, Adele confined her efforts to understudying, but none of the of the stars lost voice at the psychological moment or was late for an opening night. So Adele went right on being an understudy. Then, just when she was about to give up in despair, her luck turned and she was picked for the role of the slave in *Road to Rome*.

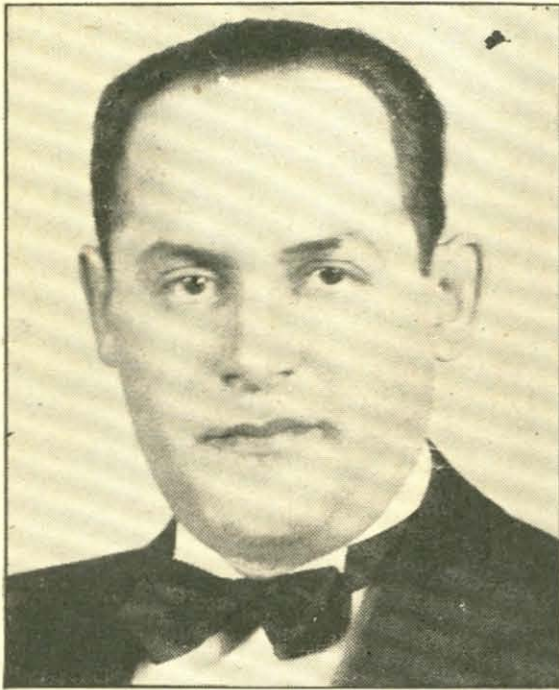
HER hard luck still had some time to run. Shortly after *Road to Rome* closed, she was given a chance at the part of a French vamp in *These Few Ashes*. Adele had no experience with the French accent, but she was willing to give it a whirl anyway. So she went to work to brush up on her French.

"It was a warm day," Adele said, "so a friend who had offered to coach me went with me up to Central Park. All day we rowed around in a boat, going over and over my lines. Finally I was perfectly sure that no one could put over a French accent better than I.

"The next morning I went to rehearsal all expectancy. Then the blow fell. I didn't even have a chance to deliver the lines. The director took one look at me and said, 'You don't look like a vamp and you never will.

(Continued on Page 26)

IT'S the GYPSY IN HIM



Portrait study of Harry Horlick, director of radio's oldest sponsored show

Harry Horlick's Gypsies Keep Perennially Young By Violating All Accepted Concepts for Success

By Jack Banner

THE oldest commercially sponsored show in radio stays eternally young—by breaking all the rules.

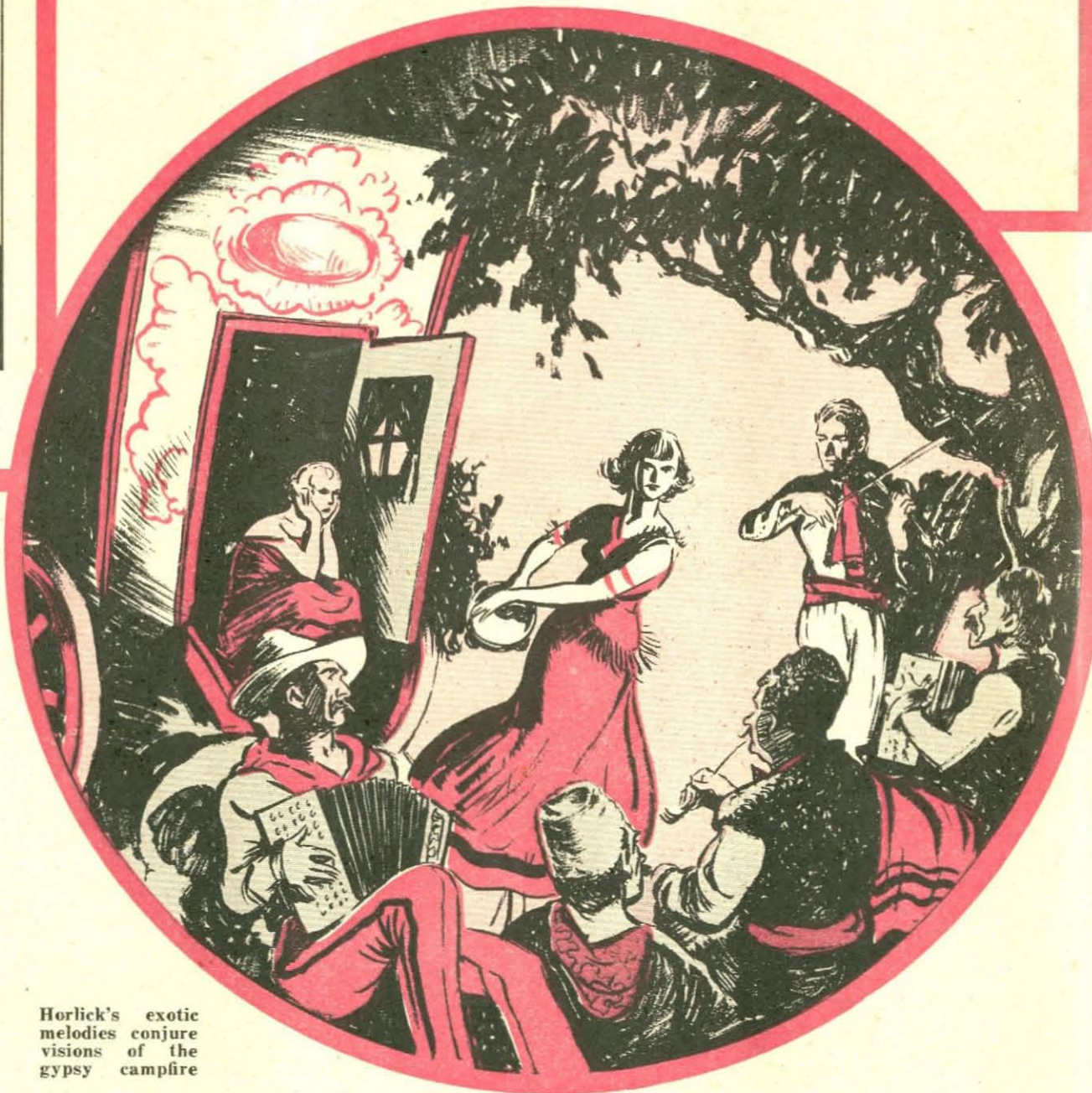
Five hundred and forty-eight consecutive broadcasts ago six skeptical young musicians made their radio debut over a one-lung metropolitan station of little consequence. Radio was then in its swaddling clothes. The insignificant little station was WEAF, then located on lower Broadway, and owned by the American Telephone and Telegraph Company.

Rudy Vallee had just entered Yale with a law book under one arm and a saxophone under the other. Amos 'n' Andy were complete strangers—one a salesman, one a bricklayer. Showboats were still on the Mississippi, and not on the airwaves. Roxy, now considered *the* radio pioneer, had not yet been bitten by the broadcasting bug and was managing a movie temple on Broadway. Small-time vaudeville was cluttered up by an army of struggling unknowns. Stars like Jack Benny, George Burns, Fred Allen, Ben Bernie, Phil Baker and a host of others were working on the three-a-day circuits, when they worked.

The six skeptical young musicians, who expected that their new show might run a month or so, were introduced as the Gypsies. From that day on they have followed their own formula to utterly unexpected success by carefully avoiding the big-name ballyhoo, the freak instrumentation, and the trick playing by which other bands seek to woo the listening public's ears. While other shows, built upon the shifting sands of press-agent popularity, have come and gone, the Gypsies steadily have been growing in musical scope, numerical force and the loyalty of their listeners. What's the secret?

PERHAPS it is due to the wise philosophy of Harry Horlick, the swarthy, stockily built concert maestro under whose direction the Gypsies have flowered so prosperously throughout the years.

"Frankly," said he, "I think it is because we never have let anybody's pet ideas about radio presentation interfere with our own ideas about music. Whenever



Horlick's exotic melodies conjure visions of the gypsy campfire

someone has said to us, 'You must play in such-and-such a way, because that is good radio,' our reply has been, 'Yes, but is it good music?'

In other words, Horlick and his Gypsies believe that music is an old art—radio a new one. Most bandleaders in radio today owe their success to obeying the rules of the infant art. The Gypsies have chosen to disregard the rules of radio and obey the much older ones of music.

THIS principle is the very essence of their artistic success and commercial longevity. Scores of orchestras have been featured on the air since the Gypsies made their debut in March of 1924, and by dint of ballyhoo, sensationalism, stunts and novelties, attained a transitory fame before bowing out of the limelight forever. But the Gypsies play on and on, secure in the undying appeal which good music has to the deeper and older emotions of the human heart.

There is nothing spectacular about the action or appearance of the Gypsies when they gather in the modest studio in Radio City each Monday night for their weekly broadcast. The circus atmosphere which permeates many of the big modern day radio shows is conspicuous by its absence. The half-hour period of their time is devoted entirely to the straight rendition of instrumental and vocal selections. They resort to no tricks or stunts. The two hundred-odd visitors who crowd the studio each week, like the hundreds of thousands who tune in the program, are sincere music lovers and passionate devotees of the wild Gypsy and Russian

melodies which are so distinctly different from anything heard on the air.

Horlick is a distinguished looking artist, of medium height, with thinning hair that is beginning to show traces of silver at the temples. He presents a graceful figure as he wields his baton in a quiet but forceful way. He has a great contempt for all maestros who conduct in an exaggerated manner. Dreamy sonatas and fiery Romany tunes are all alike to this talented Russian... no matter how exciting the tempo, his dignified, unperturbed manner never varies.

Only when he lays down his baton for a violin does Horlick evince any emotion, and he resembles a toy doll being jangled by a child. When I heard and saw him he was playing a magnificent violin solo—one of his native Russian tunes. The studio echoed with notes of fiery abandon—abandon which ebbed to a minor tenderness, pathetic and wistful. Then suddenly the melody swelled to fierce ecstasy, while Horlick swayed from side to side and bobbed up and down as he lost himself in the mood of his music.

TIME was when Horlick's violin solos were the rule, rather than the exception, as they now are. Today he plays only when the pressure of listener-demand makes it almost mandatory. It is because Horlick feels that the listeners are entitled to full orchestration rather than solos, that he has cut down his individual offerings to a minimum. This statement becomes all the more remarkable when it is revealed that the Gypsy leader



A series of candid camera shots of Horlick in action: Here he's waving his baton so rapidly the camera blurred one arm



And here, sh-h-h, sh-h-h! Play very, very pianissimo, please



Now you guess. Maybe, just maybe—this is romance

receives a personal bonus of \$200 from his sponsor for each solo. Not many men in this commercialized age would make such a sacrifice, particularly when the listeners and sponsor are more than anxious to allow Horlick to play as many solos as he desires.

THERE is sound reason why this pride of Harry's in his entire musical unit should outweigh the purely egoistical impulses of a first-rate soloist. For the Gypsies as a whole are noted for their remarkable musicianship. The most remarkable thing about them, however, is their versatility. Their St. Louis Blues and Tiger Rag are hot and torchy; their Wagner, Beethoven, Tschai-kowsky and Mozart are worthy of the Philharmonic—from which world-famous musical unit, Horlick has drafted many of his players.

One of the things that often excites comment among the studio visitors is the conventional dress of the Gypsies. To them the street attire of these musicians is a strange contradiction and paradox, for so great is the illusion cast by their melodies that the visitors expect to find them garbed in the traditional silken magnificence of true sons of Romany. The only time the Gypsies don costumes in keeping with their title is on those rare occasions when they pose for pictures for publicity purposes.

With the broadcast about to begin, Milton J. Cross, a big bear of a man, approaches the microphone. One Cross eye (no pun intended) is glued on the studio clock, the other on the engineer in the control room. At a signal from the engineer, Cross begins talking into the mike. Threading through Cross' narration comes the soft, melodic strains of Two Guitars, the distinctive signature song that has introduced this program ever since the inauguration that blustery March day in 1924. This air signature is one of the most famous in radio. Meanwhile, Cross, speaking in a low voice, slowly, deliberately, just has finished telling the unseen audience what guest star and musical numbers they will hear on the presentation, and without further ado the Gypsies proceed to the task of sending their opening musical offering out over the air.



SANDWICHED in between the rich orchestral fanfare and the appearance of the guest star are the brilliant vocal selections by the Gypsies' new tenor, Jan Peerce. Peerce's excellent voice possesses a precious warmth and charm that blends perfectly with the artistic purpose of the Gypsy broadcasts. Then Cross again, with an introduction of a guest star. More melodious music, another song by Peerce, a solo by Horlick, an irresistible Russian melody followed by a Hungarian folk song, a modern jazz number arranged symphonically, and the program draws to a conclusion in a burst of surpassing musical brilliance.

In the studio Horlick presents a picture of docility and meekness, but during the week, in the office where he rehearses his men, he becomes heartless. It is at these rehearsals that it becomes evident that the success of the band lies in its leadership. Emotionally Harry becomes a slave-driver. He doesn't request, he demands absolute and unfailing efficiency from every member of his musical organization. A musician and an organizer to his finger tips, Horlick leaves nothing to chance—not even after eleven years of doing the same thing.

The musical workshop sounds like a boiler factory, thirty musicians blare away in a symphony of sound that occasionally becomes discordant. Horlick shouts a command and all is silent save for a blistering rebuke addressed to the offending player. Meanwhile, three arrangers work frantically and confer with Horlick from time to time.

One librarian works himself into a state of exhaustion pulling copies of sheet music from an apparently inexhaustible supply. Horlick estimates that more than 50,000 compositions are contained in this library. This music represents a life-time of work and travel and Horlick unselfishly has opened the files to practically every maestro in radio. Several Summers ago Horlick purchased a mansion in Long Island and moved his library to the suburbs. Such a howl of protest went up from NBC and his maestro friends that Harry was forced to move them back to the city.

A MODEST chap, the Gypsy leader protests when writers credit him with being the spark plug, the main spring of the organization, and often asks that the unit as a whole be given credit for its marvelous record of achievement. In a measure, of course, this is true—yet such is the nature of this paradoxical band that, no matter how you approach it, whether from the standpoint of musicianship, direction, arrangement or management, the modest figure of Horlick looms like a musical Colossus. He is the Gypsies.

Spiritually Horlick is more akin to Beethoven than to Barnum. He has been offered much work in radio. The Gypsies, if they desired so, could be on the air every night of the week for seven different sponsors. But today, as every listener knows, the big men behind the broadcasting scenes are always trying to present new sensations to their audiences. To all demands for stunts and novelties Horlick has one answer.

"I am sorry," he tells the prospective sponsor. "I can give you music—excellent music. Stunts I cannot give you. I am a musician, not a magician."

His wit is biting. Once he became so exasperated at a prospective client's demand for a novelty program that he submitted the fantastic plan of having his musicians play while standing on their heads. The sponsor fled.

Yes, all in all the Gypsies are undoubtedly one of

the soundest and most genuinely sophisticated programs on the air, which makes the naive nature of their start all the more amusing. Horlick, a refugee from the red revolution that swept over Russia, had fled to this country with five of his confreres from the Moscow Symphony Orchestra. In New York City they obtained employment in a small Russian restaurant.

"One night," Horlick tells, "a very distinguished gentleman summoned me to his table, and asked that we play something special for him. Of course we did so. Then our patron asked me if we would like to play on the radio."

"Naturally, I said that we would be delighted—and promptly forgot about the incident. For if a musician in any sort of night club hopes to keep his sanity, one of the first lessons he must learn is to disregard the big-hearted offers made by his patrons. Usually, these promises vanish with the dawn of the day after."

WHAT a shock it was when a big advertising agency actually did sign Horlick and his musicians for a broadcast—that first broadcast about which he and his five other skeptical associates entertained such doubts. And what a greater shock it was when their pay-check, for one weekly program, came to more than their entire earnings for a full week at the Russian night-spot!

"Is this check good?" queried the naive Horlick—never realizing he was questioning the financial standing of one of America's staunchest houses.

Months went by, with the Gypsies still convinced that the radio broadcasts were so much foolishness. Each week they doubted the validity of their pay checks and rushed to the bank for immediate payment. Finally came a raise in pay and a full year's contract.

This contract has been renewed for eleven consecutive years with substantial increases. And the Gypsies long since have got over the habit of rushing to the bank on pay day to see if their checks were good!

Harry Horlick and his Gypsies may be heard Mondays on the NBC-WEAF network at 9 p. m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST).



Here the long-lived Gypsy ensemble is dressed in its best bib and tucker just to show you. Yes, that's Frank Parker to the right of Harry Horlick in the center

Dick Leibert, Superman

By Fred Kelly

DICK LEIBERT presents the paradox of a man who must sit down to work, who works from 8 in the morning until 2 a. m., and yet who is on his feet all day.

For Dick is an organist, and even though he must use a bench to play his instrument, his feet are going on those pedals from the time he begins his early morning network broadcasts until he finishes his organ interludes well after midnight.

That familiar story of work, work, and nothing but work is no myth when it concerns Leibert. Four hours of sleep is his maximum, and he insists that that is all he needs. In this he is a superman. Six days a week he arises at 6:30 for that earliest NBC-WEAF broadcast. Six evenings a week he plays for patrons of the Rainbow Room in Radio City, and if he is finished by 2 a. m. he considers himself lucky. In between the morning and evening performances he has nothing to do but play for four shows a day—five on Sunday—at the Radio City Music Hall. He also finds time for an extra evening broadcast or two during the week.

Even on his time away from the console—which is little—Dick does not give his feet much of a rest. His favorite pastime is the game of golf, and he burns up the links as often as he can. He even keeps separate sets of golf clubs at his home, in the studio and at the theater. When he is not working or playing golf his feet will be busy pushing the accelerator or the brake pedals of his swanky new roadster.

He was christened Richard Winthrop Leibert back in Bethlehem, Pennsylvania, in the Spring of 1906. From the day of his first fight with the kid across the street until he opened in the Rainbow Room, he was known as Dick. But the elegance of the night club atop a skyscraper—the Rainbow Room is 65 floors above the ground—necessitates the more formal Richard. However, his friends refuse to drop the abbreviation.

Dick stopped fighting with the neighbor's lad long enough to spend a few hours rehearsing piano lessons. When he was eleven he gave a public recital as a boy pianist. But the necessities of life halted the prodigy's career early, and three years later he was a full-fledged



Dick as he may be seen at the console of the organ built in Radio City sixty-five stories above the street

advertising man, peddling space for a Washington, D. C., newspaper.

The advertising business failed to appeal to the youth, so he took advantage of the time he was supposed to spend soliciting, and became a regular afternoon customer of the Palace Theater in Washington. There he hung around the organ played by Hans Roemer, until he became such a pest that Hans undertook to teach him all he knew. One day Hans became ill suddenly, and Dick was the only available substitute. He filled in so well that shortly afterward he was awarded a scholarship at the Peabody Institute of Music in Baltimore.

Even at that early age Dick's time was not his own. He attended the Peabody Institute, played at the Palace in the afternoons and evenings, and struggled along in academic subjects at George Washington University.

It was during his tenure at the Palace that the attention of Mrs. Calvin Coolidge, then First Lady of the Land, was attracted to him. Often Mrs. Coolidge

engaged him to give concerts at the White House.

Eventually Dick was graduated from George Washington with a degree of Bachelor of Arts. At about that time he gave up the organ for bandleading, and conducted a group of college youths on barnstorming tours from Washington to Pittsburgh, Brooklyn, and Cleveland. Then he went back to the console and played for a long time in a Pittsburgh theater. When he left, a petition was circulated among the patrons requesting his return, and 30,000 names were signed to it. But Dick didn't come back.

Instead he went to New York and met Roxy. There Roxy placed him in the Roxy Theater, and was responsible for his first broadcasts. Shortly after that came his Radio City Music Hall contract and his present series of broadcasts.

Dick is not just an organist. He is recognized as one of the best in the country. He has composed several pieces for the organ, the best known of which are *Valse Rhythmique* and *Dreamy Waters*.

Dick likes Welsh rarebit and cocktails, but he refuses to mix them. His worst habit is chasing fire engines. He will rise from a sound sleep to track down a one-alarm fire.

Besides golfing and motoring, he swims, rides and fishes in the Summer, but his Winter exercise is confined to the keyboard and footboard on his organ. He was one of the first musicians to have his hands insured, and although he never has collected on the policy, he believes it one of the smartest investments he ever has made.

He sleeps in the loudest pajamas he can imagine—they are designed by the seamstress at the Radio City Music Hall.

Once he fell asleep under a sun ray lamp, and for a month he lay flat on his back, peeling one layer of skin off after another.

He is married to the daughter of Representative James V. McClintic of Oklahoma, and in turn has a daughter of his own.

Dick Leibert plays the organ over the NBC-WEAF network daily except Sunday and Monday at 9 a. m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST).

Heard on the Air

WALTER 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 August 10, and Before:

Highlights of the Bible ★★★
Heard Sunday, August 4, at 1:30 p. m. EDT (12:30 EST; 12:30 CDT; 11:30 a. m. CST; 10:30 MST; 9:30 PST) over an NBC-WJZ network.

Doctor Frederick K. Stamm; speaker, assisted by male quartet under direction of Charles A. Baker.

Doctor Stamm's new series promises to be a most interesting discussion of hitherto unrevealed or little publicized facts concerning the Bible. In his first talk he brought out that despite the truth that the Bible is the world's best selling book in every Christian country, too many of the purchased Bibles never are opened; they simply serve as table decorations and badges of decorum.

Startling, too, was the news that more than half of the Bible purchasers ask their booksellers for a Presbyterian, a Baptist, Methodist or some other denomination's Bible!

Doctor Stamm emphasized that numerous authors fall back on the Bible in many instances for quotations—and that many otherwise educated people of today fail to recognize commonplace Bible quotations they certainly should know.

The speaker's recommendation was that one should "make his own Bible" from the books and passages which fit or please him; that one should bear in mind that the Bible should not be taken literally or thrown

out wholly because of contradiction, inasmuch as it is really a series of books written by many different authors who labored under different conditions and had various viewpoints.

Shandor, Violinist ★★★
Heard Sunday, August 4, 11:15 p. m. EDT (10:15 EST; 10:15 CDT; 9:15 CST; 8:15 MST; 7:15 PST) over an NBC-WJZ network.
Shandor, violinist, together with William Meeder, organist.

Shandor, Hungarian musician who first trained himself in the Gypsy school and later was polished by Feri Roth, has a new partner on his five-month-old NBC program—William Meeder, organist. Together they offer organ-violin duets, and on the same bill each has his solo spots. A most pleasing combination they are.

Smooth, easy flowing nocturnes, pacific and soothing, are ever the gift to listeners from the 400-year-old violin of Shandor. Heard with the organ obbligato, their beauty is greatly enhanced.

Shandor's newcomer, Meeder, is not new to NBC. He joined it in 1929. Meeder has several programs through the week and may also be heard accompanying Walter Cassel, new baritone find, from Wednesdays to Saturdays inclusive at 8:30 a. m. EDT (7:30 EST; 7:30 CDT; 6:30 CST; 5:30 MST; 4:30 PST) over an Eastern NBC-WJZ network.

The Shandor program is an excellent night cap. Try it.

Radio Theater's Lightnin' ★★★★★
Heard Monday, August 5, at 9 p. m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST) over a CBS-WABC network. Sponsored by Lever Brothers.
Talent: Wallace Beery in title role.

The makers of Lux planned intelligently when they

premiered their Columbia series with a Helen Hayes sketch. But they did equally well the second week when they selected so popular a play as Frank Bacon's great success, *Lightnin'*, and cast so able a character man from the movies as Wallace Beery for the title role.

The net result was eminently satisfactory. Beery was at his best, which is plenty good; his supporting cast delivered without flicker or stumble. Their reviewer believes that the Radio Theater's rendition of *Lightnin'* was a star among stellar performances of the past in this popular dramatic series.

Even Wallace Beery, inclined to be critical of his work, must have been well pleased, for he has just named his new airplane *Lightnin'*.

Emery Deutsch's Dance Rhythms ★★★
Premiere heard Wednesday, August 7, at 8:15 p. m. EDT (7:15 EST; 7:15 CDT; 6:15 CST; 5:15 MST; 4:15 PST) over the CBS-WABC network.
Talent: Emery Deutsch's orchestra; Connie Gates, vocalist.

Orchestras and their vocalists who are on the air for fifteen minutes at the dinner hour, come and go. This combination should go on indefinitely. The orchestra has novelty, mingling an adroit and pleasing use of traps sound effects with a lyrically symphonic rendition of whatever they played.

Connie Gates has both clarity of tone and excellent diction—always desirable. For the selection of their numbers, for their choice of highlights among current hits, they deserve special commendation; the list included *Paris in Spring*, *In the Middle of a Kiss* and *Serenade to a Rich Widow* by the orchestra, and *I'll Never Say Never Again*, as well as *I Couldn't Believe My Eyes*, by Miss Gates.

The dinner air could stand many more musical treats such as this.

Pinkie

Radio's Youngest Script Reader Has Had to Develop an Unique Defense Against the Tedium of Submitting to Interviews

By Chester Matthews

OBVIOUSLY there is no relation between the onus of responsibility and the weight of years. At the age of four, Richard Harold Svihus, radio's latest juvenile discovery, who is featured in One Man's Family, finds the cares of his dramatic tasks unfitting him for the boring routine of interviews and these devastating guest appearances which are imposed upon an artist and simply cannot be ignored if one is to appear interested in his public.

Richard already has developed a defense mechanism against these intrusions on his private life. It is a Garbo-like silence. But the San Francisco star differs from his contemporary further down the California coast in that home is the last place he wants to go.

Richard's is quite a technique in spite of his immaturity. He baffles all interviewers with a stock answer to any and all questions, a line cribbed from a radio script. He sagely smiles and replies, "I frow mud."

"I frow mud" is the very first line Richard ever uttered into a microphone, and the portrayer of Pinkie in One Man's Family knows a gag when he has one handed to him. He believes in getting the last full measure of enjoyment out of it, and for weeks his family, fellow actors and friends have heard it. It never fails to bring a laugh from Richard himself, even if his mother is getting a bit jaded. However, it still goes over big with his brother Ronald, aged thirteen months.

TO GIVE the Svihus fireside a rest, playwright Morse has promised to write another line which Richard will like as well just as soon as he can think one up. Meantime he believes the young man's obsession is just one of those idiosyncrasies which mark the artist. As long as Richard continues to read the right lines on the air at the right moment, he's welcome to all the eccentricities he desires away from the microphone.

For Richard, in Morse's estimation, meets a long-felt want in radio. The writer of One Man's Family wished to introduce one or both of Henry Barbour's twin grandsons in the serial before now. But the twins are just a shade over three years old, and it was impossible to find a child anywhere close to that age who could read lines.

From the very inception of his serial of American family life Morse has insisted that every player have some kinship with the role he or she plays, and he refused to consider using a child impersonator.

Mrs. Morse, who looks like a child herself



Richard Harold Svihus, at four, has become a microphone sensation. Doubt of his reading ability may be dissipated by his picture shown at the lower left with Bernice Berwin



gested that Richard actually might participate in the program they gladly gave their consent. Richard's teacher set to work, and in less than two months after his first lesson, he was reading at sight bigger and harder words than many primer class children can.

Exactly two months after Mrs. Morse first heard of him, Morse arranged an audition for the youngster. He wrote an entire scene in which Pinkie talked to Hazel, his mother, and Paul Barbour, his uncle. The lad read it at sight without an error, and with such comprehension of the lines that he was signed on the spot.

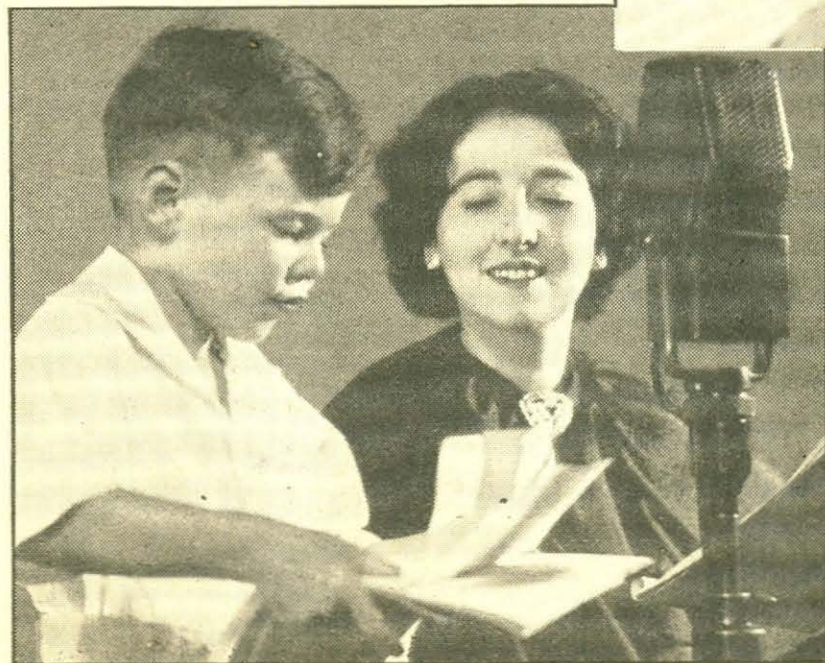
HE MADE his debut July 20 on the Sunday night presentation of One Man's Family, which is heard in the West only. When the episode was repeated the following Wednesday for the transcontinental audience, Richard was the subject of scores of queries by mail, telephone and telegraph. A new radio star had risen on the Western horizon.

The young man is a sturdy, hazel-eyed little figure whose hair is just beginning to lose the gold of babyhood for a reddish-brown. Some of the poise he evidences before the microphone is explained by the fact that before he was two years old I. C. Beringer, a San Francisco photographer, had discovered him and was using him occasionally for advertising work.

The baby smiled so readily, and was so sweet-tempered about taking poses required for the camera, that he soon was in demand for commercial work, and his parents had to withdraw him. Their insistence that Richard shall grow up in as normal a manner as possible despite the unusual talents which already are manifest in him, is evidence of the good common sense which will be part of the little boy's heritage.

The Svihuses—whose name is pronounced "Swiss"—are one of those young couples who, in these days of unrest, are a welcome reminder of the real soundness of American life. Richard's father is of Norwegian ancestry, the son of a California architect and has been employed by the Southern Pacific Company for seventeen years. The younger Mr. Svihus was just sixteen when he entered the company's employ. He serves as a special clerk in the office of the vice-president.

Mrs. Svihus was born in Carthage, Missouri, and educated in Kansas City. Her (Continued on Page 26)



beside her big husband, Carleton, recently began studying the psychology of children to aid her in the social service work she has been doing in San Francisco. From one of her instructors she learned that in Little Oxford, one of the private schools near that city, was a four-year-old youngster who was showing such an interest in books and letters that his teachers were wondering if reading lessons could not be substituted for some of his kindergarten work.

"Tell her to teach him to read," she exclaimed. "My husband needs him!"

MR. AND Mrs. Harold Richard Svihus, Richard's parents, were reached. To them, as to so many other young couples, One Man's Family is more than just a radio program. It is a family friend. When it was sug-

Reviewing Radio

By Martin J. Porter



Bill Hay, celebrated Amos 'n' Andy announcer, likes nothing better than a day's fishing. And he doesn't need to invent tall stories of his prowess. Here's one week-end's catch for proof

DURING the past few days the sore subject of radio and culture again has moved under the spotlight.

Many epigrams on the subject materialized in a periodical circular, the regular organ of the Women's National Radio Committee. This Committee, as is generally known, takes in women's clubs, and is proud of the claim that its forces number 17,000,000. As I understand it, the critical remarks contained in the circular under the by-line of Luella S. Laudin, are supposed to represent the composite tastes of the whole works.

This opinion as expressed in rather a snappy style, it seems to me, is more blithe than informative, factual or constructive. I may be wrong about that, but certainly I can say without fear that the criticisms are a bit impractical.

Miss Laudin comes right out and says: "Radio has passed the stage where broadcasters and sponsors may think only in terms of profits . . . Radio has reached the proportions of a public utility."

There is hardly any need to call upon the imagination to visualize results when sponsors cease to think of profits. Gain, as I have always been taught, is the big idea behind most public utilities.

English broadcasting is the answer to this critique. It is cultural—but, to use the descriptive words of Americans who have studied it, it is also poor radio.

SPEAKING further as the Voice of 17,000,000, Miss Laudin delivers herself of this morsel:

"The future of American culture depends upon what is done with radio."

That reads well, but we know that radio is merely one of many agencies with cultural potentialities. Is it reasonable to assume that broadcasting should take on the burdens of religion, universities, finishing schools, conservatories, or the fussy missions of stout, lognetted ladies who give concerts—or reformers, crusaders and Greenwich Village poets? The future of culture may depend partly upon what is done with radio. But if I had been chosen to voice that epigram, I would have switched it to read:

"The future of American radio depends upon what is done with culture."

The circular deftly pans a number of programs and praises others—none of which do I concede represents trends. If the ladies are looking for uplift, do they find it in JACK BENNY, whom they acclaim?

Miss Laudin deplors the fact that the preponderance of light programs is conditioning the nation to an appreciation of inferior entertainment. She pleads for a fifty-fifty break—in plain words, half heavy, half

light schedules. Classics and non-classics. For the sake of the 17,000,000 who I believe do not at all subscribe to this, I wish the broadcasters would let loose regular protracted broadsides of Beethoven, Brahms, Haydn, Tchaikowsky, et cetera, if there were enough of them to fill the year. Then I am sure most of us would be rid of our noisy neighbors' din, because I know and you know that the great majority of listeners base their music appreciation on the volume of their loudspeakers.

An overdose of culture at this moment would be fatal to American radio, for the simple reason that the vast majority of listeners are not ready for it.

THE culture clamor comes from a distinctly fastidious minority. Of these, perhaps it would be a safe wager, the greater faction if solicited personally would express a preference for popular programs. In public and on paper they are all for culture.

It gives me the creeps to recall some of the radio reformers' conceptions of culture. I remember a handful of clubwomen who recently castigated the old CBS kid programs, and justly so. But when they essayed to prescribe, in the form of a remedy, their own very high-brow idea of a child program, and then put it on the air, it turned out to be one of the most insipid events in radio history—and it was never repeated!

"Can Clubwomen Aid in Solving the Radio Problem?" is the title of a piece by Tracy F. Tyler, in that foe of the present system of broadcasting, *Education by Radio*, dated August 8. After describing the femme activity, all based on the best intentions, Mr. Tyler mentions the new idea of the General Federation of Women's Clubs. That idea is the formation of organized listening groups who turn in analyses and reports in the form of group criticism. Mr. Tyler sums up:

"I think it is not only possible but extremely desirable to present programs which appeal to a wider audience than the members of various clubs. Even though programs are designed to correlate with the work of organized listening groups, it is possible to arrange them so that they will appeal to individuals who are unable to listen collectively."

Mr. Tyler is, of course, expertly aware that the single listeners constitute the audience that makes commercial broadcasting possible.

This column is no brief, by any means, for low-grade programs. It hopes merely to point out that the entire burden of the nation's culture does not devolve on radio; that radio is refining itself, but as long as it lives commercially, it will thrive only when it pleases the greatest number of people.

Plums and Prunes

By Evans Plummer

TED FIORITO, whose plumful name band has been in the top bracket for fifteen years, shares honors with DICK POWELL in the newly released film, *Broadway Gondolier*—the first picture, by the way, which really displays the singing talent of the handsome Dick to the rave degree.

And Fiorito, currently heard on sustaining CBS pickups from Chicago's Edgewater Beach Hotel, relates interesting bits about the picture's making. *Broadway Gondolier*, he said, was recorded before it was filmed, after the fashion of the excellent plan innovated by the box-office record breaker, *One Night of Love*. This requires the cast first to go through their sound and singing sequences until a perfect recording is achieved, and to synchronize their actions and their lips with the played-back recording while the cameras do their work.

Many repeats in the picture taking are necessary in order to get a technically perfect synchronization with the sound. Fiorito told of having to "act" one solo piano part four times before musical experts agreed that his swiftly moving fingers checked exactly with the previously recorded sound of his piano solo, a nicety which only could be detected by an expert pianist!

SOMETHING WHICH SHOULD be very plumful to hear, if you get your copy of this issue early and read it in time, is the Paul Whiteman Music Hall program for Thursday night, August 15. BING CROSBY, alumnus of the school of the Dean of Modern Music, will guest star to sing the entire score of his new picture, *Two for Tonight*, the music for which was written by Gordon and Ravel. Bing on this occasion sings without pay in gratitude to Paul, his discoverer . . . And there was the day that Whiteman let Crosby go because he was undependable. But did Bing come back!

ADD TO THE SET of questions we'd have JERRY BELCHER and PARKS JOHNSON ask their next group of Vox Poppers, suggests *La Nina en Calico*, the following interrogations:

(1) Why people think DON McNEILL is so clever?
(2) Why JIMMY GRIER and his mob of trumpet-ers are called a band?

(3) How Bill Whatchamaycallit, who sings (?) with BEN BERNIE'S orchestra, lives from broadcast to broadcast without being strangled?

(4) How a nasal-voiced babe like BETTY WINKLER manages to earn her bread and butter by singing "Gray and Hotel"?

Now, not because we're cowardly but just to prevent having to open a deluge of kick letters, we wish to emphasize that those questions are LA NINA'S—not ours. You can spank her in VOL.

OUT CHICAGO WAY the *Tribune* is completing a three-story high studio building for its WGN alongside the mighty *Tribune* Tower which soars skyward for many stories. All of which is a preface to the remark a CBS engineer, gazing down upon the new WGN studio building from the Wrigley Building across the street, was overheard to make: "It looks just like the *Tribune* Tower had laid an egg!"

MANY PLUMS to AMOS 'N' ANDY for an exceedingly interesting series of episodes relating to the death of Mrs. Roland Weber and its solution. Incidentally, a very funny batch of letters has arrived at the tooth-

paste sponsor's office since switching the A&A act from one NBC network to the other. A number of fans living in areas seemingly not reached previously by the perennial act have written in effect: "That blackface team is O. K. By all means keep them on the air!"

Plums likewise to the public-spirited sponsor, unafraid of Summer, who is providing the wherewithal for the rebroadcasting of the three Salzburg Musical Festival concerts over NBC direct from Austria on last Sunday and the next two, August 18 and 25. The company, of all things in August, sells radiators and heating systems!

MORE VACATION POST-CARDS: BEN BERNIE (with all the lads) is polishing up his bag of jokes for a three-week appearance at the Chez Paree, Chicago, starting September 5. . . . BILL HAY, pictured elsewhere on this page, is sending his "wish-you-were-here" from Chicago inasmuch as there'll be no vacation this Summer. So he's reminiscing on that 16½-pound salmon he caught in the Sound while visiting Vancouver, British Columbia, last year. . . . TINY RUFFNER is proudly displaying and having to prove genuine an Alaskan sun tan. . . . MYRT AND MARGE, with entourage, are still on the personal appearance circuit. . . . VIRGINIA CLARK (Helen Trent) is broadcasting with a cold which she caught teaching CBS announcer ALAN HALE how to play aqua tennis. . . . HERBIE KAY is milking cows between numbers at the Meadowbrook Country Club, in St. Louis.

AND WE ARE MOLDING a S. S. *Normandie* cargo of prunes for the Columbia Broadcasting System if it doesn't make good on its promise and bring the BLUE MONDAY JAMBOREE back to the airlines come early Fall!

Inside Stuff

Along the Airialto

By Martin Lewis

A GREAT many of the ether artists are air-minded beyond their activities in a broadcasting studio. Last week we reported the fact that RUDY VALLEE boarded a plane from the Newark airport immediately after his broadcast; but not until his arrival did we learn that the plane had to return to the airport because of storms ahead. They took off again early the following morning, arriving at the theater with little time to spare before the first show was scheduled to go on.

ABE LYMAN left his crew of musicians flat and also flew to the Windy City, but it seems he came only for the ride. The lanky maestro is a rabid fight fan and nothing could prevent him from hopping a plane to witness the Louis-Levinsky fight. His disappointment at the length of the fight can be appreciated when it is realized that he flew almost a thousand miles to see a little better than two minutes of fighting. Was he burned up!

WAYNE KING is another maestro who does quite a bit of flying. The Waltz King pilots his own plane and goes up every chance he gets.

The latest air enthusiasts are none other than CHARLES CORRELL and FREEMAN GOSDEN—or would you know them better if we said Amos 'n' Andy? A new Stinson plane was delivered at the Municipal airport in Chicago last week, consigned to Charlie Correll; and now both of the boys are taking lessons on how to pilot a plane. From what we hear they are apt pupils. Which brings to mind the fact that for a long time their contract prohibited the boys from doing any flying, but apparently that has been lifted.

JACK BENNY will return to the air sooner than expected, but it will be for only a special broadcast—a preview of his new MGM picture, *The Broadway Melody of 1936*.

The comic will also have with him FRANCES LANGFORD, UNA MERKEL, SID SILVERS and other supporting players from the picture.

The program is scheduled for Sunday, August 25, and will compete with the flavored dessert sponsor's program in which his successor, LANNY ROSS, stars and for whom Benny is under contract. So this is radio!

BANDNOTES: When WAYNE KING leaves for a tour of the country, ORVILLE KNAPP, currently playing at the Beverly Wilshire on the coast, will replace the Waltz King at the Aragon Ballroom, and will be aired over WGN and the Mutual chain... Beginning Monday, September 9, JOHNNY HAMP'S orchestra will replace TED FIORITO at the Edgewater Beach Hotel in Chicago, broadcasting over the CBS network... JIMMY DORSEY and TOMMY DORSEY are over their mad and have kissed and made up. The brothers are back again playing at the Glen Island Casino... DICK MESSNER and his orchestra are back on the CBS network broadcasting from a New Jersey resort... If you don't get enough of the PAUL WHITEMAN music on Thursday nights, you can now tune him in late Tuesday and Saturday nights broadcasting over the NBC network from Ben Marden's Riviera in New Jersey... FRANK DAILEY holds the unique distinction of appearing on the books of CBS as both a client and artist. Dailey and the boys in his band own and operate a New Jersey spot with a CBS wire which makes them a client; and Dailey is signed with the CBS Artists Bureau and listed as one of their featured artists... It won't be surprising if EDDY DUCHIN and his band are drafted for some flicker work while he is playing out on the coast... TED WEEMS is now broadcasting over the CBS network on Tuesday nights from Kansas City... BUDDY ROGERS has replaced JAN GARBER, and will broadcast over the



Annette Hastings: She's glove-superstitious



Escaping the torrid weather is easy for Conrad Thibault, NBC baritone. He'd just as soon swim as sing

same net from Catalina Island on Wednesday and Saturday nights... JACK HYLTON'S band is readying plans to cross the ocean and join up with NBC. His English confrere, RAY NOBLE, has written another song bit which will be featured in Jack Benny's picture. It's called, *Why the Stars Come Out at Night*... LEON BELASCO goes to the Coast next week to play at a night spot.

CONRAD THIBAUT is not only a top-notch singer but we have it from good authority that he takes to water just like a fish. In other words, Conrad is an excellent swimmer and just loves the water. When he isn't rehearsing for his broadcasts, he can be found either at a pool or a nearby beach. He is pictured above ready to take one of his famous dives.

HARMONY superimposed on a foundation of friction is a formula pretty apt to court collapse, so don't be surprised if the sponsor doesn't take up the three-year options on the Vox Pop of the Air program of JERRY BELCHER and PARKS JOHNSON. The boys are doing a swell job on their combined third-degreeing of the man on the street, but it is a pretty well founded rumor that they do not exchange birthday cards, and no one so far has heard either ask the other where he was going to eat that evening.

The reported impasse is charged to a desire on the part of each of the boys to claim originality for the idea. As a matter of fact there have been Man on the Street broadcasts intermittently on the air for so many years that it is highly probable the actual origin of the stunt is lost in the dust that settles so rapidly on radio's archives.

They also are said to be at odds over the use of stooges to liven up the program occasionally. Johnson scorning the use of a plant and Belcher, it is said, liking to have some one at hand whom he knows can put some variety into the program with a bit of practical levity.

DONALD NOVIS and his frau, Julietta, have come to a definite parting of the ways. In New York last week a divorce was granted Mrs. Novis, who charged she found her husband in a room with another woman. Mrs. Novis will receive a weekly alimony check for \$137.50, which shouldn't be hard to take

JOAN BLAINE was coming out of the CBS studios in Chicago the other day, and was surrounded by a mob of autograph seekers. One gal about Miss Blaine's height approached the actress and told her how much she admired her dress. Of course Joan thanked her but the gal wasn't through with her speech. She added that she was going to a party that night and didn't have a dress to wear, and wouldn't Miss Blaine give her the dress she was wearing. Unaccustomed to carrying a spare, Miss Blaine had to deny the request.

ANNETTE HASTINGS, beautiful auburn-haired soprano, heard frequently on Meredith Willson's coast



Nola Day: She's going places besides the coasts

to coast broadcasts and the Carefree Carnival, always carefully dons her gloves as she enters the studio to rehearse a program. Following rehearsal she is apt to take them off again, but always replaces them on her patties before she goes on the air.

"Superstitious?" she says. "Certainly. I'm afraid I'll have the bad luck to lose them. When I first entered radio I used to lose at least three pairs of gloves a week—because I would take them off and leave them on pianos and chairs in the studio and then go away without them. Old Man Economy persuaded me to wear them all the time I'm in the studio—and now I can't sing without them!"

KILOCYCLE CHATTER: JAMES WALLINGTON is joining the RAY NOBLE cosmetic show, and they'll start interviewing five people chosen at random from the audience a la Vox Pop. Nothing like originality... PHIL DUEY is auditioning a new cosmetic show... And there is a birdie whispering that ROXY will m.c. a variety show on Sunday afternoons before many more weeks roll by... MARGARET SULLAVAN is expected to answer the invitation to appear on one of the Radio Theater broadcasts within a few weeks... A network of Midwestern NBC stations will inaugurate a new thrice a week series of programs on September 2 featuring PAT BARNES, the one man show, and LARRY LARSEN, well known organist... The Court of Human Relations series switches from CBS to NBC starting September 6... The MAJOR BOWES Amateur Hour will continue at least until December 15 under the terms of a renewed contract... VICTOR YOUNG, the maestro of the AL JOLSON show, is disgusted with Hollywood and would like to come back East. Vic is a heart playing fiend, but he can't find anybody he can give the black queen... RAYMOND KNIGHT, chief comedian of the Cuckoos, has turned to the drama. He has actually written a serious play, which was tried out last week by the Buck Hill Falls players of Buck Hill Falls, Pennsylvania... JOE PENNER has bought a home in Beverly Hills, and his mama and papa are westward bound from Detroit to join the duck salesman... ELEANOR BLAKE, author of the new novel published by Putnam, is the wife of BEN PRATT of the NBC New York press department... ANN LESTER, contralto, has signed with NBC and will be heard several times a week from the Chicago studios... A newcomer who seems destined to go places in the radio world is attractive NOLA DAY, a young rhythm singer now featured on Carefree Carnival coast-to-coast every Saturday night... KATE SMITH has been signed to do a series of broadcasts for Harry Horlick's present sponsor.

SUNDAY, AUGUST 18



REARRANGEMENT in schedules brings a change in time in two NBC-WEAF features. As of today GOULD AND SHEFTER, two-piano team, will be heard Sundays at 8:15 a. m. EST (7:15 CST) and the Neighbor Nell series featuring NELLE REVELL will be broadcast each Sunday at 9:45 a. m. EST (8:45 CST).

In an international broadcast from the Soviet capital the MOSCOW RADIO ORCHESTRA will be featured over an NBC-WEAF network at 8:30 a. m. EST (7:30 CST).

FLORENCE WIGHTMAN, concert harpist, will make her debut in a series of Sunday concerts over an NBC-WEAF network at 9:30 a. m. EST (8:30 CST).

The second of the group of broadcasts direct from the SALZBURG MUSIC FESTIVAL in Austria, will be heard over an NBC-WJZ network at 10 a. m. EST (9 CST) with BRUNO WALTER, internationally famous conductor, leading the Vienna Philharmonic orchestra in a program featuring the works of Haydn, Mozart and Wagner.

A special broadcast by the Egyptian Choral club, composed of members of organizations from the principal cities in Southern Illinois, will be heard over an NBC-WEAF network at 12:30 p. m. EST (11:30 a. m. CST).

An international broadcast from Budapest, Hungary, will bring to American listeners for the first time, sounds and a description of the annual St. Stephen's Week celebration, one of the most colorful of the European yearly pageants. It will be heard over the CBS-WABC network at 1:45 p. m. EST (12:45 CST) relayed to this country by short wave.

SALON MODERNE, a new program which will originate in the studios of KFRC, San Francisco, will have its premiere over the CBS-WABC network at 10 p. m. EST (9 CST).

Coming Events

EST and CST Shown



Patti, Jane and Helen Pickens meet to discuss their new contract that resulted in their appearing on Evening in Paris, which starts Monday

MONDAY, AUGUST 19

The ROY CAMPBELL ROYALISTS, a group of Quaker trained vocalists who sing in the approved Harlem meter, make their debut in the first of a weekly series to be heard at 2 p. m. EST (1 CST) over an NBC-WJZ network.

An outline of the PARIS FASHIONS for Fall to be broadcast immediately after the conclusion of the first showings to members of the press, will be heard directly from the French capital in an international relay over an NBC-WEAF network at 3:30 p. m. EST (2:30 CST). Carmel Snow, Editor, will be the commentator.

A new series of weekly Monday broadcasts will be inaugurated by GOULD AND SHEFTER, piano duo, over an NBC-WEAF network at 6:45 p. m. EST (5:45 CST).

EVENING IN PARIS, in a new setting, will be revived over an NBC-WJZ network to be heard each Monday at 7:30 p. m. EST (6:30 CST). The program, sponsored by the Bourgeois Company, will present Odette Myrtil, French and American stage star; the Pickens Sisters; Milton Watson, tenor, and Mark Warnow's orchestra.

A CBS split network offers SEYMOUR SIMONS, to be heard at 9:30 p. m. EST (8:30 CST) and over CBS-WABC will be heard DELL COON at 11:30 p. m. EST (10:30 CST).

TUESDAY, AUGUST 20

CLYDE BARRIE, young Negro baritone who is a newcomer to the air, will make his debut in the first of a series of twice-weekly broadcasts, to be heard Tuesdays and Thursdays at 9:30 a. m. EST (8:30 CST) over the CBS-WABC network beginning this day.

DR. JOSEPH GRINNELL, University of California zoology professor, will talk on the need for wild birds and mammals as a feature of the Science Service program heard over the CBS-WABC network at 3:30 p. m. EST (2:30 CST).

(Continued on Page 13)

Music in the Air

By Carleton Smith

INTERNATIONAL broadcasts will rule the airwaves on Sunday, August 18. The most important of these pickups, musically speaking, comes from the celebrated Salzburg Festival over an NBC-WJZ network at 11 a. m. EDT (10 EST; 10 CDT; 9 CST; 8 MST; 7 PST). It is the second in a series of three sponsored programs from the festival in the picturesque Austrian town.

At 9:30 EDT (8:30 EST; 8:30 CDT; 7:30 CST; 6:30 MST; 5:30 PST) the same morning over an NBC-WEAF network, the Moscow radio orchestra will be heard in a program of Russian classical music directly from the Soviet capital. Moussorgsky's Sorotchensk Fair will be played by an orchestra of national folk instruments conducted by PETER ALEXEEV; KATHERINE KATULSKAJA will sing Thoughts of Parassi from Sorotchensk Fair, and the first part of the concert for balalaika by Vassilenko is to be played by NICHOLAS OSSIPV.

In addition, ANATOLIJ SADOMOV will sing Rachmaninoff's Cavatina Aleco and some Russian folk melodies.

The most colorful of Europe's many national festivals will be brought to us at 2:45 p. m. EDT (1:45 EST; 1:45 CDT; 12:45 CST; 11:45 a. m. MST; 10:45 PST) by the Columbia Broadcasting System, when we hear the annual St. Stephen's Celebration in Budapest, Hungary. In addition to elaborate religious ceremonies, the festival each year provides occasion for great pomp and popular rejoicing throughout Hungary. A word picture of the procession winding its way through the streets of Budapest to the cathedral will be created by an English commentator, and we will hear the Budapest church bells and sacred music and folk tunes played on native instruments.

Listen in Sunday and enjoy a stay-at-home tour of the European continent.

FRANK BLACK and the NBC String Symphony are back with us again this Sunday at 8 p. m. EDT (7 EST; 7 CDT; 6 CST; 5 MST; 4 PST) in a program of contrasts. Moszkowski's Prelude and Fugue in D minor, opus 85, opens the concert, followed by Elgar's Introduction and Allegro to Opus 47, and Graener's Symphonietta.

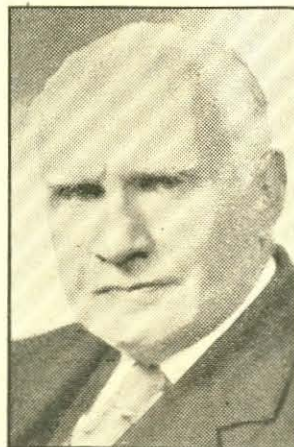
For those who have been enjoying EDWIN FRANKO GOLDMAN'S band concerts from the Mall, here is a thumb nail sketch of his career: Born in Louisville, Kentucky, in 1878 . . . At 14 studied at the National Conservatory of Music, New York City . . . At 17 became cornetist under DOCTOR WALTER DAMROSCH at the Metropolitan Opera House, where he remained 13 years . . . Played first outdoor concert on The Green, Columbia University, 1918 . . . Composer of On the Mall and many other marches.

Probably the first folk opera ever written in this country, the Call of the Cumberlands, will be pre-

sented over an NBC network on Saturday, August 24 at 4 p. m. EDT (3 EST; 3 CDT; 2 CST; 1 MST; 12 noon PST). Written and composed by an untrained Kentucky mountaineer, the opera is laid in the hills of Kentucky and tells the story of a young mountaineer who had a callin' to go out to the level land. After numerous experiences he returns to the hills and to his sweetheart; is shot after thrashing a bully who wanted to marry her; and the opera closes with the wounded doctor trying to save the dying young hillsman.

HARRISON ELLIOTT, 23 years old, is the author, and his musical experience consists mainly of playing a baritone horn at the University of Kentucky and singing in the glee club. Four years ago he began writing this opera, and last year showed it to Miss JEAN THOMAS, director of the American Folk Song Society, who was so taken with it she assembled a native cast, with the author in the leading role, and presented it at the annual song festival of the society last June.

Real mountaineers will be the actors in the radio production. And as is the custom in the Kentucky hills, vocal music will be sung without accompani-



Doctor Walter Damrosch: He batonned for another maestro for thirteen years

ment. Miss Thomas will be the narrator, and music will be furnished by a fiddle-guitar-banjo-accordion combination.

What do you think of JOHN CHARLES THOMAS' new program on Wednesday evenings (NBC at 9 p. m. EDT; 8 EST; 8 CDT; 7 CST; 6 MST; 5 PST)? Replacing Our Home on the Range program, this show creates an atmosphere of song among Thomas' rural neighbors along the Eastern shore of Maryland. As a matter of fact the noted baritone spent his boyhood in this historical section of the country, and at present his Summer home is located there.

The custom in the past has been for operatic stars on the radio to take only singing parts, and to have others do the speaking roles.

But John Charles Thomas rebelled against the artificiality of this procedure, and insisted on taking both the acting and singing parts himself. Naturally, this hasn't reduced his popularity around the studio.

Everyone likes his democratic attitude, and his sincerity.

Entitled Saturday Musicale, a new series of Saturday afternoon broadcasts (CBS at 2 p. m. EDT; 1 EST; 1 CDT; 12 noon CST; 11 a. m. MST; 10 PST) has been inaugurated featuring accomplished soloists in various outstanding classical works. Back of this program are some ten million American clubwomen and national radio councils—so we are led to believe it will be an unusually good series of broadcasts.

All such efforts to add to the serious music on the air are to be encouraged. There can't possibly be too many good programs.

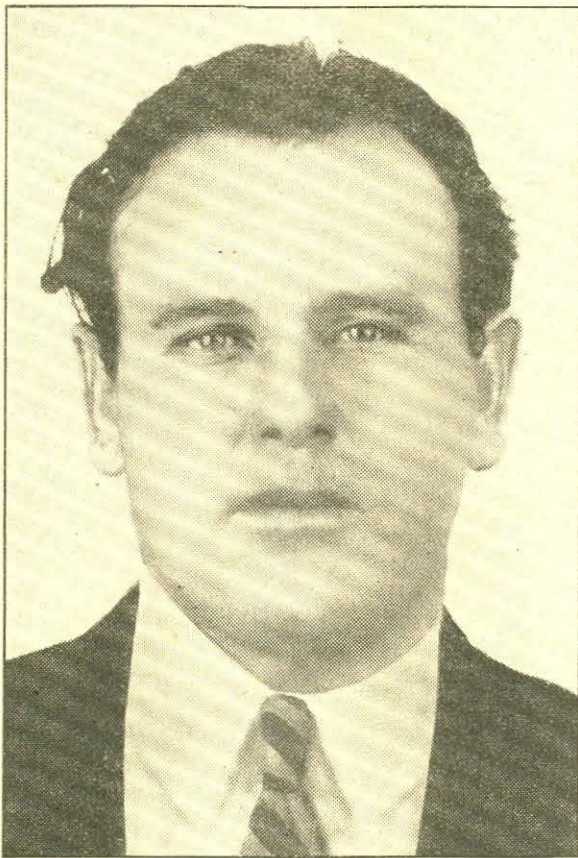
"You Can't Beat Radio"

Calling All Cars

Even with All This Expert's Inside Knowledge of Radio in Police Work—He Had to Make the Inevitable Error That Leads to Ruin

By Arthur Kent

PRETTY Joan Yardley was teasing Charlie Wise when the police call came. "Snap out of it, Sherlock!" the girl pleaded. They were sitting in the Wise living-room and Charlie was listening to KSW, the Berkeley, California, police radio station. "Just because your brother used to be a chief of police," she went on, "doesn't say we can't have some dance music!"



Sam Wise, former Chief of Police, Imperial, California: "I tried my best to have a radio-patrol system put in. I made a thorough study of the subject"

"Okay, Miss Nuisance!" Charlie reached, grinning, towards the radio set. But his hand remained poised in midair as the broadcaster said:

"Calling all cars . . . Calling all cars . . . Holdup at drug store 2882 Telegraph Avenue . . . 2882 Telegraph Avenue, a drug store . . . Look for large green Auburn sedan used in getaway . . . All cars, a holdup at . . ."

"There!" cried young Wise triumphantly. For ten minutes he had listened patiently to routine police broadcasts. He felt rewarded by this announcement of an exciting crime. "Doesn't that make your blood tingle?" he demanded.



Inspectors Andrew Box and Eugene J. Murphy, of the squad car division, Oakland, California, police. They had their hands full of trouble from a holdup man—until they stumbled upon a green car

"No," said Joan coolly. "What?" the irrepressible Wise continued incredulously. "Romance—adventure—happening right under your very ears, so to speak. Actual, true . . ."
"Romance to me means more than a policeman's voice," the girl cut in. Charlie's grin slowly widened. "Yes," he agreed. "I know it does." And he reached his arms towards her—only to withdraw them as a sound came from the driveway beside the bungalow—the sound of a car's wheels.
"There's Brother Samuel!" he cried. The girl sighed.

SEEMS like my life is just one policeman after another," she said mischievously. But in spite of the interruption his arrival had provided, she still smiled a greeting when Samuel Wise, former police chief of the town of Imperial, California, and former Deputy Sheriff of Imperial County, entered the room.

"Hello, you two," Sam Wise smiled at them. He was a bulky little man of thirty-odd, with black hair and deep-set, inscrutable eyes.

"What have you been doing all day, Sam?" the girl asked. Perhaps, womanlike, she sensed the slightest shade of jealousy in Charlie's face when she paid more than merely polite attention to his very masculine brother. And perhaps, womanlike, she didn't object to this in the least. The brothers were very fond of each other; and as for Sam, there was an air about him which might intrigue any woman. And men told stories of his cold nerve and reckless courage in defense of the law.

"Doing?" he echoed. "Oh, just a little special investigating!"

"But you're not on any police force now, are you?" the girl pursued. "So why be so mysterious—Sam?" Samuel Wise just smiled.

JUST got a flash on a good holdup," his brother broke in. "You'd have got a kick out of it."
"I heard it," the elder brother said. "Got it over the car's short-wave set just a few minutes ago. A guy in a green Auburn sedan held up a drug store at 2882 Telegraph Avenue."

"Hot dog!" ejaculated Charlie boyishly. He turned to the girl. "What do you know, Joan! How's that for the old police eye and brain, eh? He hears the broadcast, and even remembers the address!"

"And the make of the car," added Joan softly. "A green Auburn sedan, wasn't it? And don't you drive a green Auburn sedan, Sammy?"

This time the former police official laughed happily. "Yes," he said. "I do. Perhaps I was the stick-up artist, eh?" Suddenly his face sobered. He shot a quick glance at his brother. "Say, at that," he added reflectively, "we'd better be careful about driving around town, if there's a bandit operating a car just like ours. As a police officer I have stopped innocent motorists for less reason than that, when I was after a suspect."

"I think it's wonderful," Joan said, "the way the police are using radio these days to catch crooks."

"Then why do you always make me turn off the police calls?" gibed Charlie. Joan colored a little. She didn't answer.

"Radio is the most wonderful of all the new instrumentalities which modern science has given to law enforcement!" declared Samuel Wise swiftly. He spoke incisively, apparently missing or ignoring the undercurrent of railleury between the two. "When I was Chief of Imperial, I tried my best to have a patrol-car system put in. I made a thorough study of the subject. Why—"

"But," interrupted the girl, "can't crooks use radio, too?" Wise smiled.

"I MADE a study of that, too," he said. "And the answer is yes. A criminal could use police broadcasts to obtain information on how to avoid the police who were hunting him. But he would have to be a very clever criminal. Not the kind that makes stupid mistakes. Furthermore, he would have to employ some method—some device—which would enable him to get far away from the scene of the crime before the police heard of it."

While the Wise brothers and Joan Yardley were thus interesting themselves in the theoretical aspects of police radio work, Inspector Eugene J. Murphy of the Oakland robbery detail was working out a purely practical problem.

"Take that gag out of his mouth, Andy," he said to Inspector Andrew Box, his radio buddy, as together they bent over the prostrate form of the young drug clerk in the pharmacy at 2882 Telegraph Avenue. "Now, young fellow," he added, "just keep still while I cut the rope around your wrists." (Continued on Page 27)

Notice

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

Look for the Bell Δ for Religious Services and Prgrams.

7:00 a.m. EST 6:00 CST

NBC—William Meeder, organist; WJZ WLW
Good as Gold
Kamenoi-Ostrow Rubinstein
Dragon Flies Gillette
Ave Maria Bach-Gounod
Swan Song Wagner
CBS—On the Air Today; Organ
Reveille: WABC
NBC—Melody Hour; Guest Soloists; Internat'l Trio: WEAF
WKRC—Sunrise Worship
WTAM—Cathedral Echoes
WWVA—Gospel Tabernacle
7:30 a.m. EST 6:30 CST
CBS—Lyric Serenade: WABC
NBC—Tone Pictures; Ruth Pepple, pianist; Mixed Quartet; Mary Merker, soprano; Gertrude Foster, contralto; Richard Maxwell, tenor; Leon Salathiel, baritone: WJZ WLW
7:45 a.m. EST 6:45 CST
CBS—The Radio Spotlight: WABC
WKRC—Musical Musings
8:00 a.m. EST 7:00 CST
NBC—The Balladeers: WEAF WGY WTAM WSAI
CBS—Sunday Morning at Aunt Susan's; William Hargraves, baritone; Richard Blondell: WABC WKRC
NBC—Coast to Coast on a Bus, children's prgm.: WJZ WLW KDKA WCKY (sw-21.54)
WFBE—Our Daily Thought
WLS—Romelle Fay, organist
8:15 a.m. EST 7:15 CST
NBC—Gould and Shefter: WEAF WTAM WGY WSAI
WFBE—Uncle Bob
8:30 a.m. EST 7:30 CST
★ NBC—Int'l Broadcast from Russia; Moscow Radio Orch.; Katherine Katulskaja, Nicholas Ossipiv, Anatolij Sadomov, soloist; Peter Alexeev, conducting Orch. of Nat'l Folk Instruments: WEAF WTAM
WGY—Fed. of Churches
WKRC—Sunday School
WLS—Lois & Reuben Bergstrom; John Brown
WWVA—Sunday Morning at Aunt Susan's (CBS)
8:45 a.m. EST 7:45 CST
WLS—News; George Harris

9:00 a.m. EST 8:00 CST

NBC—Sabbath Reveries; Dr. Charles L. Goodell, "What Is Religion": WEAF WAVE WGY WSM WTAM WSAI
Revive Us Again
Jesus Lover of My Soul
Almost Persuaded
Jesus Saves
NBC—Southernaires Quartet: WJZ WCKY KDKA (sw-15.21)
CBS—Music of the Church: WABC WHAS WSMK WWVA KMOX
WFBE—Star Serenaders
WGBF—Gospel Home Circle
WGN—Sunday Morning Concert
WKRC—God's Bible School
WLS—Sycamore and Cypress
WLW—Church Forum
9:15 a.m. EST 8:15 CST
CBS—Waltz Time: WABC WHAS KMOX WWVA WSMK
WFBE—Pat & Bill
9:30 a.m. EST 8:30 CST
NBC—Walberg Brown String Quartet; News: WJZ KDKA WCKY WLW (sw-15.27)
CBS—News; Patterns in Harmony: WABC WSMK WWVA WHAS KMOX
NBC—Florence Wrightman, harpist: WEAF WGY WTAM WSAI WSM WAVE
WFBE—Jewish Community Program
WGBF—First Church of the Fundamentals
WLS—Little Brown Church

9:45 a.m. EST 8:45 CST

NBC—Neighbor Nell: WEAF WSAI WAVE WGY WTAM
WLW WSM
KDKA—Christian Science
WFBE—The Hotcha Boys
WSAI—Church Forum
10:00 a.m. EST 9:00 CST
NBC—News; Mercado's Mexican Fiesta Orch.: WEAF WSM WCKY WSAI
CBS—Children's Hour: WABC (sw-15.27)
★ NBC—Int'l Broadcast from Austria; Salzburg Music Festival Concert; Felix Weingartner, conductor: WJZ KDKA WAVE WLW WLS (sw-15.21)
CBS—Reflections: WHAS WKRC WSMK KMOX
WFBE—Bob Koledin
WGBF—German Church
WGY—News; Musical Program
WTAM—News; Betty Lee Taylor
WWVA—Judge Rutherford

10:15 a.m. EST 9:15 CST

WFBE—Bob Jones
WGY—Mercado's Orch. (NBC)
WKRC—Jim Lightfield
WTAM—Variety Program
WWVA—Reflections (CBS)
10:30 a.m. EST 9:30 CST
★ NBC—Major Bowes Family, Waldo Mayo, conductor and violinist; Tom McLaughlin, baritone; Nicholas Cosentino, tenor; Helen Alexander, soprano; Roy Campbell's Royalists: WEAF WGY WTAM WSM WAVE WSAI WCKY (sw-15.33)

10:45 a.m. EST 9:45 CST

CBS—Salt Lake City Tabernacle Choir and Organ: WSMK KMOX
WFBE—Henryetta Schlagel
WHAS—Jail Service
WWVA—Gospel Tabernacle
10:45 a.m. EST 9:45 CST
WFBE—Galvano and Cortez
WGBF—Honolulu Serenaders
WGN—Hay Fever speaker
WSM—First Baptist Church
11:00 a.m. EST 10:00 CST
NBC—"The Opportunity Matinee"; Johnny Johnson's Orch.; Guests: WJZ WCKY KDKA (sw-15.21)
CBS—Salt Lake City Choir: WABC WKRC (sw-15.27)
WAVE—Devotional Service
WFBE—Morning Concert
WGBF—Agoga Bible Class
WGN—Sunday Morning Concert
WHAS—Church Services
WKRC—Christian Science
WLS—Concert Orchestra
WLW—Tabernacle Choir
11:30 a.m. EST 10:30 CST
NBC—Univ. of Chicago Round Table Discussion; Guest Speakers: WEAF WGY WTAM WSAI (sw-15.33)
★ NBC—Radio City Music Hall; Symphony Orch.; Edwina Eustis, contralto; Jan Peerce, tenor; Viola Philo, soprano: WJZ WCKY KDKA WAVE WSM WLW (sw-15.21)
Overture to the Barber of Seville
The Erl King Rossini
Heart Wounds Schubert
The Last Spring Grieg
Cielo E Mar Poncehelli
Peer Gynt Suite No. 1 Grieg
Cheek to Cheek Berlin
Piccileo Berlin
Top Hat Berlin
No Strings Berlin
Isn't This a Lovely Day?
CBS—Romany Trail: WABC WHAS (sw-15.27)
KMOX—Fourth Church of Christ Scientist
WFBE—Margie and Betty
WGN—Sacred Concert
WLS—Camera Club

11:45 a.m. EST 10:45 CST

★ CBS—Trans-Oceanic Broadcast from London; S. K. Ratcliffe: WABC WSMK WHAS (sw-15.27)
WFBE—Salvation Army Prgm
WLS—Keep Chicago Safe; Markets; Meather

Afternoon

12:00 m ES 11:00 a.m. CS
CBS—Compinsky Trio: WABC WSMK WHAS WWVA (sw-15.27)
12:15 a.m. EST 11:15 CST
NBC—Road to Romany: WEAF WTAM WSAI WGY (sw-11.53)
Tzigane Zam
Nuit Blanche Emer
Fiacre Lied Sieds
Russian Drinking Song Kirilloff
Odesitka Brogin
Flor Del Mal Walter
Selection from "Madame Pompadour" Fall
Chambree Separee Heuberger
Balaton Leopold
WENR—Radio City Music Hall (NBC)
WFBE—Bob and Roy
WGN—Reading the Comics
WKRC—American Legion Prgm.
WSM—First Presbyterian
12:15 p.m. ES 11:15 a.m. CS
WENR—Larry Larsen, organist
WHAS—Reading the Funnies
WFBE—Stamp Collectors Information
WKRC—Compinsky Trio (CBS)
12:30 p.m. ES 11:30 a.m. CS
NBC—Egyptian Choral Club: WEAF WGY WTAM WLW WSAI (sw-15.33)
CBS—Eddie Dunstetter Presents: WABC WHAS WSMK WWVA KMOX WKRC (sw-15.27)
NBC—Highlights of the Bible, "The Folly of Trying to Handle Our Own Lives," Dr. Frederick K. Stamm Male Quartet, direction Charles A. Baker: WJZ WCKY WAVE WENR
No Shadows Yonder
When All Thy Mercies
Questions and Answers
Just As I Am
KDKA—Suwanee Singers
WFBE—Eula Lawson
12:45 p.m. ES 11:45 a.m. CS
KDKA—While the City Sleeps
WFBE—Hy C. Geis
WGY—Musical Program
1:00 p.m. ES 12:00 m CS
NBC—Bible Dramas; "Ruth": WEAF WSAI WGY WSM WTAM WENR (sw-15.33)
NBC—Mildred Dilling, harpist: WJZ KDKA (sw-15.21)
Fantasie Saint-Saens
Menuet in G No. 2 Beethoven
Le Bon Petit Roi D'Yvetot Arr. Grandjany
Fireflies Hazzelmans
CBS—Johnny Augustine's Orch.: WABC WHAS KMOX WWVA WKRC (sw-15.27)
WAVE—Sunday Serenade
WCKY—News
WGBF—Golden Hour of Music
WGN—Money Music Quartet
WLW—Miffred Dilling (NBC)
1:15 p.m. EST 12:15 CST
NBC—Life of Uncle Ned: WJZ WENR WCKY WLW

Log of Cincinnati Stations

Table with 6 columns: Call Letters, Kilo-cycles, Power Watts, Location, Network. Lists stations like KDKA, KMOX, WABC, etc.

C—CBS (Columbia Broadcasting System)
L—Local Programs
M—MBS (Mutual Broadcasting System)
N—NBC (National Broadcasting Company)
†—Night Programs
*—Network Programs
If your favorite station is not listed at quarter or half hour periods, consult the time listings immediately above. The chances are that a network program of 30 or 60 minutes' duration is on the air at a quarter-hour when you do not find your station listed.

Star ★ Indicates High Spot Selections

1:30 p.m. EST 12:30 CST
★ CBS—Between the Bookends: WABC WHAS WKRC KMOX WWVA (sw-15.27)
★ NBC—Chautauqua Symphony Orchestra: WEAF WTAM WGY (sw-15.33)
★ NBC—Gilbert & Sullivan Let's Opera, "H. M. S. Pinafore": WJZ KDKA WENR WCKY WAVE WSM WLW (sw-15.21)
WFBE—Safely Club
WGN—Baseball; Philadelphia vs. Chicago White Sox
WGY—Musical Program
WSAI—Sermonette and Hymn Time
1:45 p.m. EST 12:45 CST
★ CBS—Int'l Broadcast from Budapest; St. Stephen's Celebration: WABC WSMK WHAS WKRC WWVA (sw-15.27)
KMOX—Melody Boys
WFBE—Musical Masterpieces
2:00 p.m. EST 1:00 CST
★ CBS—Symphonic Hour; Howard Barlow, conductor: WABC WHAS WSMK WKRC (sw-15.27)
KMOX—This and That
WSAI—Chautauqua Symphony Concerts (NBC)
WWVA—Gospel Tabernacle
2:15 p.m. EST 1:15 CST
KMOX—To be announced
WFBE—The Ginger Boys
2:30 p.m. EST 1:30 CST
NBC—Sunday Vespers; "Why Should I Be a Christian?"; Dr. Paul Scherer; Music and Quartet: WJZ WSM WCKY WAVE WENR
Call to Worship
Come Thou Almighty King
Praise My Soul, the King of Heaven
Questions and Answers
Who Trusts in God?
Benediction
★ NBC—Penthouse Serenade; Don Mario, romantic tenor; Dorothy Hamilton, Hollywood beauty advisor; Charles Gaylord's Orch.: WEAF WTAM WGY WSAI (sw-15.33)
KDKA—Shadyside Church Vespers
KMOX—Favorite Melodies
WFBE—Variety Program
WGBF—Gospel Tabernacle
WLW—Maruccci's Ensemble
2:45 p.m. EST 1:45 CST
KMOX—Russian Gypsies
3:00 p.m. EST 2:00 CST
NBC—Willard Robison's Orch.: WEAF WGY WSAI WTAM WLW (sw-15.33)
NBC—Nat'l Music Camp Concert from Interlochen, Mich.: WJZ WCKY WSM WENR WAVE
CBS—St. Louis Parade: WABC WSMK KMOX WHAS WKRC (sw-15.27)
WFBE—Symphony Hour
3:30 p.m. EST 2:30 CST
NBC—Nat'l Music Camp Concert from Interlochen, Mich.: KDKA (sw-15.21)
NBC—Dorothy Dreslein, soprano: WEAF WTAM WSAI WGY (sw-15.33)
WLW—Church of the Hill
3:45 p.m. EST 2:45 CST
NBC—Rudolph Boecho, violinist: WAVE WTAM WGY WSAI (sw-15.33)
4:00 p.m. EST 3:00 CST
CBS—Melodiana; Abe Lyman's Orch.; Bernice Claire, soprano: WABC WHAS KMOX WKRC (sw-15.27)
★ NBC—America's First Rhythm Symphony; De Wolf Hopper, narrator, with 86 artists from the Kansas City Philharmonic Orchestra: WEAF WSM WTAM WAVE WSAI WGY
NBC—Roses and Drums; "Northern Rebel," dramatic sketch with Helen Claire, Reed Brown, Jr., and John Griggs: WJZ WLW KDKA WENR (sw-15.21)
WCKY—Rhythm Makers
WFBE—Rev. Bacon Towers
WGBF—Church Hour
WWVA—Bruce Clark, pianist
4:15 p.m. EST 3:15 CST
NBC—America's First Rhythm Symphony: (sw-9.53)
WFBE—Four Musketeers
WWVA—Pioneers of the Ohio Valley
4:30 p.m. EST 3:30 CST
CBS—Crumit and Sanderson; Jack Shilkret's Orch.; Three Jesters: WABC KMOX WHAS WWVA (sw-15.27)
NBC—Bob Becker's Fireside Chats About Dogs; Speaker: WJZ WCKY WENR KDKA (sw-15.21)
NBC—Dream Drama: WEAF WGY WTAM WSAI (sw-9.53)
WAVE—Frank Lashbrook, songs
WFBE—Where To Go
WKRC—Musical Anecdotes
WLW—Antonio's Continentals
WSM—Concert Artists
4:45 p.m. EST 3:45 CST
NBC—Ray Heatherton and Lucille Manners with Orchestra: WEAF WTAM WGY WAVE WLW WSM (sw-9.53)
NBC—Oswaldo Mazzucchi, 'cello list: WJZ KDKA WAVE WENR WCKY (sw-15.21)
WFBE—Mose and Rufus
WSAI—Ballads
5:00 n.m. EST 4:00 CST
NBC—Catholic Hour; "The Judgment of God," Rev. Wm. J. Kerby, speaker; Chorus; Father Finn, director: WEAF WAVE WTAM WSAI WSM WGY (sw-9.53)
CBS—Nat'l Amateur Night; Ray Perkins, m.c.; Arnold Johnson's Orch.: WABC WHAS WKRC KMOX WSMK (sw-11.83)
NBC—The Canadian Grenadiers: WJZ WLW WCKY
KDKA—Baseball Resume
WENR—Music and Comment
WFBE—The Stepher Sisters
WGBF—American Legion
WGN—Wayne King's Orchestra
WWVA—The Royal Serenaders
5:15 p.m. EST 4:15 CST
KDKA—Comedy Stars of Hollywood
WENR—Footlight Melodies
WFBE—Treasure Tunes
WGN—Dance Orchestra
WWVA—The Cosmopolitans
5:30 p.m. EST 4:30 CST
★ NBC—Continental Varieties; Hugo Mariani's Orch.; Hugo Martinelli; Lea Karina, soprano; Mario Cozzi, baritone: WEAF WTAM WSM WAVE WENR WTAM WSM WAVE
NBC—Grand Hotel; Anne Seymour and Don Ameche; "Scandal": WJZ KDKA WENR WCKY (sw-11.87-15.21)
★ CBS—Smilin' Ed McConnell: WABC WKRC WHAS KMOX (sw-11.83)
WFBE—Harry Ogden
WGY—Horse Sense Philosophy, Andrew Kelley
WLW—Musical Style Show
WSAI—Makers of History

5:45 p.m. EST 4:45 CST
NBC—Continental Varieties: WGY (sw-9.53)
CBS—The Lamplighter, Jacob Tarshish: WABC (sw-11.83)
CBS—The Dictators: WHAS KMOX WSMK WWVA
WAVE—Dance Music
WFBE—The Vesper Singer
WGN—Wayne King's Orchestra
WJR—Donald Novis, tenor
WKRC—Baseball Scores
WSAI—Baseball Resume

Night

6:00 p.m. EST 5:00 CST
★ NBC—Lanny Ross' State Fair Concert; Helen Oelheim, contralto, guest: WJZ KDKA WENR WHAM WAVE WCKY WSM (sw-11.87-15.21)
Come to the Fair
In the Good Old Summertime
Loch Lomond
The Lass with the Delicate Air
Dance of the Buffoons
I Wished on the Moon
Huguette Waltz
I've Told Every Star
Eva Waltzes Lehah
Schubert's Serenade
NBC—K-7 Secret Service Spy Stories: WEAF WSAI WGY WLW (sw-9.53)
CBS—Vivian Della Chiesa, soprano; Billy Mills' Orchestra: WABC WHAS KMOX WSMK WKRC WBBM (sw-11.83)
WFBE—Dinner Music
WGBF—Rescue Mission
WGN—Henry Weber's Musical Intime
WTAM—Leisy Sportsman; Baseball Scores
WWVA—Harold Hess; Baseball Scores
6:15 p.m. EST 5:15 CST
WFBE—Irene Reynolds
WTAM—Dick Fidler's Orchestra
WWVA—Vivian Della Chiesa, soprano (CBS)
6:30 p.m. EST 5:30 CST
CBS—Summer Serenade; Joseph Gallicchio's Orchestra: WABC WKRC WHAS WWVA WSMK KMOX (sw-11.83)
NBC—Fireside Recitals; Sigurd Nilssen, basso; Hardesty Johnson, tenor; Graham McNamee: WEAF WGY WTAM WSAI (sw-9.53)
★ NBC—Voice of the People; Jerry Belcher and Parks Johnson, interviewers: WJZ KDKA WCKY WHAM WLS (sw-11.87-15.21)
WAVE—Twilight Gems
WBBM—Dance Music
WFBE—Church Federation
WGN—Bob Becker, dog dramas
WLW—Victor Young's Orch.; Morton Downey
WSM—Strings
6:45 p.m. EST 5:45 CST
NBC—Sunset Dreams; Morin Sisters & Ranch Boys: WEAF WTAM WGY WLW (sw-9.53)
KMOX—Melody Moments
WAVE—Variety Program
WBBM—Summer Serenade; Jos. Gallicchio's Orch. (CBS)
WGN—Palmer House Ensemble
WHAS—Mammoth Cave
WSAI—Dance Music
7:00 p.m. EST 6:00 CST
★ NBC—String Symphony; Frank Black, conducting: WJZ WLS WHAM KDKA WCKY (sw-11.87)
Prelude and Fugue in D Minor Opus 85 Moszkowski
Intro. and Allegro Opus 47 Elgar
Symphonietta Opus 27 Graener
★ CBS—Rhythm at Eight; Al Goodman's Orch.: WABC WHAS KMOX WKRC WBBM (sw-6.12)
★ NBC—Major Bowes' Amateur Hour: WEAF WTAM WLW WSM WAVE WGY (sw-9.53)
WFBE—Modern String Duo
WGN—Dance Orchestra
WSAI—Blackshaw & Blackshaw, vocal and piano duo
WWVA—News
7:15 p.m. EST 6:15 CST
MBS—Velo & Yolanda's Orch.: WGN WSAI
WFBE—Tommy Ryan
WGBF—Sports News
WWVA—Jack and Velma

Coming Events

(Continued from Page 10)

A feature of EDGAR GUEST'S Welcome Valley program, on which the poet will celebrate his 54th birthday, will be the presentation as a guest star of MME. ERNESTINE SCHUMANN-HEINK. The program is broadcast over an NBC-WJZ network at 7:30 p. m. EST (6:30 CST).

A portion of the concert in Grant Park, Chicago, by the WOMAN'S SYMPHONY ORCHESTRA, will be broadcast over an NBC-WJZ network at 8:45 p. m. EST (7:45 CST).

WEDNESDAY, AUGUST 21

The NARRAGANSETT SPECIAL stakes, feature racing event at Narragansett Park, R. I., in which Omaha, Time Supply, Discovery and other equine stars will battle for a \$50,000 stake, will be described by Clem McCarthy, racing authority, over an NBC-WEAF network at 4 p. m. EST (3 CST).

Sunday - Continued

7:30 p.m. EST 6:30 CST
 * CBS—Musical Headliners; James Melton, tenor; Revelers Quartet; Hallie Stiles, soprano; Pickens Sisters; Frank Tours' Orch.; WABC WKRC WHAS WVVV WSMK (sw-6.12)
 MBS—Band Box Revue: WGN WSAI
 KMOX—The Courier
 WBBM—News; Seymour Simons' Orchestra (CBS)
 WFBE—Harry Hartman's Sport Review
 WGRF—Wood's German Band

7:45 p.m. EST 6:45 CST
 NBC—Hendrik Willem Van Loon, author. WJZ WCKY WLS KDKA WHAM (sw-11.87)
 KMOX—After Sundown
 WBBM—Melodies of Yesterday (CBS)
 WFBE—Emma Scully, violinist

8:00 p.m. EST 7:00 CST
 NBC—The Manhattan Merry-Go-Round, featuring Famous Acts of the American Theater; Rachel Carlay, blues singer; Jerome Mann, impersonator; Pierre Le Kreeun, tenor; Men About Town, trio; Orch., direction Andy Sannella: WFAE WTAM WGY WSAI (sw-9.53)
 NBC—Silken Strings; Charlie Previn's Orch.; Betty Bennett, contralto; WJZ WENR WLW KDKA WHAM (sw-11.87)
 Flying Down to Rio
 Lohengrin Prelude Act 1
 Wagner

Washboard Blues
 Spinning Song Mendelssohn
 Poor Butterfly
 Japanese Sunset Deppen
 Chinese Lullaby
 Po Ling and Ming Toy
 Chinese Serenade Herbert
 CBS—"America's Hour": WABC WHAS KMOX WKRC WSMK WBBM (sw-6.12)
 WAVE—Galaxy of Stars
 WCKY—Musical Revue
 WFBE—The Harmony Masters
 WGN—Joe Sanders' Orchestra
 WSM—Francis Craig's Orchestra

8:15 p.m. EST 7:15 CST
 WFBE—Jimmy Ward
 WGN—Dance Orchestra

8:30 p.m. EST 7:30 CST
 * NBC—American Album of Familiar Music; Frank Munn, tenor; Vivienne Segal, soprano; Bertrand Hirsch, violinist; Gus Haenschen's Orchestra: WFAE WTAM WSM WGY WSAI WAVE (sw-9.53)
 * NBC—Cornelia Otis Skinner, actress; "School for Acting": WJZ KDKA WENR WHAM WLW (sw-11.87)

WCKY—Baseball Resume; News
 WFBE—Bill Mandell
 WGN—Horace Heidt's Concert
8:45 p.m. EST 7:45 CST
 NBC—Kurt Brownell, tenor: WJZ WENR WCKY KDKA WHAM (sw-11.87)
 WFBE—Louise Klevé
 WLW—Unbroken Melodies

PRESIDENT ROOSEVELT, in observance of the opening of the ten-day Jamboree in Washington of the Boy Scouts of America, will make an address over the NBC-WJZ network at 8:45 p. m. EST (7:45 CST).

A part of the concert by the VICTOR GRABEL band from Grant Park, Chicago, will be heard over an NBC-WEAF network at 9 p. m. EST (8 CST).

BUDDY ROGERS, replacing Jan Garber and his orchestra at Catalina Island, will broadcast a dance program over the CBS-WABC network each Wednesday at 11:30 p. m. EST (10:30 CST).

THURSDAY, AUGUST 22

As a feature of the CBS-WABC network program, the Academy of Medicine, heard at 12:15 p. m. EST (11:15 a. m. CST), Doctor Peter Irving, attending New York hospital physician, will speak on The Clinician Looks at Psychiatry.

CBS—News; Johnny Hamp's Orchestra: WABC WSMK WHAS WKRC KMOX
 WBBM—News; Dell Coon's Orchestra (CBS)
 WENR—Leonard Keller's Orch.
 WGN—Wayne King's Orchestra
 WTAM—News; Land of Beginning Again

10:45 p.m. EST 9:45 CST
 KMOX—Piano Recital
 WENR—Herm Crone's Orchestra
 WGN—Dance Orchestra
 WLW—News

11:00 p.m. EST 10:00 CST
 CBS—Frankie Masters' Orchestra: WABC WHAS WKRC WSMK KMOX WBBM
 NBC—Dancing in the Twin Cities: WJZ KDKA WHAM (sw-6.14)
 NBC—Dick Fidler's Orchestra: WFAE WCKY WGY WSAI WSM WTAM (sw-9.53)

WAVE—Tom Gentry's Orch.
 WENR—Ben Pollack's Orchestra
 WLW—Dance Orchestra

11:15 p.m. EST 10:15 CST
 WAVE—Dick Fidler's Orchestra (NBC)
 WGN—Veloz & Yolanda's Orch.
11:30 p.m. EST 10:30 CST
 NBC—Leonard Keller's Orch.: WJZ KDKA WHAM WLW (sw-6.14)

CBS—Fats Waller's Orchestra: WABC WKRC WHAS WSMK WBBM KMOX

NBC—Sammy Kaye's Orchestra: WFAE WCKY WGY WTAM WSAI WENR (sw-9.53)
 WAVE—Don Pedro's Orchestra
 WGN—Joe Sanders' Orchestra
 WSM—Dance Orchestra

11:45 p.m. EST 10:45 CST
 KMOX—Fats Waller's Orchestra (CBS)
 WAVE—Sammy Kaye's Orch. (NBC)

WGN—Veloz & Yolanda's Orch.
12:00 p.m. EST 11:00 CST
 CBS—Floyd Town's Orchestra: KMOX WBBM WHAS
 NBC—Herm Crone's Orchestra: WAVE WSM
 MBS—Continental Gypsies: WGN WLW

WENR—Glenn Lee's Orchestra
 WKRC—Red Bird's Orchestra
 WTAM—Lee Gordon's Orchestra
12:15 a.m. ES 11:15 p.m. CS
 MBS—Dance Orchestra: WGN WLW

12:30 a.m. ES 11:30 p.m. CS
 CBS—Seymour Simons' Orch.: WBBM KMOX
 NBC—Arlie Simmond's Orch.: WAVE WSM

WENR—Al Kvæ's Orchestra
 WGN—Joe Sanders' Orchestra
 WHAS—Oscar Kogel's Orchestra
 WLW—George Duffy's Orchestra
 WTAM—Stan Wood's Orchestra
12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day is Done
 WAVE—Don Pedro's Orchestra
 WENR—Ben Pollack's Orch.
1:00 a.m. ES 12:00 p.m. CS
 WBBM—Marrie Stein's Orch.
 WGN—Veloz & Yolanda's Orch.
 WLW—Moon River

Representative WRIGHT PATMAN of Texas will broadcast a talk on The Prospects for Payment of the Adjusted Service Certificates over an NBC-WEAF network at 6:45 p. m. ES (5:45 CST).

The Fisher Body Craftsman's Guild will broadcast a special program from Quebec, Canada, over the CBS-WABC network at 7:45 p. m. EST (6:45 CST) sponsored by the Fisher Body Corporation division of General Motors Corporation.

The CIVIC OPERA orchestra from Grant Park, Chicago, will be heard in a broadcast over an NBC-WJZ network at 8:30 p. m. EST (7:30 CST).

FRIDAY, AUGUST 23

The U. S. Army and National Guard maneuvers, described as the greatest peacetime concentration of military forces since the World War, will be the setting for special broadcasts to originate at Pine Camp, New York, and to be heard over the NBC-WEAF network at 10:30 a. m. EST (9:30 CST) and again Saturday over the CBS-WABC network at 3 p. m. EST (2 CST) and twice over NBC-WJZ network at 10 a. m. EST (9 CST) and 5:45 p. m. EST (4:45 CST). The featured speaker of the day will be Secretary of War George H. Dern. Following the secretary's talk, BOB TROUT, special events announcer, will describe the event in general from one of the Blue Army's bombing planes.

The STROLLING SONGSTERS inaugurate a new weekly series to be heard Fridays over an NBC-WEAF network at 4:30 p. m. EST (3:30 CST). The program features Harvey Hindermeyer and Earl Tuckerman, widely known to American radio listeners as GOLDY AND DUSTY

LOIS RAVEL, a radio newcomer with a pleasing contralto voice, makes her air debut with Leith Stevens' orchestra over the CBS-WABC network at 9:30 p. m. EST (8:30 CST).

Short Wave Numerals

RADIO GUIDE now carries the advance programs of principal American short-wave stations. Those now listed include W2XAD and W2XAF, both of the General Electric Company, in Schenectady, N. Y.; W2XE, of the Columbia Broadcasting System, New York, N. Y., and W8XK, the Westinghouse Elec. & Mfg. Co., East Pittsburgh, Penn. The method of listing is this: Immediately following the listing of a program which is carried by W2XAD will be found "sw-15.33" in parentheses. This indicates that the program may be heard on short waves on the frequency of 15.33 megacycles (15,330 kilocycles) which is the channel of W2XAD.

Similarly, the figure 9.53, representing 9.53 megacycles, signifies programs emanating from W2XAF on that frequency. W2XE is indicated by either 15.27, 11.83 or 6.12, and W8XK by 21.54, 15.21, 11.87 or 6.14.

Listeners remote from large stations will find reception on the short-wave channel often better than on the regular broadcast waves. Of course, you need a short-wave set.

SATURDAY, AUGUST 24

Finals of the men's national doubles championship TENNIS MATCHES will be described from the courts of the Longwood Cricket Club, Brookline, Massachusetts, over an NBC-WEAF network at 3 p. m. EST (2 CST) with John R. Tunis as commentator

The Call of the Cumberlands, an opera of the Kentucky Hills, written and composed by an untrained mountaineer of the Blue Grass state, will be presented in a broadcast over an NBC-WJZ network at 3 p. m. EST (2 CST).

Running of the Whitney Stakes at Saratoga, New York, will be described by BRYAN GEORGE over the CBS-WABC network at 3:45 p. m. EST (2:45 CST).

Bulls and Boners

ANNOUNCER: "The price cannot last long because the suits will not last long."—Wayne Thompson, Macomb, Ill. (August 3; KMOX; 7:50 a. m.)

ANNOUNCER: "There is a refrigerator for every purse."—Anne Stewart, Charleston, W. Va. (August 2; WLW; 10:12 p. m.)

ANNOUNCER: "— and he called up the state prison and asked the warden for a hundred trustees."—Jack L. Huber, South Williamsport, Pa (August 6; WRAK; 10:47 p. m.)

BEN GRAUER: "Walter Aarons will sing from Moonlight and Love, Ah, But Is It Pretzels?"—Fonda Campbell, Lincoln Nebr (August 3; WDAF; 1:20 p. m.)

PIERRE ANDRE: "It didn't take Annie long to regain consciousness when she saw Sandy licking her face."—Nancy H. McCawley, Appolo, Pa. (July 31; KDKA; 4:57 p. m.)

ANNOUNCER: "You can get over 30 mixed drinks for 25 cents."—George Clark, Darby, Pa. (July 29; WPEN; 6:38 p. m.)

TOWN CRIER: "There will be prizes, and admission is free. Refreshments will be served on the ground."—Roberta Young, Peoria, Ill. (July 31; WMBD; 12:06 p. m.)

ULMER TURNER: "I don't know what I've done to get a card from Sally Rand. I was never one of her fans."—Charlotte Armstrong, Chicago, Ill. (August 1; WENR; 6:55 p. m.)

One dollar is paid for each Bull

and Boner published. Include date, name of station and hour. Send your contribution to Bulls and Boners Editor care of RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

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

6:00 a.m. EST 5:00 CST
KDKA—Musical Clock
WLS—Smile-a-While; Markets & Weather
6:30 a.m. EST 5:30 CST
NBC—Jolly Bill & Jane; WEA
CBS—Organ Revue; WABC
NBC—Pollock & Lawnhurst; WJZ
KMOX—Home Folks' Hour
WGY—Early Bird Musical Clock
WLS—Farm Bulletin Board
WLW—Top o' the Morning
WTAM—Sun Up
WVVA—The Eye Opener
6:45 a.m. EST 5:45 CST
NBC—Yoichi Hiraoka, xylophonist; WEA
NBC—Rise and Shine; WJZ
7:00 a.m. EST 6:00 CST
NBC—Sparterib; WEA WTAM
CBS—Dalton Brothers, harmony trio; WABC
NBC—Morning Devotions; WJZ
KDKA WCKY (sw-21.54)
KMOX—Uncle Lum
WGN—Good Morning
WGY—Musical Clock
WKRC—Sunrise Worship
WLS—News; Program Summary
WLW—Family Prayer Period
WSAI—Timely Tips
WVVA—Gospel Tabernacle
7:15 a.m. EST 6:15 CST
NBC—Pals; WJZ KDKA (sw-21.54)
CBS—Leon Goldman, violinist; WABC
NBC—Morning Glory; WEA WTAM
WVVA—Pickard Family
WCKY—Bert Layne Fiddlers
WLS—Morning Roundup
7:30 a.m. EST 6:30 CST
NBC—City Voices; WJZ KDKA (sw-21.54)
CBS—Lyric Serenade; WABC
NBC—Cheerio; WEA WTAM
WLW WGY
KMOX—Variety Program
WCKY—Yodelling Twins
WFBE—Musical Clock
WHAS—College Devotions
WSAI—Today's News
WSM—Paul and Bert
7:45 a.m. EST 6:45 CST
NBC—Summary of Programs; WEA
NBC—Landt Trio & White; WJZ
KDKA WCKY (sw-21.54)
WKRC—Fiddlin' Farmers
WSAI—Timely Tips
WSM—Morning Devotions
8:00 a.m. EST 7:00 CST
NBC—William Meeder, organist; WEA WGY
CBS—Metropolitan Parade; WABC WSMK WHAS
★ NBC—Breakfast Club; Edna Odell, contralto; Merry Maes; Dance Orchestra; WJZ KDKA WAVE WSM (sw-21.54)
△ Morning Devotions; WLS
WLW
KMOX—News; Home Folks Hour
WCKY—News
WGBF—East Side Tabernacle
WSAI—McCormick's Old Time Fiddlers
WTAM—Source of Power of Famous Lives
WVVA—News
8:15 a.m. EST 7:15 CST
WCKY—Breakfast Club (NBC)
WFBE—Broadway Hillbillies
WKRC—Metropolitan Parade (CBS)
WLS—Jolly Joe & His Pet Pals
WLW—William Meeder, organist (NBC)
WTAM—Organ Melodies
WVVA—Denver Darling
8:30 a.m. EST 7:30 CST
NBC—Fields and Hall; WEA WTAM WGY WLW
KMOX—Tick Tock Revue
WFBE—Morning Concert
WGN—Good Morning Program
WLS—Ford Rush and Ralph Emerson
WSAI—Church Forum
WVVA—Morning Dance Tunes
8:45 a.m. EST 7:45 CST
NBC—Morning Melodies; WEA
CBS—Cadets Quartet; WABC WSMK WKRC
KDKA—Style & Shopping Service
WGBF—Timely Topics
WGY—Musical Program
WHAS—Georgia Wildcats

Star ★ Indicates High Spot Selections

NBC—Morning Parade; WSAI
KMOX—The Happy Hunters
WFBE—Little Black Joe
WGN—Harold Turner, pianist
10:45 a.m. EST 9:45 CST
CBS—Just Plain Bill; WABC
KMOX (sw-15.27)
MBS—Mountain Mornings; WGN
WLW
WENR—Variety Program
WFBE—Jean Harris
WGBF—Your Home
WHAS—Dream Train
WKRC—Irene Righter
WLS—News; Markets
WVVA—Your Helpful Helper
11:00 a.m. EST 10:00 CST
CBS—Fred Feibel, organist; WKRC WVVA WSMK
NBC—Ruth Lyon, soprano; WEA WSAI WLW WTAM
CBS—The Lamplighter, Jacob Tarshish; WABC (sw-15.27)
KMOX—Fascinating Melodies
WCKY—News
WFBE—Annette Patton Cornell
WGBF—Mr. and Mrs.
WGN—Len Salvo, organist
WGY—Musical Program
WHAS—Koch and Riccardi
WLS—Otto's Tune Twisters
11:15 a.m. EST 10:15 CST
NBC—Honeyboy and Sassafras, comedy team; WEA WTAM WSAI
CBS—The Gumps; WABC WHAS
KMOX WKRC (sw-15.27)
MBS—Housewarmers; WGN
WLW
WCKY—Navy Band (NBC)
WFBE—To be announced
WGY—Doc Schneider's Cowboys
WLS—"Little Bits from Life"; Bill Vickland
WVVA—Amer. Family Robinson
11:30 a.m. EST 10:30 CST
NBC—Merry Madcaps; WEA WTAM WGY WSAI
CBS—"Mary Marlin," sketch; WABC WKRC KMOX WHAS (sw-15.27)
NBC—Melody Mixers; WJZ WAVE KDKA WCKY WSM (sw-15.21)
WFBE—Homespun Philosopher
WGBF—Baby Shop
WGN—Markets; Good Health & Training
WLS—The Hilltoppers
WLW—Chandler Chats
WVVA—Patterns in Organdy with Vivian Miller
11:45 a.m. EST 10:45 CST
CBS—Five Star Jones; WABC WKRC KMOX (sw-15.27)
MBS—Painted Dreams; WGN
WLW
WFBE—Frigid Facts
WGBF—Hoosier Philosopher
WGY—Bag and Baggage
WHAS—Benny Ford's Travelers
WLS—Cornhuskers & Chore Boy
WVVA—Gertrude Miller

Afternoon

12:00 m ES 11:00 a.m. CS
NBC—Market and Weather Reports; WEA
CBS—Carlton and Shaw, piano duo; WABC WHAS WKRC WVVA WSMK (sw-15.27)
NBC—Herm Crone's Orch.; WJZ WLW WCKY
NBC—Oleanders; WTAM WGY WAVE WSM
KDKA—News Reeler
KMOX—Dramatic Story
WFBE—Olympia Rosiello
WGBF—Wedding Anniversaries
WGN—The Love Doctor
WLS—Vibrant Strings
WSAI—News; Dave Upson, vocal
12:15 p.m. ES 11:15 a.m. CS
CBS—Radio Gossip Club; Eddie & Fannie Cavanaugh; WHAS KMOX
NBC—Two Hearts in Song; WEA WSAI WTAM WSM WGY
CBS—Alexander Semmler, pianist; WABC (sw-15.27)

2:15 p.m. EST 1:15 CST
NBC—The Wise Man; WJZ WAVE WSM WCKY
NBC—Vic and Sade, comedy sketch; WEA WGY WLW WTAM (sw-15.33)
KMOX—Exchange Club
WFBE—Moods in Blue
WSAI—Mrs. Avis Dunton, soprano
WVVA—Denver Darling
2:30 p.m. EST 1:30 CST
NBC—Vaughn de Leath, songs; WJZ WCKY WSM WAVE
CBS—Manhattan Matinee; WABC WSMK WHAS WKRC (sw-15.27)
NBC—Ma Perkins, dramatic sketch; WEA WGY WLW WTAM WLS (sw-15.33)
KDKA—Romance of Dan and Sylvia
KMOX—Medical Society
WFBE—Musical Masterpieces
WSAI—Today's News
WVVA—Ma Perkins
2:45 p.m. EST 1:45 CST
NBC—Morin Sisters, vocal trio; WJZ WCKY WAVE WSM
NBC—Green Bros.' Orchestra; WEA WTAM WGY WSAI (sw-15.33)
KDKA—Charm
KMOX—Window Shoppers
WLS—Fun Festival
WLW—Doctors of Melody
WVVA—Manhattan Matinee (CBS)
3:00 p.m. EST 2:00 CST
NBC—Woman's Radio Review; WEA WCKY WAVE WTAM WSM WSAI
CBS—Visiting America's Little House; WABC WHAS WSMK WVVA WKRC (sw-15.27)
NBC—Betty and Bob, drama; WJZ KDKA WLW WGY WENR (sw-15.21)
KMOX—Ma Perkins
WFBE—Vocal Variety
WGBF—On the Air; Fashion
3:15 p.m. EST 2:15 CST
NBC—Songs and Stories; WJZ
CBS—Chicago Variety Hour; WABC WSMK WHAS KMOX WKRC (sw-15.27)
KDKA—Mac and Bob
WENR—Ann Lester, contralto (NBC)
WFBE—Musical Program
WGY—Woman's Radio Review (NBC)
WLW—Singing Neighbor
3:30 p.m. EST 2:30 CST
★ NBC—Int'l Broadcast from Paris; WEA WTAM WSAI
★ NBC—Radio Guild; "John Ferguson"; WJZ WCKY WSM WAVE
KDKA—Market Reports
KMOX—News
WENR—Mme. de Sylvara
WFBE—Paul Whiteman's Orch.
WGY—Book News
WLW—News & Financial Notes
WVVA—Flyin' X Roundup
3:45 p.m. EST 2:45 CST
NBC—Bert Steven's Orchestra; WEA WTAM WENR WSAI
CBS—Nina Tarasova, songs; WABC WHAS KMOX WSMK WKRC (sw-15.27)
KDKA—Fed. Housing Ass'n
WFBE—Song of the Strings
WGY—Stock Reports
WLW—Dorothea Ponce, vocalist
4:00 p.m. EST 3:00 CST
CBS—Do. Re. Mi. trio; WABC WHAS WSMK WVVA WKRC (sw-15.27)
KDKA—Plough Boys
KMOX—Baseball; Browns vs. Boston
WGBF—Sunshine Hour
WGY—Musical Program
WLW—Bert Stever's Orchestra (NBC)
WTAM—Musical Cocktail
4:15 p.m. EST 3:15 CST
NBC—Grandpa Burton, humorous sketch; WEA WSAI WENR WTAM
CBS—Melodic Moments; WABC WHAS WSMK WVVA WKRC (sw-15.27)
KDKA—Kiddies' Klub
WFBE—Popular Piano Melodies
WGY—What's New in the Berkshires?
WLW—Dreams in the Afternoon
4:30 p.m. EST 3:30 CST
NBC—Alice in Orchestralia; WEA WAVE WCKY WSM WTAM WGY
CBS—Jack Armstrong; WABC (sw-15.27)
NBC—The Singing Lady; WJZ KDKA WLW (sw-15.21)
WENR—Music and Comments
WFBE—Where To Go
WGBF—News
WHAS—Week-day Devotions
WKRC—Borewsky & Russian Gypsies
WSAI—Dealers Salute
WVVA—Shopping Syncopation
4:45 p.m. EST 3:45 CST
NBC—Adventures of Dick and Sam; WEA WAVE WSM WGY WSAI
CBS—Men of Manhattan; WABC WHAS WSMK WKRC (sw-15.27)
NBC—Little Orphan Annie; WJZ WCKY KDKA (sw-15.21)
WENR—Footlight Melodies
WFBE—Salon Music
WGBF—Musical Masterpiece
WLW—Questions and Answers
WTAM—Don Jose
5:00 p.m. EST 4:00 CST
NBC—U. S. Army Band; WJZ WCKY WLW WAVE WSM
CBS—Beatrice Osgood, pianist; WSMK WKRC WHAS
NBC—Flying Time; WEA WENR WGY WSAI
CBS—Buck Rogers, sketch; WABC (sw-11.83)
KDKA—News Reeler
WFBE—George Olsen's Music
WTAM—Twilight Tunes
WVVA—The Keystoners
5:15 p.m. EST 4:15 CST
NBC—Eddie South's Orchestra; WEA WENR WTAM WSAI
CBS—World Traveler; WKRC WHAS
NBC—Stamp Club; Capt. Tim Healy; WJZ
CBS—Bobby Benson & Sunny Jim; WABC (sw-11.83)
NBC—Army Band; KDKA (sw-11.87)
WFBE—Treasure Tunes
WGY—Arthur Lane, tenor
WLW—Dance Orchestra
★ WSMK—GOSSIP CLUB
WVVA—Economy Notes
5:30 p.m. EST 4:30 CST
NBC—News; Carol Deis, soprano; WEA WSAI WAVE WTAM
CBS—Music Box; WABC (sw-11.83)
NBC—News; Three X Sisters, songs; WJZ WCKY
KDKA—To be announced
WENR—What's the News
WFBE—Merchants Bulletins
WGN—The Singing Lady (NBC)
WGY—News; Evening Brevities
WHAS—Melody Cruise
WKRC—Popular Varieties
WLW—Jack Armstrong, drama
WSM—News; Financial News
WVVA—News Reporter
5:45 p.m. EST 4:45 CST
CBS—Concert Miniatures; News; WABC WVVA WSMK (sw-11.83)
NBC—Billy and Betty, sketch; WEA
NBC—Lowell Thomas, news; WJZ KDKA WLW (sw-11.87-15.21)
NBC—Orphan Annie; WAVE WSM WGN
WCKY—Civic Club; Jane & Bob WENR—Desert Kid (NBC)
WFBE—Dinner Music
WGBF—Sport Facts
WGY—Race Results; Baseball Scores
WKRC—Baseball Scores
WSAI—Baseball Resume
WTAM—Piano Recital

Night

6:00 p.m. EST 5:00 CST
★ NBC—Amos 'n' Andy; WEA WLW WGY (sw-9.53)
CBS—Just Entertainment, variety program; WABC WBBM (sw-11.83)
NBC—Dinner Concert; WJZ KDKA WENR (sw-11.87-15.21)
NBC—Dick Fidler's Orchestra; WCKY WAVE
KMOX—Three Quarter Time
WFBE—Flo Gallagher
WGN—Bob Elson, sports
WHAM—Sportcast

The Cover Girl

BORN in a canyon and carried to the heights within a few years—is the briefest way to summarize the life story of Virginia Verrill, pictured this week on the cover of RADIO GUIDE.

For Vee, as she is known to intimates and studio associates, literally was born at the bottom of one of the most famous ravines on the continent. Where she first sounded the voice that one day was to intrigue picture and radio audiences, there now stands the Hollywood Bowl.

Virginia's grandfather, B. C. Edwards, was one of the pioneer settlers in what is now encompassed by Hollywood.

Perhaps it was the proximity which averted the romance point of view of the picture colony from Vee's mind. The thought of nearby studios and their appurtenances, colossal and terrific, didn't give her a solitary thrill. So when she was summoned one day to the production offices and tendered the opportunity to launch the famous song hit, All I Do Is Dream of You, she didn't falter and say, "Oh, I'm sure I could never make good." She just climbed aboard a piano and in the voice listeners have come to love, poured forth the doleful ditty.

Virginia's mother once was a vaudeville actress, later a publicity agent. She planned a violinist's career for her green-eyed, long-lashed daughter.

Shortly after the motion picture experience which is one of the few on record where not even an audition was requested, Virginia began to sing with Orville Knapp's band. Then the demanding East called to her. The climb was over and Virginia Verrill, the little California Canyon-Cracker, was at the top.

Virginia Verrill may be heard every Tuesday at 7:15 p. m. EDT (6:15 EST; 6:15 CDT; 5:15 CST; 4:15 MST; 3:15 PST) in a sustaining program and every Friday at 8 p. m. EDT (7 EST; 7 CDT; 6 CST; 5 MST; 4 PST) in the Sketchbook, both over the CBS-WABC network.

Hits of Week

ILL Never Say Never Again, which headed the RADIO GUIDE song poll in the past, was again counted the week's most popular network song by virtue of the fact that it was played more often on the air than any other tune. Little Gypsy Tea Room, another long standing favorite, was selected by the maestros as the week's individual hit song. The poll follows:

SONG HITS PLAYED MOST OFTEN ON THE AIR:	
Song	Times
I'll Never Say Never Again	30
You're All I Need	27
Paris in Spring	24
Lulu's Back in Town	21
Star Gazing	19
And Then Some	17
East of the Sun	15
Let's Swing It	13
Tell Me You Love Me	11
Thrilled	10

BANDLEADERS' PICK OF OUTSTANDING HITS	
Song	Points
Little Gypsy Tea Room	30
I'll Never Say Never Again	29
You're All I Need	27
And Then Some	24
Chasing Shadows	21
Couldn't Believe My Eyes	18
Star Gazing	15
Paris in Spring	13
Every Little Tingle	11
Love Me Forever	10

Following are a few of the hit tunes requested from the maestros:
 Al Goodman: Paris in Spring, You're All I Need, Star Gazing.
 Wayne King: Love Me Forever, And Then Some, Little Gypsy Tea Room.
 Frank Tours: I'll Never Say Never Again, You're So Charming, Every Little Tingle.

Going Away?

IF YOU wish your mail subscription copy of RADIO GUIDE to accompany you on your vacation, please be sure to notify the Circulation Department, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois, at least two weeks previous to your departure. In writing give your present address and also the addresses to which you wish your issue sent.

Mr. Fairfax Knows All

WAYNE KING was born in Savanah, Illinois, about 35 years ago. As a boy he worked in a doctor's office, running errands and answering the telephone for 75 cents a week. He worked as a garage mechanic for a while, then in a bank in Iowa, next as a clerk with an insurance company in Chicago. Not long after that he became connected with the Trianon ballroom as a saxophone

player, and has been playing or conducting for more than eight years. Mr. King owns his own plane, flies three times a week, plays golf and fishes. Is married to the former Dorothy Janis of the movies, and is the father of Penelope, who celebrates her second birthday August 22. (Del Molson, Fond du Lac, Wis.)

(Continued on Page 25)

The PALMOLIVE BEAUTY BOX THEATRE

changes its broadcast hour to
FRIDAY NIGHTS
NBC BLUE NETWORK

NOW you can listen to this delightful radio program at a more convenient time. Palmolive's famous series of one-hour musical dramas is now on the air every FRIDAY night. Over a coast-to-coast NBC Network. (Please see Friday listings in this issue for your local time and station.)

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- STUDENT PRINCE
- MISS SPRINGTIME
- BLOSSOM TIME
- THE RED MILL
- NEW MOON
- DU BARRY
- NATOMA



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PALMOLIVE CONTEST!
 "FOR BEAUTY'S SAKE"
EVERY WEEK \$1000 IN CASH
1000 other prizes!

A contest so simple, so easy, and such fun to do! In addition to the first prize of \$1000 in cash, there are 1000 other prizes. Don't fail to listen in for complete details.

(Continued from Page 14)

WHAS—Terry and Ted
WKRC—Smilin' Dan
WSAI—Knot Hole Club
WSM—News; Pan American
WTAM—Sportsman; Baseball
WWVA—Sports; Baseball Scores

6:15 p.m. EST 5:15 CST
★ NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WFAF WTAM WGY WSAI (sw-9.53)
CBS—Patti Chapin, songs; WABC WKRC KMOX WHAS (sw-11.83)
★ NBC—Tony & Gus, sketch: WJZ KDKA WENR WCKY WHAM (sw-11.87-15.21)
WAVE—World Revue
WBBM—Pat Flanagan's Sports
WFBE—Dance Rhythms
WGN—Palmer House Ensemble
WLW—Old Fashioned Girl
WSM—Jack and His Buddies
WWVA—Dinner Music

6:30 p.m. EST 5:30 CST
NBC—Rhythm Boys, harmony group: WFAF WGY (sw-9.53)
★ CBS—Morton Downey, tenor; Orchestra: WABC (sw-11.83)
NBC—Dot & Will: WJZ WCKY
CBS—Buck Rogers: KMOX WBBM WHAS
KDKA—The Singing Seven
WREN—Organ and Piano Duo
WENR—Song a Day
WFBE—Star Serenaders
WGN—Lum and Abner, comedy sketch
WHAM—News
WSM—Studio Program
WKRC—Evening Serenade
WLW—Bob Newhall
WSAI—Headlines in the News
WTAM—Hot Dates in History

6:45 p.m. EST 5:45 CST
NBC—Gould and Shefter, piano duo: WFAF WTAM WSAI
★ CBS—Boake Carter, news; WABC WHAS WKRC KMOX WBBM (sw-11.83)

NBC—Dangerous Paradise, sketch; Elsie Hitz & Nick Dawson: WJZ WSM WENR KDKA WLW WHAM (sw-11.87-15.21)
WCKY—Baseball Resume; News
WFBE—News Oddities
WGBF—Serooco Club
WGN—Quin Ryan's Amateur Night
WGY—Victor Young's Orch. & Guest Artist
WWVA—Terry and Ted

7:00 p.m. EST 6:00 CST
★ NBC—Fibber McGee & Molly; Chas. Lavear, pianist: WJZ WHAM KDKA WLS WCKY (sw-11.87)
CBS—Land o' Dreams: WSMK KMOX
NBC—Dorsey's Orch.: WFAF WTAM WSAI WGY WAVE WSM (sw-9.53)
★ CBS—Guy Lombardo's Orch.: WABC WWVA (sw-6.12)
WBBM—Beverly Singers
WFBE—The Cincinnati Players
WGBF—Stock Markets
WGN—Lone Ranger
WHAS—Sam, Gil and Louie
WKRC—Fred Hoehler
WLW—Hot Dates in History

7:15 p.m. EST 6:15 CST
KMOX—Frank Hazzard, tenor; Orchestra
WBBM—News; Elena Moneak's Ensemble
WFBE—Smoky Mountain Boys
WGBF—Zoo News
WHAS—Hot Dates in History
WKRC—Land o' Dreams (CBS)
WLW—Dorsey's Orch. (NBC)

7:30 p.m. EST 6:30 CST
★ NBC—Margaret Speaks, soprano; Mixed Chorus; William Daly's Orch.: WFAF WTAM WSM WAVE WLW WGY (sw-9.53)
NBC—Evening in Paris; Soloist: WJZ KDKA WHAM WCKY (sw-11.87)
★ CBS—One Night Stands; Pick and Pat: WABC WBBM WKRC (sw-6.12)

KMOX—Harmonettes (CBS)
WFBE—Sport Review
WGBF—Historical Facts
WGN—Grand Stand Thrills
WHAS—Herbert Koch, organist and Soloist
WLS—Songs of Home Sweet Home
WSAI—Gene Burchell's Orch.
WWVA—Musical Moments

7:45 p.m. EST 6:45 CST
KMOX—Life on the Red Horse Ranch
WFBE—The Hawaiian Serenaders
WGBF—All-Star Revue
WWVA—Singing Gondolier

8:00 p.m. EST 7:00 CST
★ NBC—Harry Horlick's Gypsies: WFAF WTAM WSAI WGY (sw-9.53)
★ NBC—Greater Minstrels: WJZ WHAM KDKA WLS WLW WSM (sw-11.87)
★ CBS—Radio Theater: WABC WHAS WKRC KMOX WBBM (sw-6.12)
WAVE—All-Star Revue
WCKY—Mystery Maid
WFBE—Accordion Sweetheart & Buddy
WGN—Joe Sanders' Orchestra
WWVA—News: Five Minute Drama

8:15 p.m. EST 7:15 CST
WAVE—Bert Kenny's Baseball Scores
WCKY—Musical Moments
WFBE—Jimmy's Playhouse
WGN—Comedy Stars of Hollywood

8:30 p.m. EST 7:30 CST
NBC—Meredith Willson's Orch.: WFAF WTAM WGY WAVE WSAI (sw-9.53)
NBC—Princess Pat Players; "Lord Jesse James": WJZ KDKA WENR WCKY WHAM (sw-11.87)
MBS—The Follies: WLW WSM WGN
WFBE—Alice Stuerenberg

8:45 p.m. EST 7:45 CST
WFBE—Amateur Night Program

9:00 p.m. EST 8:00 CST
★ NBC—Ray Knight's Cuckoo Hour: WJZ KDKA WHAM WCKY WENR WSM WAVE (sw-6.14)
★ CBS—Wayne King's Orch.: WABC WHAS KMOX WKRC WBBM (sw-6.12)
NBC—Contented Prgm.: WFAF WTAM WGY WSAI (sw-9.53)
WGN—News; Joe Sanders' Orch
WLW—Crusaders

9:15 p.m. EST 8:15 CST
WFBE—Musical Selections
WGN—Musical Moments
WLW—Virginians, male quartet

9:30 p.m. EST 8:30 CST
★ NBC—Grant Park Concert: WFAF WTAM WSAI WGY (sw-9.53)
CBS—Lilac Time with the Night Singer: WABC WHAS WKRC WBBM KMOX (sw-6.12)
WFBE—Leroy Thompson
WGN—The Northerners
WLW—Melody Parade
WSM—Musical Moments

9:45 p.m. EST 8:45 CST
CBS—Tito Guizar, tenor: WABC KMOX WBBM WKRC (sw-6.12)
WFBE—Romeo
WHAS—Musical Moments
WSM—Souvenirs

10:00 p.m. EST 9:00 CST
NBC—Joe Reichman's Orchestra: WJZ WCKY WHAM KDKA (sw-6.14)
CBC—Abe Lyman's Orchestra: WABC WKRC KMOX
NBC—Manny Laporte's Orch.: WFAF WGY (sw-9.53)
★ NBC—Amos 'n' Andy: WSM WTAM
WAVE—Tom Gentry's Orchestra
WBBM—Frankie Masters' Orch. (CBS)
WENR—Globe Trotter
WFBE—Parade of Dance Hits
WGN—Horace Heidt's Orchestra

WHAS—Baseball Scores; Moonlight Serenade
WLW—News
WSAI—Rheiny Gau, vocalist

10:15 p.m. EST 9:15 CST
★ NBC—Tony & Gus: WSM WAVE
NBC—Manny Laporte's Orch.: WSAI
NBC—Ink Spots; Negro Quartet: WJZ WHAM
NBC—Jesse Crawford, organist: WENR WCKY WTAM
KDKA—The Texans
WGN—Veloz & Yolanda's Orch.
WGY—Johnny Albright, songs
WLW—Lum and Abner, comedy
WTAM—Gene Baker's Rhythm

10:30 p.m. EST 9:30 CST
NBC—Leonard Keller's Orch.: WFAF WSAI WGY (sw-9.53)
CBS—Isham Jones' Orch.: WABC
NBC—Ray Noble's Orch.: WJZ WCKY WAVE WHAM WLW
★ CBS—One Night Stands; Pick & Pat, dramatic & musical: WHAS KMOX
KDKA—Dance Orchestra
WBBM—Ted Fiorito's Orchestra (CBS)
WBEN—Albert Socarras' Cuban Orchestra
WGN—Earl Hill's Orchestra
WKRC—Amateur Show
WSM—Sports Review; Lever Brothers
WTAM—Eucharistic Congress

10:45 p.m. EST 9:45 CST
NBC—The Open Road: WFAF WGY WTAM WSAI (sw-9.53)
WENR—Herm Crone's Orchestra
WKRC—Community Players
WSM—Ray Noble's Orch. (NBC)

11:00 p.m. EST 10:00 CST
NBC—Jolly Coburn's Orchestra: WFAF WGY WSAI
NBC—Shandor, violinist; Griff William's Orch.: WJZ WCKY
KDKA WHAM WSM (sw-6.14)
CBS—Bert Block's Orchestra: WABC WHAS WSMK WBBM
KMOX—News; Baseball Scores
WAVE—Tom Gentry's Orchestra
WENR—Ben Pollack's Orchestra

WGN—Veloz & Yolanda's Orch.
WHAM—Johnny Schwab's Orch.
WLW—Tea Leaves and Jade, drama
WTAM—Austin Wylie's Orch.

11:15 p.m. EST 10:15 CST
CBS—Bert Block's Orchestra: KMOX WKRC
WAVE—Harry Diekman's Orch.

11:30 p.m. EST 10:30 CST
NBC—Eddy Duchin's Orch.: WJZ KDKA WCKY WHAM WENR WSM (sw-6.14)
CBS—Dell Coon's Orch.: WABC WKRC WBBM WSMK WHAS KMOX
MBC—Oliver Naylor's Orch.: WFAF WGY WTAM WSAI
MBS—Horace Heidt's Orchestra: WGN WLW
WAVE—Don Pedro's Orchestra

11:45 p.m. EST 10:45 CST
WAVE—Eddy Duchin's Orchestra (NBC)

12:00 p.m. EST 11:00 CST
NBC—Leonard Keller's Orch.: WAVE WSM
CBS—Floyd Town's Orchestra: WBBM WHAS KMOX
MBS—The Midnight Flyers; Joe Sanders' Orch.: WGN WLW
WENR—Glenn Lee's Orchestra
WTAM—Dick Fidler's Orchestra

12:30 a.m. ES 11:30 p.m. CS
CBS—Seymour Simons' Orch.: WBBM KMOX WHAS
NBC—Larry Gilbrick's Orchestra: WAVE WSM
WENR—Al Kvale's Orchestra
WTAM—Sammy Kaye's Orch.

12:45 a.m. ES 11:45 p.m. CS
KMOX—When Day is Done
WAVE—Don Pedro's Orchestra
WENR—Ben Pollack's Orchestra (NBC)

1:00 a.m. ES 12:00 p.m. CS
WBBM—Maurice Stein's Orch.
WLW—Johnny Courtney's Orch.

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

Programs Shown
In EST and CST

Programs for Tuesday, August 20

For Daylight Time
Add One Hour

6:00 a.m. EST 5:00 CST
KDKA—Musical Clock
WLS—Smile-a-White

6:30 a.m. EST 5:30 CST
NBC—Jolly Bill & Jane: WFAF
CBS—Organ Reveille: WABC
NBC—Pollock and Lawnhurst: WJZ
KMOX—Home Folks' Hour
WGY—Musical Clock
WLW—Top o' the Morning
WTAM—Sun Up
WWVA—The Eye Opener

6:45 a.m. EST 5:45 CST
NBC—Yoichi Hiraoka, xylophonist: WFAF
NBC—Rise and Shine: WJZ
7:00 a.m. EST 6:00 CST
NBC—Sparreribs: WFAF WTAM
CBS—Madison Singers: WABC
NBC—Morning Devotions: WJZ KDKA WCKY (sw-21.54)
KMOX—Uncle Lum
WGN—Good Morning
WGY—Musical Clock
WKRC—Sunrise Worship
WLS—News
WLW—A Family Prayer Period
WSAI—Timely Tips
WWVA—A Gospel Tabernacle

7:15 a.m. EST 6:15 CST
NBC—Morning Glory: WFAF WTAM WLW
CBS—City Consumer's Guide: WABC
NBC—Pals: WJZ KDKA WSM (sw-21.54)
KMOX—Pickard Family
WCKY—Bert Layne Fiddlers
WLS—Morning Roundup

7:30 a.m. EST 6:30 CST
NBC—Ross Graham, baritone; William Meeder, organist: WJZ KDKA (sw-21.54)
CBS—Salon Musicale: WABC
NBC—Cheerio: WFAF WTAM WLW WGY
KMOX—Variety Program
WCKY—Yodelling Twins
WFBE—Musical Clock
WHAS—A College Devotions
WSAI—Today's News
WSM—Delmore Brothers

7:45 a.m. EST 6:45 CST
NBC—Landt Trio & White: WJZ KDKA WCKY (sw-21.54)
WKRC—Fiddlin' Farmers

WSAI—Timely Tips
WSM—A Morning Devotions

8:00 a.m. EST 7:00 CST
NBC—Organ Rhapsody; Richard Leibert, organist: WFAF WTAM
CBS—All Hands on Deck: WABC WSMK WHAS
★ NBC—Breakfast Club; Edna Odell, contralto; Ranch Boys: WJZ WAVE KDKA WSM (sw-21.54)
A Morning Devotions: WLW WLS
KMOX—News; Home Folks Hour
WCKY—News
WGBF—A East Side Tabernacle
WGY—Hymns of All Churches
WSAI—McCormick's Old Time Fiddlers
WWVA—News

8:15 a.m. EST 7:15 CST
NBC—Richard Leibert, organist: WLW WGY
WCKY—Breakfast Club (NBC)
WFBE—Arkansas Fiddlers
WKRC—All Hands on Deck (CBS)
WLS—Jolly Joe and His Pals
WWVA—Denver Darling

8:30 a.m. EST 7:30 CST
NBC—Doc Schneider's Yodeling Cowboys: WFAF WTAM
KMOX—Tick Tock Revue
WFBE—Morning Concert
WGN—Good Morning
WGY—Little Jack Little's Orch.
WLS—Ford Rush and Ralph Emerson
WLW—Amer. Family Robinson
WSAI—A Church Forum
WWVA—Morning Dance Tunes

8:45 a.m. EST 7:45 CST
NBC—The Wife Saver: WFAF
CBS—Brad & Al, songs & piano: WABC
CBS—Fred Feibel, organist: WSMK WKRC
KDKA—Style & Shopping Service
WCKY—Household Hints; Variety Program
WGBF—Timely Topics
WGY—Musical Program
WHAS—Georgia Wildcats
WLS—Tommy Tanner and Sodbusters

WLW—Little Eva Gazette
WTAM—Slim Eberhardt

9:00 a.m. EST 8:00 CST
CBS—News; The Melody Quintuplets: WABC
NBC—News; Johnny Marvin tenor: WFAF WSM WSAI WTAM WAVE
CBS—News: Romany Trail: WKRC WWVA
NBC—News; Smack Out: WJZ WCKY KDKA (sw-15.21)
MBS—Hymns of All Churches: WGN WLW
KMOX—Views on News
WFBE—Ray Noble's Orchestra
WGY—News; Market Basket
WLS—Livestock Estimates; Morning Minstrels

9:15 a.m. EST 8:15 CST
NBC—Girl Alone: WFAF WTAM WGY
CBS—The Romany Trail: WABC KMOX
NBC—Edward MacHugh, baritone: WJZ KDKA WCKY WAVE WSM (sw-15.21)
WFBE—Vocal Variety
WGBF—City Court
WGN—Marjorie Graham
WHAS—Bob Atcher
WLS—Wm. O'Connor, tenor; Sue Roberts
WLW—Mail Bag
WSAI—Traffic Court Cases

9:30 a.m. EST 8:30 CST
NBC—Gypsy Trail: WFAF WSM
CBS—Clyde Barrie, baritone: WABC WKRC
NBC—Today's Children: WJZ KDKA WLS WCKY (sw-15.21)
MBS—Antonio's Continentals: WGN WLW
KMOX—The Corn Huskers
WAVE—Musical Clock
WFBE—Old Favorites
WGY—Banjoers and Radio Sweethearts
WHAS—Mrs. Randolph, shopping guide
WTAM—Health and Home
WWVA—Flyin' X Round-Up

9:45 a.m. EST 8:45 CST
NBC—Three Shades of Blue: WFAF WGY WTAM WSM
CBS—Mrs. Wiggs of the Cabbage Patch, sketch: WABC KMOX
NBC—Herman and Banta, piano duo: WJZ WCKY
MBS—Backstage Wife: WGN WLW
KDKA—Theater of Romance
WFBE—West Virginia Fiddlers
WKRC—A God's Bible School
WLS—Grace Wilson; Ralph Emerson
WSAI—March King

10:00 a.m. EST 9:00 CST
NBC—Morning Parade: WFAF WTAM WGY
CBS—The Captivators: WABC WHAS WWVA WKRC (sw-15.27)
NBC—The Moonmoons: WJZ WLW KDKA WCKY WAVE WSM (sw-15.21)
KMOX—News Thru a Woman's Eyes
WFBE—To be announced
WGN—Your Friendly Neighbor
WLS—Household Parade
WSAI—Household Hints

10:15 a.m. EST 9:15 CST
NBC—Wendell Hall, songs: WJZ WCKY KDKA WSM (sw-15.21)
KMOX—Let's Compare Notes
WAVE—A Devotional Service
WFBE—Dot Club News
WGBF—Household Hour
WGN—June Baker, home management
WKRC—Woman's Hour
WLW—Livestock Reports; News
WWVA—Rapid Ad Service

10:30 a.m. EST 9:30 CST
CBS—Waltz Time: WABC (sw-15.27)
NBC—George Hessberger's Bavarian Orchestra; Reinhold Schmidt, basso; Richard Denzler yodler: WJZ WCKY KDKA WAVE WLW (sw-15.21)
CBS—Mary Lee Taylor: WHAS KMOX
NBC—Morning Parade: WSAI

WFBE—Musical Program
WGN—Harold Turner, pianist
WKRC—Tuning Around
WSM—Leon Cole, organist
WWVA—Your Helpful Helper

10:45 a.m. EST 9:45 CST
CBS—Just Plain Bill: WABC KMOX (sw-15.27)
MBS—Cordoba Sisters, trio: WGN WLW
WFBE—Popular Piano Melodies
WGN—To be announced
WHAS—Dream Train
WLS—News and Markets
WSM—George Hessberger's Band (NBC)
WWVA—Fred Craddock's Cornhuskers

11:00 a.m. EST 10:00 CST
NBC—Three Scamps: WFAF WSAI WSM WTAM
CBS—The Lamplighter, Jacob Tarshish: WABC (sw-15.27)
NBC—Simpson Boys of Sprucehead Bay: WJZ KDKA (sw-15.21)
CBS—Waltz Time: WKRC WSMK WWVA
KMOX—Three Brown Bears
WAVE—Texas Longhorns
WCKY—News
WFBE—Jerry Jordan
WGBF—Mr. and Mrs. WGN—Musical Frolic
WGY—Musical Program
WHAS—Herbert Koch, organist
WLS—Otto's Tune Twisters; Evelyn Overstake
WLW—Song of the City (NBC)

11:15 a.m. EST 10:15 CST
NBC—Merry Macs: WJZ WAVE WCKY WSM
CBS—Rhythm Bandbox: WABC WHAS KMOX WKRC WSMK (sw-15.27)
NBC—Honeyboy and Sassafras: WFAF WTAM WSAI
MBS—The Housewarmers: WGN WLW
KDKA—Mac and Bob
WFBE—To be announced
WGY—Doc Schneider's Cowboys
WLS—Hilottoppers
WWVA—Amer. Family Robinson

11:30 a.m. EST 10:30 CST
NBC—Merry Madcaps: WFAF WGY WTAM
CBS—"Mary Marlin," sketch: WABC WKRC KMOX WHAS (sw-15.27)
NBC—Words and Music: WJZ WCKY WSM WAVE KDKA (sw-15.21)
WFBE—Homespun Philosopher
WGBF—Baby Shop Man
WGN—Markets; Good Health & Training
WLS—Henry Burr's Book of Ballads
WLW—Chandler Chats
WSAI—Lene Pope, soprano
WWVA—Patterns in Organdy with Lucille Jackson

11:45 a.m. EST 10:45 CST
CBS—Five Star Jones, sketch: WABC KMOX WKRC (sw-15.27)
MBS—Painted Dreams: WGN WLW
WFBE—Frigid Facts
WGBF—Hoosier Philosopher
WGY—Bag and Baggage
WHAS—Arkansas Travelers
WLS—Chuck and Ray
WSAI—Merry Madcaps (NBC)
WWVA—Gertrude Miller

Afternoon

12:00 m ES 11:00 a.m. CS
NBC—Happy Jack: WJZ WLW WCKY
NBC—Markets and Weather: WFAF
NBC—Sammy Kaye's Orchestra: WSM WSAI WGY WAVE WTAM
CBS—Herdan and Hughes, piano duo: WABC WHAS WSMK (sw-15.27)
KDKA—Cy King, news-reeler
KMOX—Fascinating Melodies
WFBE—Musical Program
WGBF—Wedding Anniversaries
WGN—Francis X. Bushman
WKRC—Jane Grey
WLS—Personality Interview
WWVA—Tony and Dominic

12:15 p.m. ES 11:15 a.m. CS
NBC—Sammy Kaye's Orchestra: WFAF WCKY
CBS—Rambles in Rhythm: WABC (sw-15.27)

Orville Revelle

12:30 p.m. ES 11:30 a.m. CS
 NBC—Dandies of Yesterday; WEAF WTAM WSAI
 CBS—Eddie House, organist; WABC WHAS WKRC WWVA (sw-15.27)
 NBC—Nat'l Farm & Home Hour; WJZ WAVE KDKA WCKY WSM WLW (sw-15.21)
 KMOX—Magic Kitchen
 WFBE—Noon-time Tunes
 WGN—Markets; Δ Mid-day Services
 WGY—Farm Program
 WLS—Weather; Markets; News
12:45 p.m. ES 11:45 a.m. CS
 NBC—Music Guild; WEAF WSAI
 WFBE—Luncheon Melodies
 WGBF—Bulletin Board
 WHAS—Market Reports; Piano Interlude
 WLS—Dinnerbell Program
 WSMK—Eddie House, organist (CBS)
 WTAM—Noonday Resume
 WWVA—Luncheon Music
1:00 p.m. ES 12:00 m CS
 CBS—Marie, Little French Princess; WABC WKRC KMOX (sw-15.27)
 WFBE—Hy C. Geis
 WGBF—Church & School News
 WGN—Palmer House Ensemble
 WGY—Health Hunters, sketch
 WHAS—College of Agriculture
 WSAI—Police Flashes
 WTAM—Dick Fidler's Orchestra

1:15 p.m. EST 12:15 CST
 CBS—Romance of Helen Trent, skit; WABC WKRC KMOX WGN (sw-15.27)
 WGBF—Farmer Purell
 WGY—Household Chats
 WHAS—Georgia Wildcats
 WSAI—Woman's Club Forum
 WWVA—Musical
1:30 p.m. EST 12:30 CST
 NBC—Al Pearce's Gang; WEAF WTAM WGY WCKY
 * CBS—Between the Bookends; WABC WKRC WSMK KMOX (sw-15.27)
 NBC—Three Flats, trio; WJZ
 MBS—Gene Burchell's Orchestra; WLW WGN
 KDKA—Home Forum
 WAVE—Weather; Livestock
 WFBE—Laura Karch
 WHAS—Log Cabin Boys
 WLS—Livestock and Grains
 WSAI—Treadwells on Tour
 WSM—State Dept. of Agriculture
 WWVA—Musical Program
1:45 p.m. EST 12:45 CST
 CBS—Happy Hollow; WABC WHAS WKRC KMOX WSMK (sw-15.27)
 NBC—Viennese Sextet; WJZ
 NBC—Al Pearce's Gang; WSM WAVE
 MBS—George Duffy's Orchestra; WLW WGN
 WFBE—Dance Rhythms
 WGBF—Curbstone Reporter
 WLS—Homemakers' Hour
 WWVA— Δ Wheeling Gospel Tabernacle

2:00 p.m. EST 1:00 CST
 NBC—Home Sweet Home; WEAF WTAM WLW WGY (sw-15.33)
 CBS—Dalton Brothers, harmony trio; WABC WSMK WKRC KMOX (sw-15.27)
 NBC—The Silver Flute; WJZ WSM WCKY WAVE KDKA (sw-15.21)
 MBS—Palmer House Ensemble; WGN WSAI
 WFBE—Boswell Sisters
 WGBF—Rotary
 WHAS—University of Kentucky
 WLS—"Book Review," Mrs Palmer Sherman
2:15 p.m. EST 1:15 CST
 NBC—Vic & Sade; WEAF WGY WTAM WLW (sw-15.33)
 CBS—Oriental; WABC WSMK WKRC (sw-15.27)
 KMOX—Exchange Club
 WFBE—Miniature Concert
 WGN—Harold Turner, pianist
 WLS—Homemakers' Program
 WSAI—Light Classics
 WWVA—Denver Darling

2:30 p.m. EST 1:30 CST
 NBC—Ma Perkins; WEAF WGY WTAM WLW WLS (sw-15.33)
 CBS—Oklahoma Bob; WABC WHAS WSMK WKRC (sw-15.27)
 NBC—Nellie Revell at Large; WJZ WSM WCKY WAVE KDKA—Dan and Sylvia
 KMOX—Piano Recital
 WGBF—Billboard
 WGN—Mail Box
 WSAI—Today's News
 WWVA—Ma Perkins
2:45 p.m. EST 1:45 CST
 NBC—The Morin Sisters; WJZ WCKY
 NBC—Dreams Come True; Barry McKinley, baritone; Orch.; WEAF WGY WTAM WSM WLW (sw-15.33)
 KDKA—Charm
 KMOX—Window Shoppers
 WAVE—Your Navy
 WFBE—Moods in Blue
 WGN—Baseball; Philadelphia vs. Chicago White Sox
 WLS—Home Town Boys; Better Housing Bureau, speaker
 WSAI—Dance Music
 WWVA—Oklahoma Bob (CBS)

3:00 p.m. EST 2:00 CST
 NBC—Betty & Bob, dramatic sketch; WJZ KDKA WENR WGY WLW (sw-15.21)
 CBS—Bolek Musicales; WABC WHAS WSMK WKRC WWVA (sw-15.27)
 NBC—Woman's Radio Review; WEAF WAVE WCKY WTAM WSM WSAI
 KMOX—Ma Perkins
 WFBE—Variety Hour
3:15 p.m. EST 2:15 CST
 NBC—Easy Aces; WJZ WCKY KDKA WENR (sw-15.21)
 NBC—Woman's Radio Review; WGY
 KMOX—Bolek Musical (CBS)
 WLW—Singing Neighbor

3:30 p.m. EST 2:30 CST
 NBC—Piano Recital; Katherine Bacon; WJZ WSM WAVE WCKY WENR
 CBS—Science Service; WABC WSMK WHAS WKRC (sw-15.27)
 NBC—Tintype Tenor; WEAF WTAM WSAI
 KDKA—Market Report
 KMOX—News
 WFBE—Waltz Time
 WGY—Matinee Play
 WLW—News; Financial Notes
 WWVA—Flyin' X Roundup

3:45 p.m. EST 2:45 CST
 NBC—Advs. in King Arthur Land; Madge Tucker; WEAF WTAM WSAI
 CBS—Connie Gates, songs; WABC WSMK WHAS WKRC (sw-15.27)
 NBC—Charles Sears, tenor; WJZ WAVE WCKY WENR KDKA WSM (sw-15.21)
 KMOX—Broadway Melodies
 WFBE—Salon Music
 WGY—Stock Reports
 WLW—Dorothea Ponce, songs

4:00 n.m. EST 3:00 CST
 NBC—Stanley High, talk; WEAF WSM WAVE WSAI
 CBS—The Merry-makers; WABC WHAS WWVA WSMK WKRC (sw-15.27)
 NBC—Walberg Brown String Ensemble; WJZ WCKY WENR WLW
 KDKA—Plough Boys
 KMOX—Baseball; Browns vs. Boston
 WFBE—Harry Ogden
 WGBF—Sunshine Hour
 WGY—Musical Program
 WTAM—Musical Cocktail

4:15 n.m. EST 3:15 CST
 NBC—Pan Americana; WEAF WTAM WGY WSM WAVE WSAI
 KDKA—Kiddies' Klub
 WENR—To be announced
 WLW—Dreams in the Afternoon

4:30 p.m. EST 3:30 CST
 NBC—Singing Lady; WJZ WLW KDKA (sw-15.21)
 CBS—Jack Armstrong; WABC (sw-15.27)
 NBC—Vincent York's Orchestra; WEAF WAVE WTAM WCKY WSM
 WENR—Music and Comments
 WFBE—Where to Go
 WGBF—News

4:45 p.m. EST 3:45 CST
 NBC—Nursery Rhymes; WEAF WAVE WSM WSAI
 NBC—Little Orphan Annie; WJZ KDKA WCKY (sw-15.21)
 CBS—"Where Heroes Meet," Boy Scout Drama; WABC WHAS WSMK WKRC (sw-15.27)
 NBC—Betty Marlowe and Her Californians; Guest Soloists; WTAM
 WENR—"That Certain Four"
 WFBE—Poets Gold
 WGRF—Musical Masterpiece
 WGY—Microphone Discoveries
 WLW—Questions and Answers

5:00 p.m. EST 4:00 CST
 NBC—Flying Time; WEAF WGY WSAI
 CBS—Buck Rogers, sketch; WABC (sw-11.83)
 NBC—Otto Thurn's Orch.; WJZ WCKY WAVE WSM
 CBS—Maurie Sherman's Orch.; WSMK WKRC
 KDKA—News-Reeler
 WFBE—Band Concert
 WGN—Armchair Melodies
 WHAS—Herbert Koch, organist
 WLW—Mary Alcott, songs
 WTAM—Twilight Tunes
 WWVA—The Keystoners

5:15 p.m. EST 4:15 CST
 NBC—Mid-week Hymn Sing; Kathryn Palmer, soprano; Joyce Allmand, contralto; John Jamison, tenor; Arthur Billings Hunt, baritone & director; Lowell Patton, organist; WEAF WGY WAVE WSM WTAM WLW
 CBS—Bunkhouse Serenade; Carson Robison; WABC (sw-11.83)
 CBS—Nothing But the Truth; WSMK WHAS
 NBC—Winnie the Pooh; WJZ WENR WCKY
 KDKA—To be announced
 WFBE—Treasure Tunes
 WKRC—City Hall
 WSAI—Jane Tressler, blues
 WWVA—Economy Notes

5:30 p.m. EST 4:30 CST
 NBC—News; Edith Warren, soprano; WEAF WAVE WTAM
 CBS—Kuban Cossack Choir, Orchestra; WABC (sw-6.12)
 NBC—News; Walter Cassel, baritone; WJZ WCKY
 NBC—The Singing Lady; WGN
 WENR—What's the News
 WFBE—Merchants' Bulletins
 WGY—News; Evening Brevities
 WHAS—Melody Cruise
 WKRC—This and That
 WLW—Jack Armstrong, drama
 WSAI—News; George Elliston, poems
 WSM—News; Financial News
 WWVA—News

5:45 p.m. EST 4:45 CST
 NBC—Billy & Betty; WEAF WSM WAVE WSAI
 CBS—Kuban Cossack Choir; News; WABC WWVA WSMK
 NBC—Orphan Annie; WGN WSM WAVE
 NBC—Lowell Thomas, news; WJZ KDKA WLW (sw-11.87-15.21)
 WCKY—Iva Thomas
 WENR—The Charioteers (NBC)
 WFBE—Musical Comedy Gems
 WGY—Race Results; Baseball Scores
 WKRC—Baseball Scores
 WSAI—Baseball Resume
 WTAM—Doc Whipple

WEDNESDAY
 7:30 p. m. EST (6:30 CST), NBC-WJZ network. House of Glass program. Rebroadcast for the Midwest and West at 10:30 p. m. EST (9:30 CST). Nature, letter of 100 words or less on Super Suds. Prizes, weekly, one new sedan automobile or \$1,000 cash. Closes Tuesday following broadcast. Sponsor, Colgate-Palmolive-Peet Co.

FRIDAY
 8 p. m. EST (7 CST), NBC-WJZ network. Beauty Box Theater program. Rebroadcast for the Midwest and West at 10:30 p. m. EST (9:30 CST). Nature, statement of 25 words or less on product, using five words given on broadcast. Merchandise requirement. Prizes: 1, \$1,000; 1,000 other prizes, each week. Continues indefinitely. Sponsor, Colgate-Palmolive-Peet Company.

THROUGH THE WEEK
 2:45 p. m. EST (1:45 CST), NBC-WEAF network, Tuesday, Wednesday and Thursday. Dreams Come True program. Nature, slogan of ten words or less about product. Merchandise requirement. Prizes: 1, \$1,000 a year for life or \$12,000 cash; 2, \$500 a year for life or \$6,000 cash; 3, \$100 a year for life or \$1,200 cash; 1,200 other cash prizes. Closes September 30. Sponsor, Procter and Gamble Company.

ON INDEPENDENT STATIONS
 WLW, Cincinnati, Ohio, 10 p. m. EST (9 CST), Sundays. Ken-Rad program. Nature, solving mystery presented on program. Prizes: 10 sets of radio tubes weekly. Contest closes Wednesday night following program. Sponsor, Ken-Rad Co.

BURKE? Nowadays, Miss Burke is earning her livelihood by means of night club singing but what we really intended to tell you was that the young feminine fan who stepped to the plate at Crosley Field during that hectic night game when 40,000 fans jammed the park was none other than Miss Burke in person. It seems that Miss Burke had read somewhere the saga of Casey At The Bat and thought it sounded better when called Kitty-at-the-Bat! Daffy Paul Dean is still telling about how she socked one of his low ones for a base hit.

HORATIO ALGER and his success stories of young men will find in MARY SHILFORTH of WSAI, a competitor. Miss Shilforth, a soprano and local resident, so impressed the officials of that station with her singing during a WSAI amateur show that she will be tendered a golden opportunity to make good in radio. She will be taken under the wing and taught by no less a personage than GRACE CLAUVE RAINE and in the near future will be featured over the Crosley stations. Now let's see an Alger hero top that!

UNCLE JOHN of WCAU is really HANS LOBERT, coach and captain of the Philly National League baseball team! He is heard every evening at 6:45 p. m. EDT (5:45 EST) when the club is home in Philadelphia. WKRC is slated for a complete renovation—new studios are to be built and along with that comes the news that the Hilltop outlet may increase its power threefold! BOB KLIMENT, who was initiated into radio by WFBE and has jumped from station to station in the past year, is listed among the missing from the air and can't be located!

EDGAR A. GUEST
 of
WELCOME VALLEY
EVERY TUESDAY NIGHT



HEAR THIS FRIENDLY POET AND PHILOSOPHER IN HIS NEW ROLE

—Editor of the Welcome Valley Chronicle
WLW
 7:30 p. m., EST

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 References: Fargo National Bank, Dunn & Bradstreet

NATIONAL LABORATORIES
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Thursday - Continued

6:15 p.m. EST 5:15 CST
★ NBC—Tony & Gus, sketch:
WJZ WCKY WHAM WENR
KDKA (sw-11.87-15.21)
CBS—Buddy Clark, songs: WABC
WKRC KMOX (sw-11.83)
NBC—John Herrick, baritone:
WEAF
WAVE—World Revue
WBBM—Pat Flanagan's Sports
WFBE—Dinner Music
WGN—Palmer House Ensemble
WGY—Lang Sisters and Piano
Pals
WHAS—Deed-I-Do Club
WLW—Old Fashioned Girl
WSAI—Rex Griffith, vocalist
WSM—Strings
WTAM—Youth and Experience
WWVA—Dinner Music

8:00 p.m. EST 7:00 CST
NBC—Death Valley Days: WJZ
KDKA WLW WLS WHAM
(sw-11.87)
CBS—Manhattan Choir: WABC
WKRC (sw-6.12)
★ NBC—"The Show Boat":
Frank McIntyre; Lanny Ross,
tenor; Muriel Wilson, so-
prano; Conrad Thibault, ba-
ritone; Helen Oelheim, contral-
to; Molasses 'n' January; Gus
Haenschen's Orchestra: WEAF
WTAM WAVE WSM WGY
WSAI (sw-9.53)
KMOX—Musical Moments
WBBM—Life of Mary McCor-
mick
WCKY—Twinkling Toes
WFBE—The Harmony Masters
WGN—Grant Park Band Concert
WHAS—Musical Moments
WWVA—News; Five Minute
Drama

★ NBC—Tony & Gus, dramatic
sketch: WSM WAVE
KDKA—Arm Chair Driver
WBBM—Frankie Masters' Orch.
(CBS)
WFBE—Musical Selections
WGN—The Dream Ship
WHAS—Newspaper Boys Band
WLW—Lum and Abner, comedy
WTAM—Gene Baker's Rhythm

10:30 p.m. EST 9:30 CST
NBC—Nat'l Radio Forum: WEAF
WTAM WAVE WGY WSAI
WSM (sw-9.53)
CBS—Ted Fiorito's Orchestra:
WABC WSMK WBBM WHAS
WWVA KMOX WKRC
NBC—Joe Rine's Orch.: WJZ
WHAM WCKY
KDKA—Dance Orchestra
WENR—Leonard Keller's Orch.
WGBF—News
WGN—Wayne King's Orchestra
WLW—Darktown Meeting Time

6:30 p.m. EST 5:30 CST
NBC—Dorsey's Orch.: WEAF
WTAM WGY WSAI (sw-9.53)
NBC—Dot & Will: WJZ WCKY
WSM
CBS—Buck Rogers: WHAS
KMOX WBBM
CBS—"Fats" Waller's Orchestra:
WABC (sw-11.83)
KDKA—Suwanee Singers
WENR—Song a Day Men
WFBE—Star Serenaders
WGN—Lum and Abner, sketch
WHAM—News
WKRC—Evening Serenade
WLW—Bob Newhall

8:15 p.m. EST 7:15 CST
CBS—Charles Hanson Towne:
WABC WKRC WHAS WBBM
(sw-6.12)
KMOX—Hot Dates in History
WCKY—Harry Resor's Orch.
WFBE—Jimmy Ward

10:45 p.m. EST 9:45 CST
KMOX—Eddie Dunstetter, or-
ganist; Tom Baker, tenor
WENR—Herm Crone's Orchestra
WGBF—Colonial Club
WGN—To be announced

6:45 p.m. EST 5:45 CST
NBC—Rep. Wright Patman of
Texas, "Prospects for Pay-
ment of Adjusted Service Cer-
tificates Next Session of Con-
gress": WEAF WSAI WTAM
WGY (sw-9.53)

8:30 p.m. EST 7:30 CST
CBS—Marty May, comedian;
Johnny Augustine's Orchestra:
WABC WKRC KMOX WHAS
WBBM (sw-6.12)
NBC—Civic Opera Orch.: WJZ
WCKY WENR WHAM KDKA
(sw-11.87)
WFBE—Dance Parade
WGN—Wayne King's Orchestra
WLW—To be announced

11:00 p.m. EST 10:00 CST
NBC—Shandor, violinist; Ranny
Weeks' Orch.: WJZ KDKA
WSM WHAM WCKY (sw-6.14)
NBC—Ben Pollack's Orchestra:
WEAF WGY WENR WTAM
CBS—San Francisco Symphony
Orch.: WABC WKRC WBBM
KMOX WHAS
WAVE—Tom Gentry's Orch.
WGBF—Hotel McCurdy
WLW—Johnny Courtney's Orch
WSAI—Today's News
WWVA—Arcadians' Orchestra

★ CBS—Boake Carter, news:
WABC WHAS KMOX WKRC
WBBM (sw-11.83)
NBC—The Three Scamps: WJZ
WAVE
KDKA—To be announced
WCKY—Baseball Scores; News
WENR—Star Dust
WFBE—Caroline Beck, accordion
WGBF—Club Time
WGN—Palmer House Ensemble
WLW—Paul Pearson's Orchestra
WHAM—Comedy Stars of Holly-
wood
WSM—Sports Review
WWVA—Terry and Ted

8:45 p.m. EST 7:45 CST
WFBE—Dave and Kenny
WGN—To be announced
WHAM—Musical Moments
WLW—Overalls on Parade

11:15 p.m. EST 10:15 CST
WAVE—Harry Dickman
WGN—Velo & Yolanda's Orch.
WSAI—Ben Pollack's Orchestra
(NBC)
WWVA—San Francisco Sym-
phony Orchestra (CBS)

7:00 p.m. EST 6:00 CST
★ NBC—Vallee's Variety Hour:
WEAF WTAM WLW WGY
(sw-9.53)
★ CBS—Kate Smith's Hour:
WABC WKRC WSMK WHAS
(sw-6.12)
NBC—Nickelodeon: WJZ WSM
KDKA WHAM WAVE WCKY
WLS (sw-11.87)
KMOX—Jones & David, piano
duo
WBBM—Seymour Simons' Orch.
WFBE—Galvano & Cortez
WGBF—Musical Moments; Hoff-
man's Birthday Club
WGN—Dance Orchestra
WSAI—Gene Burchell's Orch
WWVA—Dizzy Fingers and Bud
Taylor

9:00 p.m. EST 8:00 CST
★ NBC—Paul Whiteman's Orch.:
Vocalists: WEAF WTAM WLW
WAVE WSM WSB WGY (sw-
9.53)
★ CBS—Horace Heidt's Briga-
diers: WABC WHAS WBBM
KMOX WKRC (sw-6.12)
★ NBC—Symphony Orchestra:
Frank Black: WJZ KDKA
WENR WCKY WHAM (sw-
6.14)
WFBE—Musical Program
WGN—News; Sports Revue
WSAI—Barn Dance

11:30 p.m. EST 10:30 CST
NBC—Austin Wylie's Orchestra.
WEAF WTAM WSAI WGY
NBC—Charles Dornberger's Or-
chestra: WJZ KDKA WHAM
WENR WCKY (sw-6.14)
CBS—Ted Weems' Orch.: WABC
WSMK WKRC WWVA WBBM
WHAS KMOX
WAVE—Don Pedro's Orchestra
WGN—Horace Heidt's Orchestra
WLW—Dance Orchestra
WSM—Dance Orchestra

7:15 p.m. EST 6:15 CST
KMOX—Frank Hazzard, tenor;
Orchestra
WBBM—Elena Moneak's Ense-
mble
WFBE—Tommy Ryan
WGBF—Baseball Results
WWVA—Jack and Velma
7:30 p.m. EST 6:30 CST
NBC—To be announced: WJZ
WCKY KDKA WLS WSM (sw-
11.87)
KMOX—This and That
WAVE—Radio Newspaper
WBBM—Traffic Court
WFBE—Harry Hartman's Sports
Review
WGBF—Historical Facts
WGN—Velo & Yolanda's Orch.
WHAM—State Troopers, drama
WSAI—Mel Snyder's Orchestra
WWVA—At Home

9:15 p.m. EST 8:15 CST
WFBE—To be announced
WGBF—National Battery
WGN—The Symphonette

11:45 p.m. EST 10:45 CST
WAVE—Charles Dornberger's
Orchestra (NBC)
WGN—Joe Sanders' Orchestra

7:45 p.m. EST 6:45 CST
NBC—Hendrik Willem Van Loon,
author, talk: WJZ KDKA
WCKY WLS (sw-11.87)
CBS—Craftsman's Guild; Talk:
WABC WKRC WHAS KMOX
All-Star Revue: WWVA WSM
WAVE—Bert Kenney
WFBE—To be announced
WGN—Joe Sanders' Orchestra

9:30 p.m. EST 8:30 CST
CBS—Isham Jones' Orch.: WABC
KMOX WBBM (sw-6.12)
WFBE—Ray Noble's Music
WGBF—Old National Bank
WHAS—Voice of Mammoth Cave
WKRC—Red Bird's Orchestra
WSAI—Dance Orchestra

12:00 p.m. EST 11:00 CST
CBS—Al Dier's Orch.: KMOX
WBBM WHAS
NBC—Glenn Lee's Orch.: WSM
WENR WAVE
MBS—Continental Gypsies: WGN
WLW
WKRC—Red Bird's Orchestra
WTAM—Dick Fidler's Orchestra
WWVA—Pipe Dreams

9:45 p.m. EST 8:45 CST
CBS—Louis Prima's Orchestra:
WABC WBBM WHAS WKRC
(sw-6.12)
KMOX—Sports Page of the Air
WCKY—News
WFBE—Evening Concert
WLS—Variety Program

12:15 a.m. ES 11:15 p.m. CS
MBS—Dance Orch.: WGN WLW

10:00 p.m. EST 9:00 CST
NBC—John B. Kennedy, com-
mentator: WEAF
CBS—Johnny Hamp's Orchestra:
WABC KMOX WKRC
NBC—Jewish Ministers Cantors'
Ass'n of America: WJZ WCKY
★ NBC—Amos 'n' Andy: WTAM
WSM
KDKA—Sports, Ed Sprague
WAVE—Amer. Liberty League
WBBM—Musical Moments
WENR—Globe Trotter
WFBE—Jimmy Ward
WGBF—Mysterious Pianist
WGN—Joe Sanders' Orchestra
WGY—The Poet Troubadour
WHAM—Johnny Schwab's Orch.
WHAS—Baseball Scores
WLW—News Room
WSAI—Rheiny Gau, vocalist

12:30 a.m. ES 11:30 p.m. CS
CBS—Seymour Simons' Orch.:
KMOX WHAS WBBM
MBS—Joe Sanders' Orchestra
WGN WLW
WAVE—Don Pedro's Orchestra
WENR—Al Kvale's Orchestra
WSM—Arlie Simmonds' Orch.
(NBC)
WTAM—Stan Wood's Orchestra

10:15 p.m. EST 9:15 CST
NBC—Jesse Crawford, organist:
WEAF WCKY WENR WSAI
WGY (sw-9.53)

12:45 a.m. ES 11:45 p.m. CS
MBS—Horace Heidt's Orchestra:
WGN WLW
KMOX—When Day is Done
WAVE—Arlie Simmonds' Orch.
WENR—Ben Pollack's Orch.

1:00 a.m. ES 12:00 p.m. CS
WBBM—Maurice Stein's Orch.
WGN—Velo & Yolanda's Orch.
WLW—Johnny Courtney's Orch.

1:15 a.m. EST 12:15 CST
WLW—George Duffy's Orchestra

1:30 a.m. EST 12:30 CST
WBBM—Floyd Town's Orch.
WLW—Moon River

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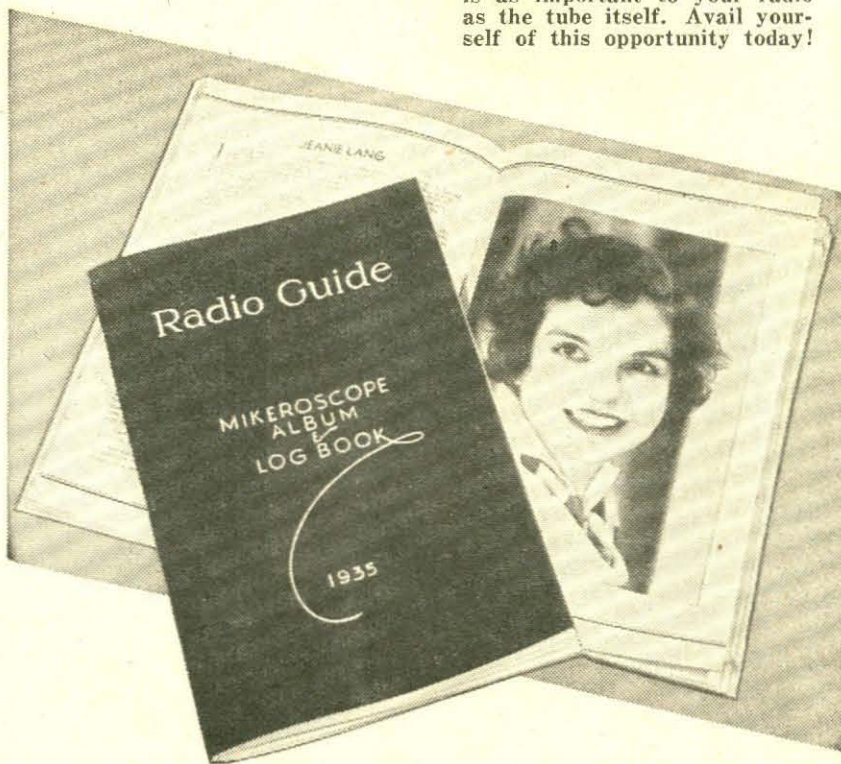
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sible for cash.

On Short Waves

(Continued from Page 23)

8:30 p. m., DJD (11.77), Berlin—From microphone to Aerial, description of German radio stations.
Friday, August 23, 2:40 p. m., GSB (9.51), GSD (11.75), London—The Silver Spoon, musical comedy.
 6:30 p. m., GSD (11.75), GSC (9.58), GSB (9.51), GSA (6.05), London—Grand Prix motorcycle race.
Saturday, August 24, 8:45 a. m., PHI (17.77), Eindhoven, Holland—Behind the scenes of a circus.
 10:15 a. m., GSF (15.14), GSD (11.75), London—Grand Prix motorcycle race.
 3 p. m., GSB (9.51), GSD (11.75), London—Saturday night at Radiolympia.
 10:15 p. m., GSD (11.75), GSC (9.58), GSL (6.11), London—Street entertainers of London.
LONDON, ENGLAND, GSD (11.75), GSC (9.58)
 Daily, 7:45 p. m.—News.
Sunday, August 18, 5 p. m.—BBC orchestra.
 6:45 p. m.—The Gardens, talk by Eric Parker.
Monday, August 19, 6 p. m.—Finnegan Again, comedy with Gordon Harker.
 6:45 p. m.—Eric Fort, soloist.
Tuesday, August 20, 6:15 p. m.—BBC orchestra.
 7:15 p. m.—Foreign affairs talk.
 7:30 p. m.—Household Goods.
Wednesday, August 21, 6 p. m.—Superstition, play.
 6:30 p. m.—Violin recital.
 7:05 p. m.—Sydney Kyte's orchestra.
Thursday, August 22, 6 p. m.—BBC orchestra.
 7 p. m.—Concert party.
Friday, August 23, 6:20 p. m.—Crossing the coast range of British Columbia.
 6:35 p. m.—Harold Ramsey, organist.
 7:10 p. m.—New Georgian trio.
Saturday, August 24, 6:30 p. m.—Grand Prix motorcycle race.

7 p. m.—Central band of His Majesty's Royal Air Force.
BERLIN, GERMANY, DJC (11.77)
 Daily, 8:15 p. m.—News in English.
Sunday, August 18, 5:10 p. m.—The Frog King, Grimm fairy tale.
 7:15 p. m.—Armin Knab, soloist.
 7:30 p. m.—Light entertainment.
 9:15 p. m.—Variety concert.
Monday, August 19, 6 p. m.—Selections from opera, Koenigschilder, by Humperdinck. Werner Richter-Reichhelm, conductor.
 7:15 p. m.—Jorinde und Joringel, fairy tale by Grimm.
 8:30 p. m.—Happy crafts.
Tuesday, August 20, 5:10 p. m.—Recital by the Elisabeth Kuyper women's choir.
 6 p. m.—Grand concert of light music.
 7:15 p. m.—The New German Policy in Art, talk by Dr. Richard Bie and Gunther Mann.
 7:30 p. m.—Contemporaries, musical causerie by Gertrude Runge.
 8:30 p. m.—Organ recital.
 9:15 p. m.—Berlin philharmonic orchestra.
Wednesday, August 21, 6 p. m.—Special program for Western World Wave club.
 7:15 p. m.—Trip to the Homeland, talk.
 7:30 p. m.—Clarinet quintet.
Thursday, August 22, 5:10 p. m.—A Marriage Diary.
 6:30 p. m.—Paul Nipkow, 75 years old.
 6:45 p. m.—German music for the home circle.
 8:30 p. m.—From Microphone to Aerial, trip through Radio House at Berlin.
Friday, August 23, 5:10 p. m.—Little Wreath of Reses, play.
 6 p. m.—Symphony concert.
 7 p. m.—Sagas by Wilhelm Schaefer.
 9:15 p. m.—Light music.
Saturday, August 24, 7:30 p. m.—Nightmare, scenes.
 8 p. m.—Dance music.

ROME, ITALY, 2RO (9.64), 6 P. M.
Monday, August 19—New York—Rome and Return, talk by Beniamini de Ritis, journalist; Opera, Edgar, by Giacomo Puccini; Angela Rositani, soprano.
Wednesday, August 21—Program dedicated to International Federation of Professional Women; Concert from Basilica di Massenzio; Franca Dardoni, soprano.
Friday, August 23—Talk by an American visiting Rome; Opera, Misteri Gaudiosi; Talk in Italian dedicated to the Italians in the United States.
EINDHOVEN, HOLLAND, PHI (17.77)
Sunday, August 18, 6:40 a. m.—Y.M.C.A. talk.
 6:55 a. m.—Philips' Harmony concert.
 7:30 a. m.—News.
 8:10 a. m.—Roman Catholic Broadcasting Association.
Monday, August 19, 6:30 a. m.—Concert.
 6:55 a. m.—Meeting of PHI club.
 7:20 a. m.—Louis Zimmermann, violinist.
 7:30 a. m.—News.
 7:50 a. m.—Sports talk.
Thursday, August 22, 6:40 a. m.—Piano solo.
 7:10 a. m.—Trio Drukker.
 7:30 a. m.—News.
Friday, August 23, 6:45 a. m.—Talk by Dr. R. Hornstra.
 7:10 a. m.—Mr. and Mrs. Speenhoff, songs.
 7:30 a. m.—News.
Saturday, August 24, 7:35 a. m.—News.
 7:50 a. m.—Talk on moving pictures, L. Jordaan.
 8:45 a. m.—Behind the scenes of a circus, G. de Josselin de Jong.
 9 a. m.—George Pickard's orchestra.
WINNIPEG, MANITOBA, CANADA, CJRO (6.15), CJRX (11.72)
Sunday, August 18, 8 p. m.—Radio heater Guild, musical dramatizations.
Monday, August 19, 9 p. m.—Babilage Caprice, variety program.
Tuesday, August 20, 9:30 p. m.—This Is Paris.
Thursday, August 22, 9:30 p. m.—Nova Scotia on the Air.
Friday, August 23, 9:30 p. m.—Sinfonietta, string ensemble.
CARACAS, VENEZUELA, YV2RC (6.11)
Sunday, August 18, 8:30 p. m.—Band concert from Plaza Belivar.
Monday, August 19, 7:30 p. m.—Raul Isquierdo, songs.
Tuesday, August 20, 8 p. m.—Rodaio Lozada, songs.
Friday, August 23, 7:45 p. m.—Cupertino, comedy.
Saturday, August 24, 8 p. m.—Piatoste Cereceda, baritone.

Saturday — Continued

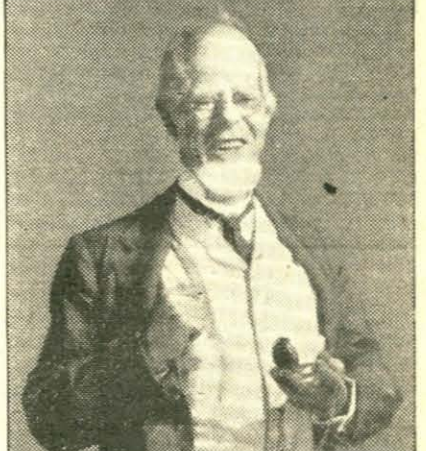
WAVE—Bert Kenney
 WCKY—Front Page Dramas
*** WFBE—RADIO GUIDE PRESENTS** The Century Players in "Calling All Cars"
 WGN—Wayne King's Orchestra
 WSAI—Mutually Yours
 WSM—Jack and His Buddies
8:45 p. m. EST 7:45 CST
 WAVE—Evening Serenade
 WCKY—Vincent York's Orch.
 WSM—Delmore Brothers
9:00 p. m. EST 8:00 CST
 NBC—Nat'l Barn Dance: (sw-6.14)
 CBS—Fiesta: WABC KMOX WHAS WBBM (sw-6.12)
 WFBE—Dance Parade
 WGN—News; Grant Park Band Concert
 WKRC—Red Bird's Orchestra
 WSAI—To be announced
 WSM—Possum Hunters
 WWVA—Arcadians' Orchestra
9:15 p. m. EST 8:15 CST
 CBS—Fiesta: WWA WKRC
 WAVE—Harry Dickman's Orch.
 WCKY—Soloist
 WFBE—Vocal Variety
 WSM—Uncle Dave Macon; Paul Warmac
9:30 p. m. EST 8:30 CST
 NBC—Dorsey's Orchestra: WEA WGY WTAM (sw-9.53)
*** NBC—Carefree Carnival; Tommy Harris, tenor; Cliff Nazarro, comedian; Nola Day, contralto; Charles Marshall & his Helen Troy, comedienne; Meredith Willson's Orchestra and Ned Tollinger, m. c.; WJZ WCKY WHAM WAVE WLW KDKA (sw-6.14)**
 CBS—Buddy Rogers' Orchestra: WABC WWVA KMOX WHAS WBBM WKRC (sw-6.12)
 WFBE—Evening Concert
 WLS—Tune Twisters & Evelyn WSAI—George Olsen's Orchestra
 WSM—Arthur Smith and Dixie Liners
9:45 p. m. EST 8:45 CST
 KMOX—Sport Page of the Air
 WLS—Chuck & Ray; Hoosier Sodbusters
 WSM—Missouri Mountaineers
10:00 p. m. EST 9:00 CST
 NBC—Jolly Coburn's Orchestra: WEA WGY WTAM (sw-9.53)
*** NBC—ALKA-SELTZER PRESENTS** Nat'l Barn Dance; Uncle Ezra; Verne, Lee and Mary; Henry Burr, songs; Maple City Four: WLW WAVE
 NBC—El Chico, Spanish Revue: WJZ WHAM
 CBS—Abe Lyman's Orchestra: WABC WHAS WKRC KMOX WBBM

KDKA—Sports, Ed Sprague
 WCKY—News
 WFBE—Jimmy Ward
 WGN—Horace Heidt's Orchestra
 WLS—Barn Dance Varieties
 WSAI—Dance Orchestra
 WSM—DeFord Bailey; Curt Poulton
 WWVA—Waring's Pennsylvanians
10:15 p. m. EST 9:15 CST
 KDKA—Behind the Law
 WCKY—Jolly Coburn's Orchestra (NBC)
 WFBE—Variety Program
 WGN—Charlie Dornberger's Orchestra
 WSM—Possum Hunters
10:30 p. m. EST 9:30 CST
 NBC—Ben Pollack's Orchestra: WEA WGY WCKY (sw-9.53)
 CBS—Claude Hopkins' Orch.: WABC WKRC WSMK WBBM WHAS KMOX
 NBC—Ray Noble's Orch.: WJZ WHAM
 MBS—Wayne King's Orchestra: WGN WSAI
 KDKA—Dance Orchestra
 WSM—Binkley Brothers; Uncle Dave Macon
 WTAM—Sammy Kaye's Orch.
10:45 p. m. EST 9:45 CST
 NBC—Ray Noble's Orchestra: KDKA (sw-6.14)
 MBS—Anson Weeks' Orchestra: WGN WSAI
 KMOX—Eddie Dunstetter; Tom Baker, tenor
 WGN—To be announced
 WSM—Delmore Brothers
11:00 p. m. EST 10:00 CST
 NBC—Eddy Duchin's Orchestra: WEA WGY
 CBS—Isham Jones' Orchestra: WABC WHAS KMOX WKRC
 NBC—Shandor, violinist; Bob Chester's Orch.: WJZ WCKY WHAM KDKA WLW (sw-6.14)
 WAVE—Tom Gentry's Orch.
 WBBM—Frankie Masters' Orch. (CBS)
 WLS—Night Time in Dixie
 WSAI—Today's News
 WSM—Fruit Jar Drinkers
 WTAM—Sportsman
 WWVA—Oregon Prologue
11:15 p. m. EST 10:15 CST
 WAVE—Harry Dickman
 WGBF—News
 WGN—Veloz & Yolanda's Orch.
 WLS—Barn Dance
 WSAI—Johnny Courtney's Orch.
 WSM—Arthur Smith
 WTAM—Gene Baker's Orchestra
 WWVA—Midnight Jamboree
11:30 p. m. EST 10:30 CST
 NBC—Paul Pendarvis' Orch.: WEA WGY WTAM

NBC—Chas. Dornberger's Orch.: WJZ KDKA WCKY WHAM (sw-6.14)
 CBS—Dell Coon's Orchestra: WABC WKRC WSMK WBBM WHAS KMOX
 MBS—Horace Heidt's Orchestra: WGN WSAI WLW
 WAVE—Don Pedro's Orchestra
 WSM—Robert Lunn; Binkely Brothers
11:45 p. m. EST 10:45 CST
 MBS—Joe Sanders' Orch.: WGN WSAI WLW
 KMOX—Dell Coon's Orchestra (CBS)
 WAVE—Paul Pendarvis' Orch. (NBC)
 WSM—DeFord Bailey; Crook Brothers' Barn Dance Orch.
12:00 p. m. EST 11:00 CST
 CBS—Al Dien's Orch.: KMOX WBBM WHAS
 NBC—Leonard Keller's Orch.: WSM WAVE
 WENR—Glenn Lee's Orchestra
 WGBF—Colonial Club
 WGN—Continental Gypsies
 WHAM—Johnny Schwab's Orch.
 WKRC—Red Bird's Orchestra
 WLW—Dance Orchestra
 WTAM—Stan Wood's Orchestra
12:15 a. m. ES 11:15 p. m. CS
 WAVE—Herm Crone's Orchestra (NBC)
 WGBF—News
 WGN—To be announced
 WWVA—Vivian Miller, organist
12:30 a. m. ES 11:30 p. m. CS
 NBC—Al Kvale's Orchestra: WSM WAVE
 CBS—Seymour Simon's Orch.: WBBM KMOX
 WENR—Ben Pollack's Orchestra
 WGBF—Coral Room
 WGN—Veloz & Yolanda's Orch.
 WHAS—Oscar Kogel's Orchestra
 WLW—George Duffy's Orchestra
 WTAM—Dick Fidler's Orchestra
 WWVA—Midnight Jamboree
12:45 a. m. ES 11:45 p. m. CS
 WGBF—Colonial Club
 WLW—Johnny Courtney's Orch.
1:00 a. m. ES 12:00 p. m. CS
 MBS—Joe Sanders' Orch.: WGN WLW
 WBBM—Maurie Stein's Orch.
 WGBF—Hotel McCurdy
1:15 a. m. EST 12:15 CST
 WGBF—Green Lantern
1:30 a. m. EST 12:30 CST
 MBS—Horace Heidt's Orchestra: WLW WGN
 WBBM—Floyd Town's Orch.
1:45 a. m. EST 12:45 CST
 WLW—Moon River

Uncle Ezra

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—Himself—



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The Voice of the Listener

Recommended

Dear VOL: Cincinnati, Ohio
It is interesting to know that there are good-music lovers such as C. Guild Reading, Jr., who is clamoring for more classical music on the radio (in your last week's column). It is a certainty that he will feel less bored, if he will make it a point to listen in on Hugo Mariani's Continental Varieties program at 6:30 p. m. EDT (5:30 EST; 5:30 CDT; 4:30 CST; 3:30 MST; 2:30 PST) on Sundays over the NBC-WEAF net. Angelita, Lolita and Anita Cordoba



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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 Starry Banner

Dear VOL: Barre, Vt.
The more I see of RADIO GUIDE the more delight I take in the stories written by your Mr. Jack Banner. He seems to be able to get just the right slant on what's going on in the studios and manages to write it in a style which enables readers to sense it, too. While I know your periodical has many able authors, I still am highly in favor of Mr. Banner and I hope that he writes many more stories of the stars and the things that go on in radio.

Eleanor Whitbolt

Sweet and Lowe

Dear VOL: De Land, Florida
Just a word about the Lum and Abner program. I want you to know how much I enjoy and appreciate it. It is one of the nicest, cleanest true to life programs. Young and old enjoy it immensely, and look forward to hearing Lum and Abner's sweet, dear old voices every night. It is a high class comedy program. I also enjoy the announcer with his clear pleasant voice.

Mrs. W. Lowe

That Duet Again

Dear VOL: Millburn, N. J.
RADIO GUIDE is a new publication to our home but we already enjoy it immensely. I wish to second the motion of the writer last week, who stated their home would like to hear Muriel Wilson and Lanny Ross sing more of their beautiful duets. I wish Show Boat would give Muriel Wilson a break and let us hear her beautiful voice more often. Our family always listens to Show Boat.

Mrs. C. G. Browning

He Loves It Truly

Dear VOL: Hagerstown, Md.
I agree very much with D. J. Bendle when he says that Wayne King could never play I Love You Truly TOO often. I don't believe that La Nina en Calico appreciates good music if she kicks about Wayne King's orchestra. He has, in my estimation, radio's leading orchestra. I believe that Wayne King's melodies will appeal to any TRUE music lover.

Bob J. Coleman

Time and Jerry

Dear VOL: London, Ontario
What's wrong with CBS? July 2 I heard Jerry Cooper at 9:30 p. m. EST; missed July 9 broadcast; July 16 he was on the air 15 minutes later, 9:45 p. m., and on Tuesday, July 23, he was not even on the air (to my knowledge). CBS doesn't realize what a marvelous baritone Jerry is. They should throw out these so-called blues singers and give Jerry a few of the 15-minute spots and they'd be doing a big favor for the radio fans.

Phyllis Ashley

Into Jaws of Death

Dear VOL: Ft. Worth, Texas
I suppose it is like facing a pack of wolves to cast any aspersions on Eddy Duchin but personally I think there are other pianists who rate as high as he does if we could only get to hear them more frequently. Possibly it's because he has been lionized that I am sort of sick of it—but why can't we hear more of Lennie Hayton's artistry or why doesn't some smart sponsor put Ted Fiorito on a commercial program and make it a part of the contract that he play at least two solos during the broadcast?

Verne Dalzell

Pinkie

(Continued from Page 7)

lines indicated by his own name, and that he must wait until the intervening lines had been read by the other actors. Morse showed him the script and explained what he wanted, and Richard seldom makes a mistake, even at rehearsals. He has just enough difficulty saying "th" to make his accent enchantingly babyish without any consciousness that it is so.

The only effect that becoming a radio actor has had upon him so far is to turn him into an irrepressible wit—witness the "I frow mud." There's a sinister touch of the Fred Allen in him which the microphone is bringing to the surface.

No Place for Weak Sisters

(Continued from Page 3)

You won't do for this part." And that was that. I really was heartbroken then. I cried all night long.

"A few days later I could have kicked myself for all the heartbreak I had undergone needlessly. For the same director called me up and gave me the lead in the show!"

When radio came along, with its opportunities for dramatic actresses, Adele hesitated to have a try at it for fear of the new disappointments that might lie in store for her. Finally she took courage and started out to make the rounds of the agencies. Through Bill Sweets, writer and director of the Court of Human Relations program, she was given a small part and made good.

Then Adele heard that the Buck Rogers series was being cast. She also heard that scores of other girls, many of them with outstanding stage names, were trying out for the part.

By this time she had learned not to take her disappointments too seriously, not to dread the hurt of losing out. She had developed a philosophy to meet such a situation.

She took the audition in her stride this

'Bout This and That

Dear VOL: Whitman, Mass.
RADIO GUIDE plays such a part in our daily lives that the members of our family feel at a loss when a copy is mislaid or loaned.

As E. J. D. said, I think VOL could be enlarged to advantage.

We agree with L. B. Tryslett that Major Bowes is impertinent at times and by the psychological reaction in the studio, I feel that I am not mistaken in saying his impertinence smacks of snobbishness. We are missing Nellie Revell.

H. Josephine Fisk

The Flavor Lasts

Dear VOL: Jamaica, N. Y.
Just discovered RADIO GUIDE today, and thank you for a nice weekly periodical.

Sorry Rudy Vallee was criticized a little harshly in this week's issue, but we too have noticed that his marriage to Fay Webb has changed him.

Well, we all like the Hollywood Hotel broadcast; Dick Powell's happy and cheerful disposition and his wonderful voice make us enjoy this program very very much. We don't care if other people share the same opinion or not; here's lots of luck and success to our Master of Ceremonies, Dick Powell.

H. P. W.

Tents Moments

Dear VOL: Holyoke, Mass.
Congratulations to Lucille Yassin for giving her opinion of Uncle Charlie's Tent Show. I agree with her heartily. That program gives Conrad Thibault an excellent opportunity to show his ability to sing and act.

Am I a Thibault fan? Figure it out yourself. I have been listening to him on the air for three years, missing only four of his broadcasts. Isn't that a record? What have your other fans to say regarding this Tent Show matter? The best of luck to Conrad Thibault in his latest venture!

Elaine Taft

The other night his father showed him a bucket of paint and said, "Look, Richard, I'm going to make your room pretty—calcomine."

"All right—and I'll calco-yours!" Richard replied.

Richard Svihus, in the cast of One Man's Family, may be heard over the NBC-WEAF network Wednesdays at 8 p. m. EDT (7 EST; 7 CDT; 6 CST; 5 MST; 4 PST) and Sundays over a West Coast NBC network at 8:30 p. m. PST (9:30 MST).

Hard luck has stopped pestering Adele now. For three years she has played the same role on the air, something rare enough in radio. And Adele believes that her success is due, at least in part, to the fact that she learned to profit by her disappointments rather than being defeated by them.

She has gained so much poise and confidence that she has taken up her singing lessons again. She is going to learn to sing now or know the reason why. And any little disappointments that come her way at first aren't going to bother her in the least.

Adele Ronson may be heard in the Buck Rogers in the 25th Century program, Monday, Tuesday, Wednesday and Thursday at 6 p. m. EDT (5 EST; 5 CDT; 4 CST) over the CBS-WABC network, and later over a split CBS network for Midwestern listeners at 6:30 p. m. EST (6:30 CDT; 5:30 CST; 4:30 MST; 3:30 PST).

"You Can't Beat Radio"

(Continued from Page 11)

Red-faced, the struggling clerk scrambled to his feet. He cast a cynical eye at the flustered customer who had telephoned for the police—but who had been too frightened to loosen his bonds.

"He was a middle-sized fellow!" the young pharmacist sputtered. "He drove a green Auburn sedan. He had a gun, and he made me lie down on the floor. He tied me and gagged me and then robbed the cash register. Why, the dirty lowdown—"

"There there!" soothed Murphy, waving a large and capable right hand. "We'll get him. Those guys always make a mistake sooner or later."

Murphy chuckled—but he wasn't chuckling that night when he telephoned Night Captain of Inspectors Lou Agnew.

"No line on this drug store stickup man yet, Skipper," he said. "Box and I have spent hours visiting garages, repair shops and service stations, looking for a green Auburn sedan. So far, no dice."

"We've got to get him," ordered Agnew. "This guy is an old hand at the game."

"Right!" Murphy agreed. "He'll repeat, all right. So break all records, putting the next holdup on the radio. I'll burn the tires off, trying to get there before he makes a getaway."

The Green Sedan

Two days passed. Two days of nerve-racking suspense for Murphy and Box as they investigated, or cruised, as tense as runners set on the mark for a fast getaway at the sound of the gun. Two days during which it began to seem that the mysterious driver of the green sedan had pointed its nose towards other fields of crime. Then came ten o'clock on the morning of May 5, 1934. Murphy was driving when the police broadcaster spoke:

"Calling Murphy in Car 102 . . . Murphy in 102 . . . Holdup in grocery at 3610 Park Boulevard . . . 3610 Park Boulevard . . . Attention Murphy . . . Same green sedan in getaway . . . also all cars A holdup . . ."

Through streets full of morning traffic, Murphy drove that screaming police car as if on a deserted speedway. Through red lights—on the wrong side of the street—careening around corners. Once they scraped fenders with a fire-plug.

But when they got to the grocery store, all they found was a clerk—William Parker who had been gagged, bound and robbed at the point of a gun—and a crowd of gaping citizens. Of the green sedan, and the man who drove it, not a trace.

"What did he look like?" Murphy asked the clerk.

"Oh—just ordinary," was the reply. And the policemen nodded as the description ran on. The man was neither very tall nor very short—neither very dark nor very fair—neither middle-aged nor extremely young.

"He's got the devil's own wings on that green sedan!" growled Box, as he and Murphy resumed their cruising. Murphy didn't answer for a minute. Then:

"He's got the devil's own head on his shoulders, rather, Andy," he said. "Ye see, this lad figures that he's got our radio system licked."

"How so?"

"Well, he always binds and gags his victims. That means by the time we get a flash on the holdup, he's had a chance to slip right out of the district. It's simple—but it works. It gives our stick-up guy just the chance he needs to make a getaway, before the victim can work loose—or before somebody else finds him bound and gagged and reports the job."

If there had been any reason to doubt the Inspector's words, the events of that afternoon would have dispelled such doubts. It seemed, indeed, as if the phantom raider in the green sedan had determined to flaunt his superiority to the

In Next Week's Issue of RADIO GUIDE Will Be Told What It Means to Spend Months

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In Order to Bring You a Distinctive Hour of Music, Comedy and First-Class All-Around Entertainment

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Willie Did Change Horses

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police radio system.

Reports of holdups poured in. Murphy's iron nerves nearly cracked with the strain of fast, furious, yet careful driving through crowded city streets. His ears rang with the hypnotic screaming of the siren. But always the man in the green sedan kept one jump ahead of even the very radio reports themselves.

Passing time brought the end of their watch and relief for the two tired officers. But weary as they were, they were even more angry than worn out.

One More Clew

"To hell with quitting!" Murphy exploded. "I'm going to stick to the job till my whiskers grow around the clutch pedal!"

"Them's my sentiments!" agreed Box. And so the chase went on—although by now it had narrowed once again to mere routine questioning. The green raider, apparently less fond of his work than were the policemen of theirs, seemed to have called it a day.

"Let's drive in here," said Murphy, heading into a service station at Sixth Avenue and East Twelfth Street.

"We called here yesterday," said Box dubiously. And his tone scarcely changed at the news offered them by an eager attendant.

"I think I saw the car you're looking for," this man volunteered, as he came forward to meet them. "I saw just such a car parked around the corner in front of a bungalow. A fellow got out and walked into the house, just a few minutes ago."

Murphy and Box eyed each other wearily. Each man looked the same question at the other: should they bother checking this "clew?"

"Oh, come on," urged Murphy. "Might as well try just this once more, then call it a day."

"Suits me," said Box, and they drove around the corner and parked behind the green Auburn sedan they found there. A man unobtrusively arose, on the veranda, and slipped into the house as the police car pulled up. Murphy noticed that he was neither tall nor short.

The two officers walked up the steps and rang the bell. It opened, and they entered.

A Wrong Cop

Sam Wise, former Police Chief of Imperial, California, and former Deputy Sheriff of Imperial County, was in a room just off the hall. But judging by his actions as the policeman walked in, Mr. Wise did not intend long to remain. For he had one leg over the sill of the open window. Charlie Wise, who had let the officer in, watched this phenomenon with amazed mouth a-gape.

"Hold it, Mr. Stickup Guy!" said Murphy. His voice was very quiet. He didn't need to shout. There was plenty of light for Sam Wise to see the gun he held.

But in spite of it all, they couldn't shake Wise's bland denial of all wrongdoing—until Murphy leaned forward, at

Headquarters, and tapped him on the knee.

"I'm sorry to see a copper go wrong," he said. "Your kid brother's all cut up about it, too. And so's that girl, Joan Yardley. We're holding both of them. They'll go to jail with you."

Sam Wise laughed abruptly. His stocky, medium-sized body sat as erect as ever. There was no fear in his inscrutable eyes.

"Let those kids go," he said, "and I'll talk." He talked, and police let the other two go free. It was an amazing story that Wise told them.

He always had believed in radio as the modern, scientific eyes and ears of the law; had tried, in fact, to have it introduced in Imperial during his tenure of office there. So interested did he become in radio that, when he decided to turn crooked, he figured out a way to use the police signals to his own advantage—as well as to beat those same signals on his getaways.

"In my sedan," he admitted frankly. "I always had a radio set tuned in to the police calls. And when I robbed a store, I always gagged and bound the clerk. That gave me time to get away. And when the radio signal finally came through—after the clerks had got free, or somebody else had released them, and the police had been notified—why, then I'd get the police flash just as quick as the police themselves would. All I'd do then would be to go to another district."

Wise boasted that this system had enabled him to pull over 100 successful holdups in Los Angeles before coming to Oakland. In these, he had had a partner, the notorious John Davis, policeman slaver, who now is serving sentences totaling 950 years at Folsom Penitentiary. Furthermore, as an aviator—Wise has 4,000 hours in the air—he had at one time flown Chinese across the Mexican border, obtaining \$200 for each alien thus smuggled into the United States.

"A clever fellow," Murphy admitted, when Wise had been sentenced to serve from five years to life in San Quentin. "He might still be outside if he hadn't made the silly mistake of sticking to that green sedan."

"Wonder why he did it?" Box speculated.

"Oh, all crooks have a touch of the ostrich in 'em," Murphy said philosophically. "They all bury their heads in the sand, so to speak, at some point or other." He sighed. "I sure do hate to see a cop go wrong," he added. "But you can't beat radio, regardless."

Coming Next Week:

All or Nothing

New Thriller in the

Calling All Cars Series

—And One of the Best Yet



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

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These spoons now are available by mail only. Mail money order or check and accompanying coupon to Radio Guide, Souvenir Spoon Bureau 731 Plymouth Court, Chicago, Illinois.

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

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| <input type="checkbox"/> N. Y. | <input type="checkbox"/> Ga. | <input type="checkbox"/> Miss. | <input type="checkbox"/> S. C. |
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Queen Race Closest in History

BY THE narrow margin of three ballots, from among the thousands cast for her, Jessica Dragonette, radio's prima donna, clings to a precarious lead in the election for the Queen of Radio, 1935.

Three votes, and only three votes, separate Miss Dragonette from her nearest rival, Joan Blaine, in the tabulation of ballots cast up to date. So close has been the voting this week that the harassed and overworked staff of Election Tellers rechecked their totals twice before this smallest of margins could be verified. It is now declared official.

Never before in any Election conducted by the National Electrical and Radio Exposition, or by RADIO GUIDE, has the question of a temporary lead been decided by anything less than one hundred votes. Never before in the history of all Radio Queen Elections has the final selection of the people of the United States and of Canada been so much in doubt.

RADIO GUIDE and the National Electrical and Radio Exposition again are asking the public to choose the Queen of Radio for 1935. From among the thousands of women broadcasting, the radio listeners are requested to pick their favorites, the one they believe most merits such a great honor. She will be feted at the Exposition



Betty Winkler, of Lights Out, Grand Hotel and Welcome Valley



Kay Thompson adds much to the popularity of the Hit Parade

before you realize it, and unless you give your candidate the fullest support possible, she will stand little chance of winning.

Any woman who is broadcasting, or who has been broadcasting, is a candidate, whether she is a network star of long-standing fame, or whether she is performing on a local station and just beginning her struggle to the top.

On the morning of the day when the tabulation printed on this page had to be compiled, twenty-four hours before this issue of RADIO GUIDE was due on the press, Jessica Dragonette had a lead of three hundred and forty-five votes over Mary Livingstone, then in second place. Joan Blaine was third, more than six hundred ballots behind Miss Dragonette.

The first few deliveries of mail saw ballots for Miss Dragonette predominating, and she gradually increased her lead to more than four hundred votes. But the afternoon mail deliveries brought a vast change. Ballot after ballot for Miss Blaine was counted. They all seemed to contain nothing but votes for her. Gradually she cut down the lead, passed Mary Livingstone into second place, and neared the top of the list. Excitement in the RADIO GUIDE editorial offices mounted to fever pitch as Miss Blaine's total grew higher and



Ruth Etting's singing with College Prom may carry her to the throne

Herewith is a tabulation of the leaders in the Election, showing their relative standings:

- | | | |
|-----------------------|----------------------|------------------------|
| 1. Jessica Dragonette | 22. Muriel Wilson | 43. Loretta Clemens |
| 2. Joan Blaine | 23. Ethel Shutta | 44. Linda Parker |
| (Mary Marlin) | 24. Harriet Hilliard | 45. Deane Janis |
| 3. Mary Livingstone | 25. Mona Van | 46. Kathleen Wilson |
| 4. Virginia Clark | 26. Portland Hoffa | (Claudia of One |
| (Helen Trent) | 27. Francia White | Man's Family) |
| 5. Kate Smith | 28. Betty Winkler | 47. Peg La Centra |
| 6. Loretta Lee | 29. Elsie Hitz (Gail | 48. Betty Barthell |
| 7. Vivien Della | of Dangerous Par- | 49. Grace Albert |
| Chiesa | adise) | 50. Babs Ryan |
| 8. Gracie Allen | 30. Helen Jepson | 51. Mary Small |
| 9. Irene Wicker | 31. Vera Van | 52. Priscilla Lane |
| 10. Rosemary Lane | 32. Gertrude Niesen | 53. Lois Bennett |
| 11. Ethel Merman | 33. Gale Page | 54. Marge (of Myrt |
| 12. Rosaline Greene | 34. Olga Albani | and Marge) |
| 13. Gladys Swarthout | 35. Ruth Etting | 55. Myrt (of Myrt |
| 14. Lulu Belle | 36. Grace Moore | and Marge) |
| 15. Annette Hanshaw | 37. Patti Chapin | 56. Connie Boswell |
| 16. Louise Massey | 38. Ramona | 57. Kay St. Germaine |
| 17. Irene Beasley | 39. Beatrice Lillie | 58. Pauline Morin |
| 18. Willie Morris | 40. Irna Phillips | 59. Beatrice Churchill |
| 19. Benay Venuta | (Mother Moran) | (Betty of Betty |
| 20. Leah Ray | 41. Nellie Revell | and Bob) |
| 21. Vivienne Segal | 42. Frances Langford | 60. Elaine Melchior |

itself, to be held from September 18 to 28, in the Grand Central Palace, New York City. Her coronation will be broadcast over a coast-to-coast network, and honor upon honor will be heaped upon her head. RADIO GUIDE will assume all expenses incidental to the festivities at the Exposition, such as transportation to and from New York, hotel bills, et cetera.

In a contest where so much is at stake, no small, partial group of judges may be relied upon, no matter how experienced they may be. The entire radio audience must choose Radio's Queen, if only to insure a just and worthy decision.

For the same reason, no listener can afford to forego the privilege of naming the Queen of Radio. Seldom is such an opportunity presented to the radio listeners.

However, only three weeks remain before the final decision will be made. All ballots must be postmarked not later than midnight Sunday, September 8, to be counted.

There are no rules in this Election. Simply write in your choice on the ballot printed on this page, sign your name, and mail it to Queen Election Tellers, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois. The ballot is shaped so that it can be pasted on the back of a penny post-card.

Your vote will not be disqualified if you do not choose to fill out the ballot in full, but the Editors of RADIO GUIDE are requesting this additional information from you, and trust you will feel free to supply it. Furnishing the information will entail no obligation whatever. The necessity of casting your vote immediately, must be emphasized. The Election will be over

higher. But the day was not quite long enough; the last ballot counted revealed Miss Dragonette still in the lead, although by only three votes. More than one thousand votes for Joan Blaine were recorded in that remarkable spurt.

The same flurry of votes that brought Miss Blaine to second place and taxed the Election Tellers to their limits, caused drastic changes throughout the entire list of the sixty leaders. Rosaline Greene seemed to be the favorite during the first part of the week. Seventy-ninth last week, her supporters sent in hundreds of ballots and this week's tabulation finds her in twelfth position. Lulu Belle jumped from 23th to 14th, and Gertrude Niesen moved up to 32nd.

Mary Livingstone was supplanted in second place, and moved down to third. Kate Smith lost her strangle-hold on fourth place, falling to fifth, and Gracie Allen stumbled from sixth to eighth. The biggest disappointment of the week was Helen Jepson, the choice of the Radio Editors, who fell into 30th place from 20th, ten steps further down the ladder.

Other substantial gains during the past weeks were registered by Nellie Revell, Mary Small, Vivian Della Chiesa and Francia White. Ethel Merman, Louise Massey, Benay Venuta and Vera Van lost considerable ground during the balloting

Official Radio Queen Ballot

My Choice for Radio Queen, 1935, Is

My Name Is

I Live At
(Street and Number)

.....
(City and State)

Votes are valid without the following information. No obligation will be imposed if you supply it. The publishers of RADIO GUIDE will appreciate the information if you send it in.

There Are in Our Family, of Whom Are in Gainful Occupations.
(Number) (Number)

We Own (or) Rent Our Home. We Own a Car
(Check) (Check) (Yes or No)

We Own a Radio Years Old.
(Make) (Number) Issue week ending August 21

Mail Your Ballot to Queen Election Tellers, Radio Guide, 731 Plymouth Court, Chicago, Ill.
This Convenient Size Will Allow the Ballot to be Pasted on a Post-Card for Mailing.

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