

Radio Guide

THE NATIONAL WEEKLY OF PROGRAMS AND PERSONALITIES

E 8 C B D M

WEEK ENDING MARCH 14, 1936

10¢



WINIFRED CECIL of SHOW BOAT—Please See Page 42

Life in a MAJOR BOWES UNIT

NEXT WEEK

Your Hobby

THIS WEEK

NOW it can be told!—For weeks we have been preparing a story the like of which has rarely if ever been equaled. We have hankered to give you a hint times without number, but until it was ready we couldn't breathe a word. But now at last the lid has blown off, and we're so excited we're sky-riding on superlatives all over the place.

It's the exclusive story of Walter Winchell's pursuit of the kidnaper of the Lindbergh baby—how radio caught the guilty man—why Winchell has been so relentless in his columns and on the radio, over the criminal in The Crime of the Century—why Winchell is using every means at his disposal



to see that justice is done. Everyone has been wondering for months what is back of Winchell's relentlessness. And now this exclusive story, never before revealed even in whispers behind locked doors, will be told in full, by the one man who can tell it—Walter Winchell himself, as related to Curtis Mitchell.

THERE'S many a man in this troubled old world who's getting by, who manages to keep one jump ahead of that mythical sheriff we hear so much about. Those men do their jobs, pay their bills in due time, tune in their radios, and have a little fun.

But how many of them would be ten times as well off if they'd take the trouble to turn a corner?

The recent experiences of Phillips Lord—remember him with his Real Folks a few years ago, and with his broadcasts from the South Seas more recently?—illustrates what a corner-turning man can do. After his return from his cruise, Phil found himself in the same sort of spot

so many hundreds of thousands of men are in—but he made up his mind that something had to be done. Phil's wife stepped in with the quiet word and the patient advice wives have have a way of handling, and things began to pop. Within eight months—Anyway, next week's issue will contain a bully story telling all about Phil Lord and the big, undreamed things that have come to him. It's in Seth Parker Turns a Corner.



Rubinooff

A GREAT deal has been said about Rubinooff, maestro of the violin and popular orchestra leader—he's over-temperamental, he makes enemies when it would be just as easy to make friends, he commits the unpardonable professional offense of walking off-stage in the midst of a concert performance, leaving the audience flat—and a few more things that show that he's at least—well, human. His public has the right to know all about these things, and next week you will get the chance to read of them—and to learn also the high place he holds in the esteem of so many of his contemporary artists—in the story entitled Rubinooff's Road to Glory.

AN EXCEPTIONALLY interesting program available to almost all listeners is NBC's Music Is My Hobby broadcast. If you haven't heard it, you must.

You must hear it for two good reasons. First, it will entertain you, for the hobby riders who broadcast, whether they are famous bank presidents or landscape artists, are also expert musicians. Second, it may give you an idea; it may suggest to you a way in which you can get far more fun out of your listening.

For instance, a South Dakota woman recently sent me a letter in which she said: "We are miles from the nearest town and our next neighbors are almost as far. When I first moved out here from the city, I thought it was both the end of the world and the end of everything possibly worth while for me.

But that was before I learned to use my radio.

"I picked a subject that appealed to me, first of all. It happened to be farming. So I began with NBC's Farm and Home Hour. Next, I checked through Radio Guide each week to see if Secretary Wallace or some other authority would talk about the farmer and his problems. When the week had finished, I had listened to more talks and gotten more information than I could have learned in any university in the world. And my professors were the biggest men in their fields.

"After farming, I proceeded to child training. Now I have children of my own. I tried as every mother does, to give her little ones the benefit of all the knowledge we have. But

within just a month of listening to the programs on child training that came over my radio, I learned more about developing the minds and the emotions of youngsters than I ever dreamed was in existence. And the building and maintaining of children's health I learned would fill volumes, too.

"Right now I'm as excited as a kid about classical music. Doctor Damrosch has already told me so much that I'm doubtful if I'll ever get to another subject. It is so thrilling to know fine music, and so gratifying just to turn a knob and hear the very best there is.

"So I guess 'music is my hobby,' too; but more than that, radio is my hobby. In fact, it is my life. Out here on the plains I have time to listen hours on end. Once I envied my friends in town, but that was before I knew the good, solid satisfaction I could get from my set."

A LETTER such as that doesn't come into my office nearly often enough, but when it does I want to get up on a housetop and read it to the world. For it means that one more person has discovered the treasure store that radio holds for all who take the trouble to cultivate it.

I haven't a housetop handy, so this page will have to substitute. And this type will have to carry my cry. For it is important that everyone know that radio broadcasting is capable of giving so much more than most of us get from it. By making some subject—any subject—your hobby, you will be able to increase your appreciation of life just as our reader from South Dakota did.

Curtis Mitchell

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By Dorothy Manners

Stardom on a Shoestring

*Kenny Baker's Way Has Been
the Way of Patience and Hope
—and Never Mind the Cash*

WHEN Michael Bartlett, celebrated star of opera, the concert stage, and lately the movies, was recalled to his camera work and abandoned his soloist post on Jack Benny's NBC program last Fall, his place was filled by Kenny Baker. And by his own admission Kenny never has heard a complete opera, has only dreamed about the concert stage, and didn't even get screen credit for his appearance in *King of Burlesque!*

Exactly three months after his debut on the Benny program, Kenny was chosen by radio editors throughout the country as the ether personality who has made the greatest strides toward stardom in the shortest time!

This is not intended as a commentary on the ease with which a well-known artist's radio niche may be filled by an unknown. But it is a fair indication of the Invisible Public's utter disregard for laurels garnered in other fields, and of their support for one who pleases them, be he truck-driver, insurance salesman, iceman, or just a former high school kid—like Kenny!

Recently a radio official told me that all new young artists of the air were modest. But if this fact is statistically true of all of them, it is superlatively true of the twenty-four-year-old, six-foot tall, brown-haired, blue-eyed, slow-smiling, slightly lanky Kenny Baker who was christened Kenneth L. Baker in Monrovia, California, on the Monday morning of September 30, 1912. A great many people believe that the unspoken but tangible I-hope-I-may-please-you quality running through Kenny's fine tenor singing is the secret back of his quick success with radio audiences.

Later I learned he never sings anything professionally without mentally praying first!

It is impossible to talk with Kenny for any length of time without sensing the strong religious motif that dominates his personal background. Every event so far strung onto his brand new career has had little prayers and big hopes back of it, his mother's, his father's, his schoolmate-wife's—and Kenny's. His entire philosophy of life

is that it is impossible for him to be out of his right place! Ever since he started wanting to get somewhere in the radio field he has been undaunted with minor discouragements, slow progress and, until just recently, little financial reward. His has not been a restless, driving ambition hurtling him from the depths to the heights and back again. Kenny's way has been the patience way—patience and hope—and what you're after is sure to happen!

He doesn't enjoy smoking or drinking or night life. Even now, with stardom right around the corner for him, his idea of an excellent evening's entertainment is a steak dinner at a good restaurant and then home to as many radio programs as he can crowd in before it's time to take the three cats and one dog for an airing!

If this paints the picture of a "goody" young man with strength of character almost dullish for his twenty-four years, it is not a true one. His personal code has made him happy, not serious or dull. And his shy, rather bashful manner is merely a cloak for his penetrating brand of humor. Though he looks a little like Arthur Lake, he reminds me more of Gary Cooper when that lanky Montana cowboy first hit Hollywood.

A fair sample of Kenny's humor is the complete questionnaire in KFI's publicity files, those inevitable personal histories so dear to the studios and the press. The following questions are the publicity department's. The answers are Kenny's:

QUESTION: Are you an introvert or an extrovert?

Answer: No.

Question: What is your idea of nothing to do?

Answer: Dead and buried.

Question: What epitaph would you like to see on your tombstone?

Answer: I'd like to be able to see any!

And when I asked him to go over the ribbon of his career for me, with all its disappointments and triumphs to date, he grinned broadly as he replied in his slow manner of speaking: "Well, I doubt if you could call it a ribbon. It's more of a string—sort of



One of the qualities that ingratiates Kenny with all who know him is his unspoken eagerness to please listeners

a shoestring." It wasn't until later, as his story unfolded, that I realized completely what he meant by that.

Kenny's gift for music began as far back as he can remember, though no one paid much attention to it at first. His folks were not professional people and until Kenny came along with his marked musical talent, particularly for the violin, no one in the family ever had been able to play anything.

WHEN he was very young he used to open his mouth and sing high notes without embarrassment. But when he grew a little older and his habit of bursting into song began to disconcert the baseball team and earned him the unwelcome title of The Canary, he restrained himself.

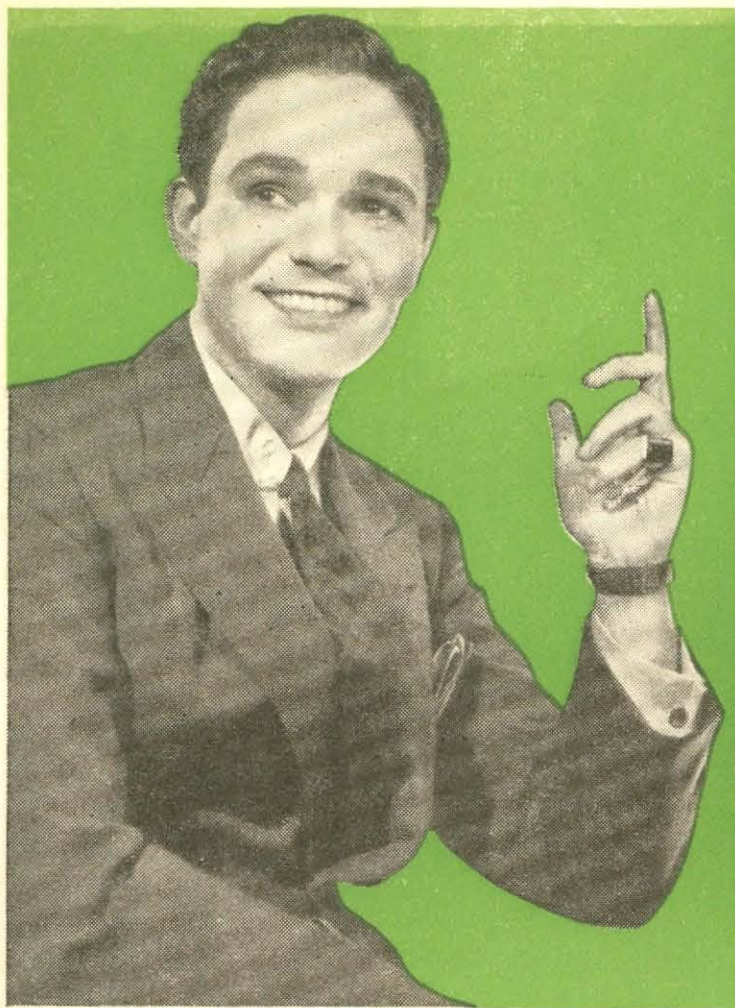
His childhood was no more eventful or colorful than any other American kid's—perhaps I should say California kid's. His parents were far from rich, but they were not poor; and the modest little frame cottage that housed them in Monrovia was scrupulously clean and usually filled with the smell of good things baking.

The Bakers were church folks. Up to his eighth year Kenny's life was a beaten path from his home to the baseball field on week days, and from home to Sunday School on Sundays. When his family moved to Long Beach, California, Kenny proceeded to grow rapidly and very tall through grammar school, high school and junior college. Only two developments of his schooling under the American compulsory system stand out in his mind. He had reached junior college before he found anything to study that really interested him (dramatic art and his-

tory)—and the second notable event was his first public appearance as a singer!

His debut as vocalist transpired as an audition before the Glee Club of Polytechnic High School of Long Beach. Kenny had rehearsed the song *God Will Take Care of Me* for weeks preceding the event, and it was not until he rose to his feet to sing that doubt began to assail him. He forgot the words! For a moment it looked as though God were going to have to take care of the matter. In desperation he turned to the accompanist and asked her to cue him. He sang the entire song clinging to the piano for support.

But if immediate artistic recognition did not come to him in junior college, love did! He fell in love with a little brunet several years behind him in classes, and just a little while after Kenny was graduated the youngsters ran away; from then on it was Kenny and Geraldine C. Baker, (Continued on Page 18)



James Melton is one artist who has plenty to say about high-priced guests. So has Jane Froman, at right

Our Get-Rich-Quick Guests

They Used to Be Glad to Get a Few Hundred Dollars for a One-Time Guest Appearance, But Now—Oh, My Dear! Now You've No Idea What They're Asking

By Lorraine Thomas

WHY," Jane Froman demanded of me, "should I sign a contract when I can make at least fifty per cent more as a guest star, for lots less work?"

This season she's been guest of the Atlantic Family, the Kraft Music Hall, the Atwater Kent Hour and the Palmolive Beauty Box Theater. And she has made much more money than last season, when she was on regularly twice a week.

Other stars seem to feel the same way as Jane. That's why the guest-star racket is radio's most promising and lucrative development. The Lux Theater; the Rudy Vallee show; the Bing Crosby program; Palmolive Beauty Box; RCA Magic Key; General Motors; Ford Sunday Evening Hour; and even the Carnation Hour and the Corn Cob Pipe Club are entertaining guests.

You've heard, of course, that guest stars are making more money than ever before. When a gal gets several thousand dollars for one evening's warbling, she can afford to be choosy. That's how Gladys Swarthout, Rosa Ponselle, Helen Jepson and lots of other ladies with real singing voices feel.

Last year Gladys Swarthout was glad to pick up the \$1,000 check per program the Beauty Box gave her, when she was under contract to them. Now that she's back from Hollywood covered with glory, she refuses to listen to their pleas unless she gets \$3,000 a shot—as a free lance, mind you.

Talk to most of the high-priced movie stars, like Gable and Crawford and Mae West, and they'll laugh in your face when you mention a regular series, with all its arduous prepara-

tion week in and week out. No matter how high you raise the ante, they'll turn thumbs down. For it wouldn't be high enough for them. They are interested only in guest shots—where they can make a good haul in fifteen or thirty minutes, and then forget all about poor li'l radio. Till they need another five thousand bucks!

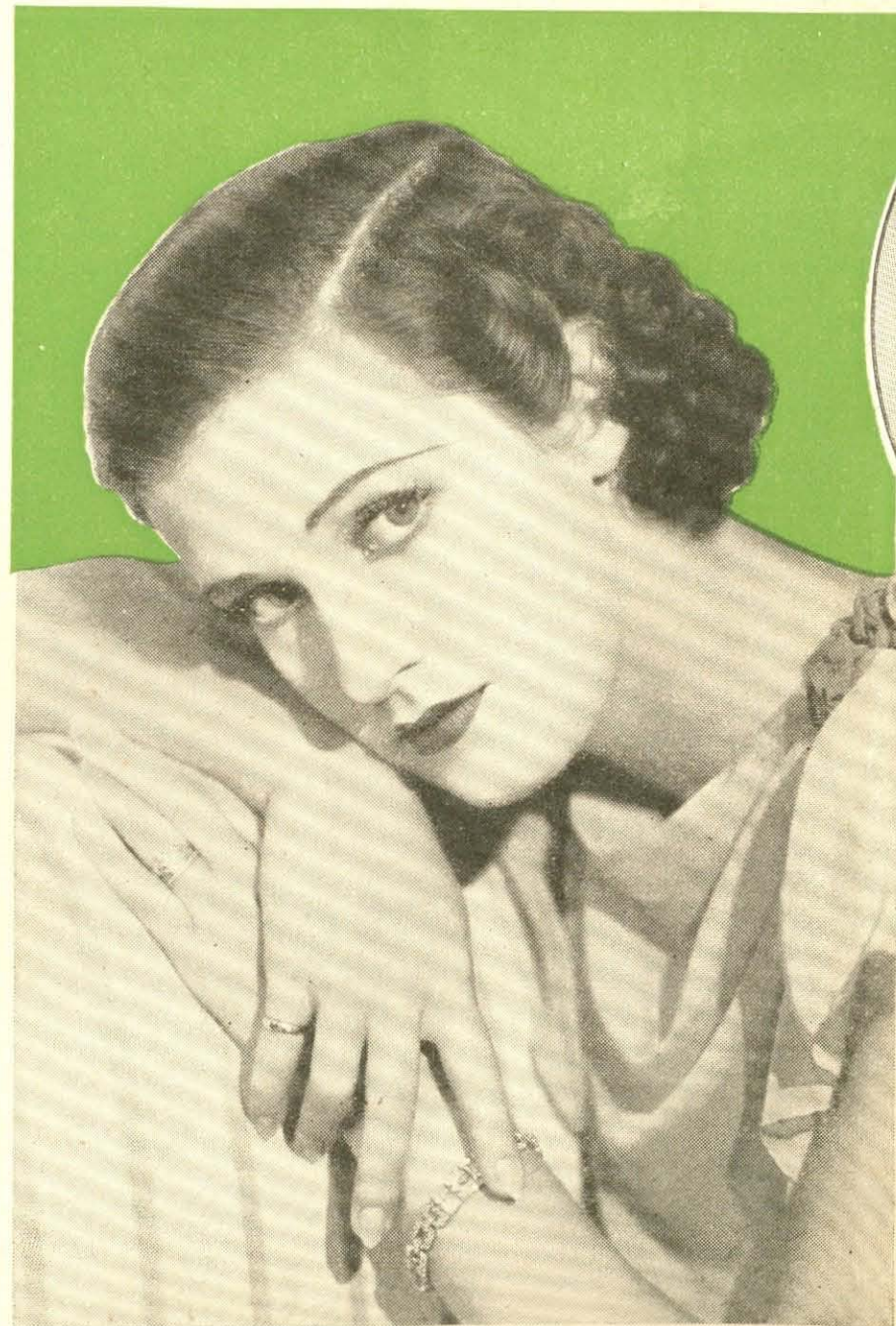
Clark Gable received \$7,000 for his stint with the Lux Theater in His Misleading Lady, last December. Joan Crawford pulled down \$4,500 for her recent appearance on Lux, Miriam Hopkins \$3,000. Lux usually pays up to \$4,000, depending upon what they can get the star for. Edward G. Robinson was paid only \$2,500 on this show, but to assuage his hurt feelings the sponsor paid the agency fee of 10% out of his own pocket.

PERHAPS you wonder why for a single guest appearance these stars collect so much money, while people like Rudy Vallee and Walter O'Keefe are content to work for considerably less.

Blame it all on a gentleman named Edward Plaut, who is president of the company that launched the Hall of Fame program a couple of years ago.

Before this program came into being the practise of having guest stars was infrequent and badly paid, on the whole. Though the old Eveready Hour, the Atwater Kent Hour and other programs had guests, the guests often were paid no more than their carfare and a blessing. They appeared just for the fun of it.

It happens that Mr. Plaut is a Katharine Hepburn fan. He insisted that Kitty do her stuff and get the series off to a smashing start. Kitty proved



Katharine Hepburn is the lass who started the guest prices skyward

Clark Gable and Gladys Swarthout (right) have their movie reputations to thank for fabulous payments from radio



to be in a bad mood the day the offer reached her, and she decided to ask for the moon. In other words, \$5,000. So great was Mr. Plaut's admiration for her art that he forked over the \$5,000—though Vallee had paid her only \$750 for her first radio appearance some months before!

Then Hollywood went up in arms. If Kitty Hepburn, who was no better an actress than any of 'em, and considerably worse, most thought, was worth \$5,000 to a sponsor, so were they. The high-priced star policy started then and there.

"Not only did the Hall of Fame pay stars much more than they were worth," one agent told me, "but it signed 'em up weeks in advance and ballyhooed each one, to impress the public. After that those of us who wanted a movie star had to increase the ante for the honor."

Soon the Hall of Fame became more

ambitious, and got artists in other fields. At a price! When Jascha Heifetz, the violinist, was leaving Europe for a South American concert tour, the Hall of Fame made it worth his while to re-arrange his entire itinerary. Instead of going direct to South America, he stopped at New York merely to play a few numbers for the Hall of Fame audience.

Along about October, 1932, the Fleischmann Company decided it was time to change its program. Rudy and his band and a guest singer made up the show; but Rudy felt they could get better results if they had a variety program. Not one guest, but all guests, except a permanent nucleus—Rudy and his Connecticut Yankees.

OCTOBER 6 started his guest variety program as we know it. On the first show were Block and Sully, in their initial radio appearance; Lou Gehrig, the baseball player; the Randall Sisters; Greta Keller, Viennese singer; and Otis Skinner. Their combined salaries totalled \$2300. Divide it up and figure out for yourself how much each could have received.

(Continued on Page 18)

LIFE *in a* MAJOR BOWES UNIT



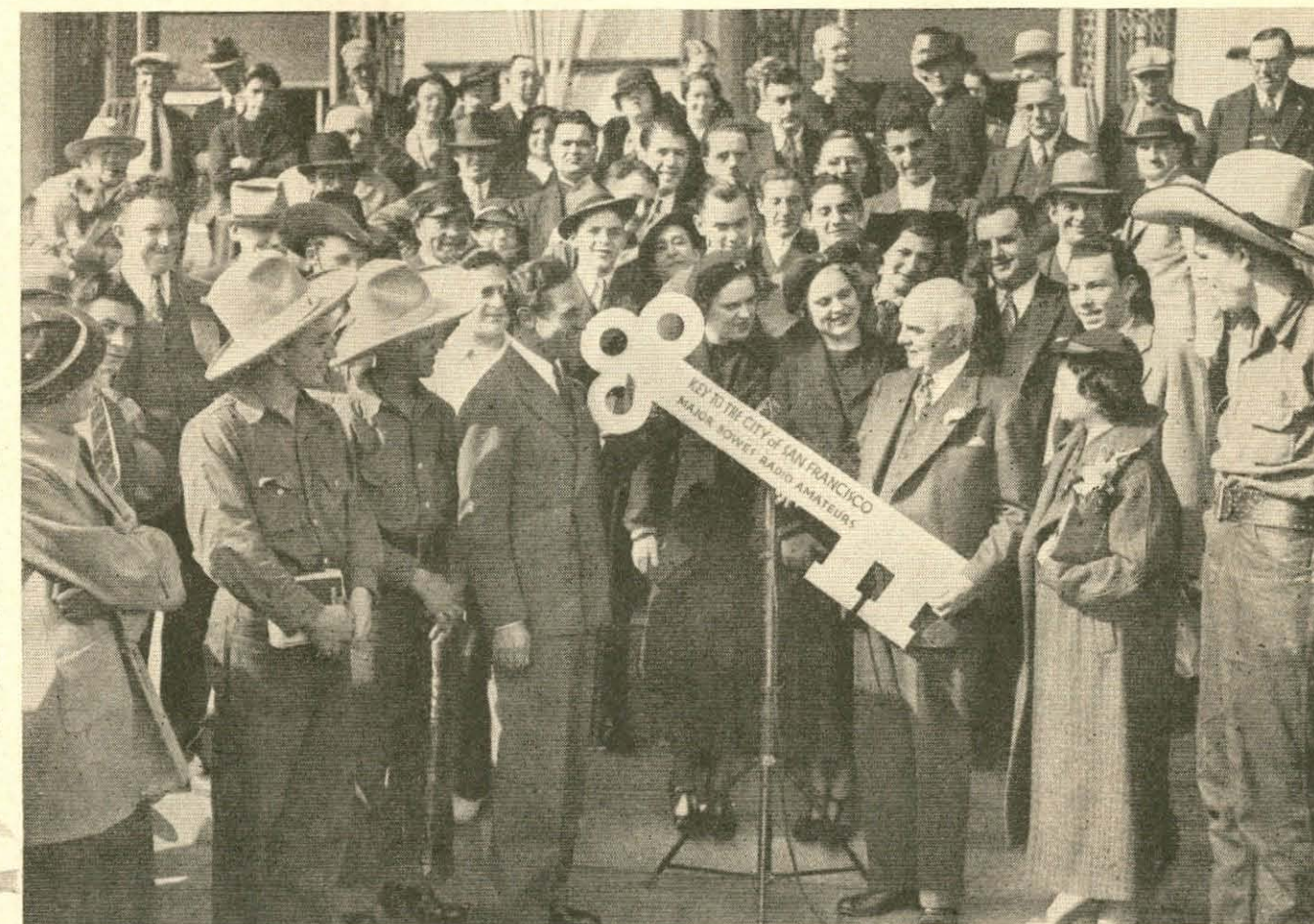
TO GET to the kernel of this thing called "success", to which the ads say that Major Bowes is helping us amateurs, many things must be said. Let's understand immediately, however, that I'm not a real person. Or let's say instead that I'm a hundred persons; that in my fictitious body are portions of the ambitions and the disappointments and the aches of a hundred amateurs who have left New York with their heads high and their courage strong. If my identity is understood at the outset I can talk more freely and more comprehensively. But first let us look into what is said on those ads about success. Citizens everywhere are reading and hearing an exhortation these days, phrased in different ways but its context is to the same point: "Every bag of Chase and Sanborn coffee you buy helps another amateur to success."

That is a well-rounded and provocative sentence, whether coming through a loudspeaker or rising in black type letters out of an advertisement. It is designed to give the customers a fine, hearty feeling to think that the purchaser is helping an amateur to success. All Americans like that, the old pat-on-the-back, helping-hand, try-try-again sort of thing. But does purchasing a bag of coffee

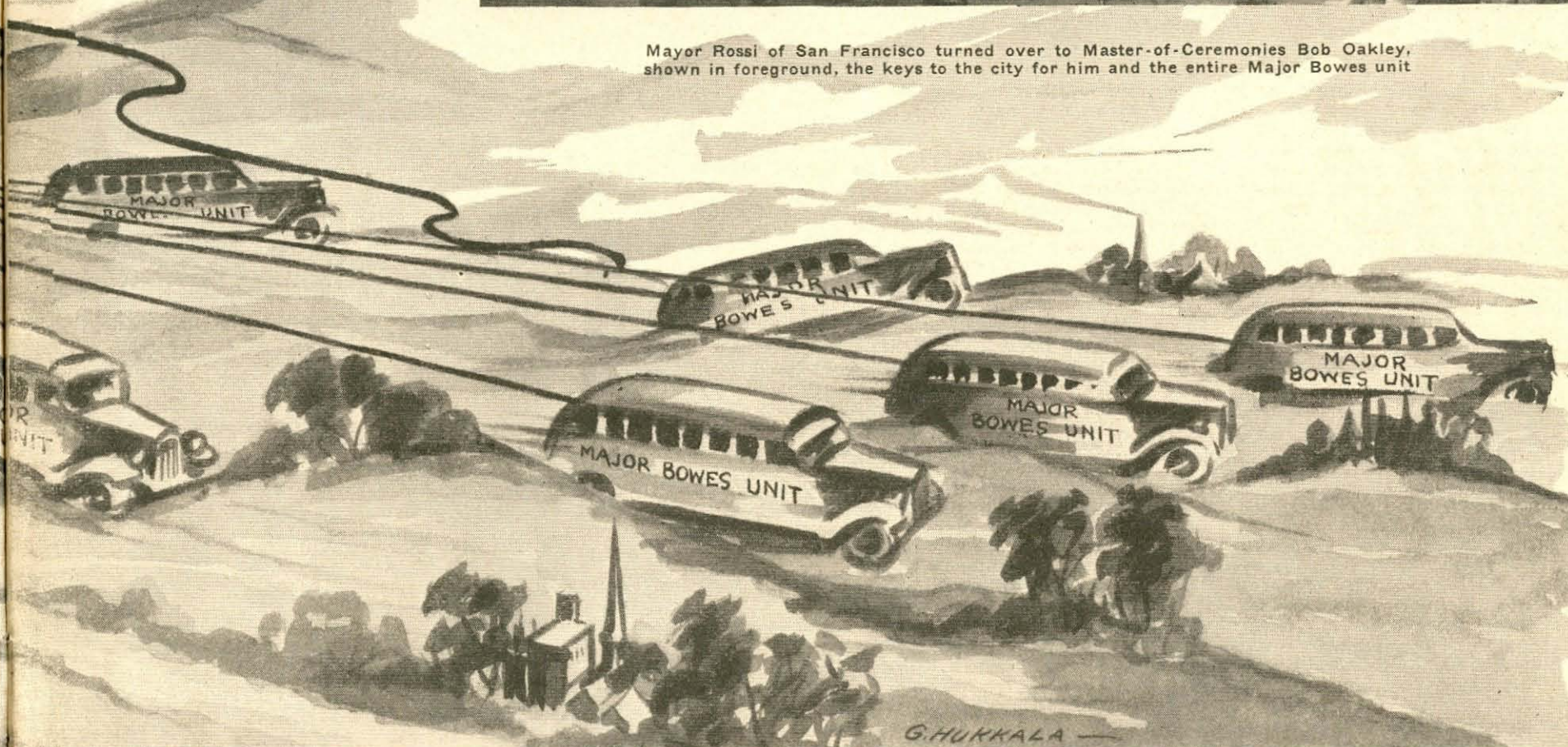
actually help another amateur? I tried to figure out just the extent of the help, while on a train-jump between towns. And here is what I discovered: We know that no more than 1,500 amateurs have appeared on the Major Bowes Amateur Hour. On his recent Miami Honor City broadcast it was announced that Miami merchants alone had guaranteed to sell 100,000 pounds of coffee. Now get out your pencil.

Let's assume that every week since he began to broadcast, the Major's sponsors have sold at least that much coffee. The total therefore is in the neighborhood of 4,700,000 pounds of coffee purchased by customers since these Major Bowes Hours began. The chances are it's a great deal more. However, the figure is only a guess and may be a billion pounds off—but it will serve to explain my point.

Now we begin to get to the kernel we set out to find. Obviously, only 1,500 amateurs have been helped to success—or what, on the surface, looks like success. So 1,500 amateurs helped by the purchase of 4,700,000 pounds of coffee means, by the process of long division, that each pound of coffee has helped—not an amateur—but only 1-3,100th of an amateur. In the interests of honesty and truth in advertising, shouldn't that line in the ads be changed to "Every pound of coffee you buy helps 1-3,100th of an amateur to success"? Or better still, "Every 3,100 pounds of coffee you buy help an amateur to success"? Now as we all know, most of the amateurs out of that 1,500 group have not been helped to success or anything like it. Instead, most of them have been given five or ten dollars, according to whether they got the gong; that's what the amateurs who appear on the broadcast receive. Of the others, those traveling now with the Major Bowes units, we can count perhaps 250 persons. They are the only successes we can identify in connection with the coffee ads. By anybody's arithmetic, we now find the number of pounds of



Mayor Rossi of San Francisco turned over to Master-of-Ceremonies Bob Oakley, shown in foreground, the keys to the city for him and the entire Major Bowes unit



coffee required to help one amateur to success amounting into figures of astronomical proportions. All of which may sound ridiculous, but no more ridiculous than the statement that a pound of coffee helps an amateur to success. Now I'm one such amateur, for I've been on the road for months. Let me tell the success to which I have been helped. In the first place, I pay all

my expenses myself, save one. That exception is transportation between towns where my unit plays. My Dad—I'll tell you something about him presently—is always asking how much it costs to travel. Well, the amount varies. Occasionally we get a real break and find a hotel room for \$1.00 or \$1.50. Usually we spend about \$10.00 or \$12.00 a week minimum for a room in a hotel. You see, the ad-

vanee agent of every unit tries to make rates for the company; sometimes he's successful, sometimes he's not. Laundry costs more than a dollar a week, plus postage at such times as we can't pick it up before moving to the next town. Major Bowes did give us a talk before we left town. He tried to be kindly in his advice. He said among other things that we ought to try to save our

money. But when you consider that we're paid from \$35.00 to \$75.00 a week, and have to meet all our expenses save transportation—hotels, laundry, food, care of stage costumes and all the rest—there isn't much left to save. So much for success, in the money sense. Let us look into the sort of life that we amateurs traveling around (Continued on Page 17)

DESPITE ALL MEN

America's Leading Dramatic Actress, but Only a "Good Sport" and "Pal," Tells Her Own Extraordinary Story of a Heart-Hungry Search for Love

NO—NO, Jim! You can't. Old Pennypacker Crow may have left his family to go wandering and die in some obscure corner of South America. Malcolm, your father, may have sent two wives to their graves broken-hearted over his philandering. But Jim—not you! The blood of the Crows flows through your veins—the good as well as the black Crows. Jim, I'm your wife. You—

Sound of a door closing; then: "He's gone . . . Oh Jim!" A sob was wrung from my heart. For a tense moment, while I waited to catch my breath, I stood motionless. Then I stepped back, out of earshot of the millions who were listening to me. As the soft strains of the Dream Waltz filled the studio, played by Wally Ferber and his String Ensemble, I felt the audience in the studio relax, and I knew I had held them.

Bud Haskins stepped closer to the microphone: "Ladies and gentlemen, you have just been listening to the opening episode of the *Three Black Crows*, starring Gloria Kincaid, America's leading dramatic actress. This is a presentation of the Hope Jewelry Company, distributors of diamonds and pearls of distinction. Another episode in the tangled lives of this illustrious family will be sent you next Friday evening over the same network at the same hour."

As soon as he finished talking the announcer lowered his hands to arms-length, and looked full at the tiny glass enclosure that seemed to be built into the wall ahead of him, signaling the operator at the controls that he had finished.

It must have been fully five minutes that that audience kept me and the others in the cast with their applause—or so it seemed to me, for I was anxious to get back to find my wraps and be off. The long hours for days and days had borne their fruit, the broadcast was a success, but for me another ordeal was ahead.

Mr. Hopewell, who owned the jewel-

ry company sponsoring the *Three Black Crows* on a network that extended from coast to coast, apparently had been whisked into ecstasies over radio. He had insisted upon giving a reception to the cast, the Keystone Agency that handled his account—and as it turned out, to most of the radio world I knew.

Oh, don't think me ungrateful if I looked forward to that reception as an ordeal, of sorts. I was honored guest, and I felt my heart singing over that; chiefly was I elated because the audience had responded so warmly to what I had to give.

No, it seemed an ordeal because I had had my fill of receptions. Sounds dreadfully oldish, doesn't it? But none can quite equal the dinner and party afterward that followed my opening night in Babs' Diary. All of Broadway, it seemed, had turned up at The Casino to shower me with praise and to heap all sorts of brilliant hopes and assurances upon the new stage star they claimed had been discovered that night. My senses had been lifted to some dream heaven such as I used to find myself in when Grandma Jones used to read me fairy tales about the Princess, when I was a little tike.

And that first reception was only six years ago!

Since then there were other opening nights, even before radio—but none to over-climax little Babs. And now—

"May I give you a lift in my car?"

ITURNED when I heard some one address me—and saw Schuyler Hamilton. He's the production man with Keystone, who had had the *Three Black Crows* to worry over—and rather young for the responsibility, I always thought. "To the Hopewell party?" I asked, a forced gaiety in my voice.

"To the Hopewell party!" he answered, bowing slightly in the spirit of the moment. Surprisingly, he extended his arm, and equally surprisingly to me—as I went over the evening in my mind later—I took it.

"You were superb!" he said.

I smiled. "That's what Mr. Hopewell

and Bud and Wolters and—and all the rest told me. Copycat!"

"But I mean it," he said, and I sensed rather than saw a serious look on his face. It was gone the instant I turned to him to find out what it meant.

"So did they!" he added. "Let's go!"

The party was at Mr. Hopewell's apartment, high up on top of one of those Fifth Avenue apartment houses in the Seventies. The rooms amazed me for their size, they seemed to spread over all the roof of that enormous building—and terraces led from four or five of them, from which I caught glimpses of the tiny specks of light that were motor cars in the park far below; and every one of those rooms seemed to be filled with people.

Somewhere I lost Schuyler Hamilton, and after listening to the sweet things so many had to say of my performance, I caught myself wishing I could slip quietly away to my own little place across the park, get into some shimmery things and cuddle Tubby, Lord Frothingham—he's my pet angora—for a good let-down and rest.

Then suddenly I saw Schuyler Ham-

ilton before me. "I have something special reserved for you. Come along."

"What? Where to?"

He walked ahead of me into a large room, where people were dancing to a muted orchestra. Before I had time to wonder, his arms were around me and we were dancing into the center of the room with the other couples.

"I find no fault with your dancing," I said, "but what is it you have specially reserved for me?"

"Just this," he said. "You looked bored."

IKNOW my hand tightened in his, but my manner was severe when I admonished him:

"You might have asked me if I cared to dance—with you."

"I don't see you struggling desperately to get away."

And indeed I wasn't. I found he had the knack of doing what we know all good dancers do with the women they choose for partners—he carried me away from the room, from the "how nices" and the "you were divines" that I had been hearing so incessantly.

The dance ended, before I thought it had well begun.

"And now I have something else," he said. "This way."

I found myself following him onto a terraced balcony, with cozy wicker chairs spread under a canvas canopy. We seemed to be quite alone. He moved two of the chairs tete-a-tete so that they afforded a view of the park that spread for miles, it seemed.

"Is this—safe?" I asked.

"'Fraud of the big bad lion, or something?'"

"Safe to slip away from the party—courteous, I mean?"

Swiftly he rose and walked back to the French doors that separated us from the apartment. He held one of

This stranger had me in his strong grip, taking me away from Schuyler, forcing me—

them open, and stood at attention, one arm bent to wave me inside.

I didn't budge—had no desire to, strangely.

And presently he came back and sat down.

"You were as bored as I was," he said.

"Bored? You? Why—why—"

"Parties like this always make me

think of the days I've spent horsing around with a couple of brothers and a flock of cousins—at some one's nursery here, a lot of kids at our rookery, outdoor playground there—" He waved his hand backward toward the chattering, laughing crowds inside. "Just a lot of children also. Trying to forget they're grown-up."

"My, you're old and mature and—Why, Mr. Hamilton, you can't be a day over forty-nine! How you talk!"

I had been studying his face intently. I saw it apparently for the first time,

broad forehead, wide-set eyes, brownish curly hair, tiny lines at the mouth- corners that deepened now into a broad grin.

"Well, most radio people strike me as being children that didn't quite grow up."

"Why, you—" I began, turning serious for the moment myself, and for what reason I never knew. "You seem to be at home with them. You don't show you think they're any different from—from—"

"The general run?—Ah, there I go again. 'Hamilton betrays inner self.'"

—Well, to come right out with it, I somehow feel that you are different

from the rest—you'd understand if I dropped the mask and showed you something of what goes on upstairs."

"Different? How?"

He hesitated a moment; then: "Well, old psycho-analyst Hamilton will make a few observations. They must be—you'll pardon me, my dear Miss Kincaid—but they must be a bit personal. Now—" he cleared his throat in mock severity—"I observe before me a young lady of great charm, gracious manners—yet not a raving beauty."

"Here, now! What do you mean?"

"I mean that your face is not one that artists would want to paint for the cover of a magazine. And it's not a face to cause an Emperor to lay his domains before you for a smile. But there's a certain something about you

(Continued on Page 14)



PLUMS and PRUNES

By Evans Plummer



MAJOR BOWES AMATEURS

Heard on February 23



The O'Halloran brothers, Phil and Dan, of Brooklyn, sang Bridget O'Flynn so well that they were sent to join the vaudeville unit playing in Minneapolis. Sylvia Rowell is from the honor city, Portland, Maine, and has been fiddling around for over eleven years

WELL, Boss, while you are down there in N'Yawk squinting at the new shows, I've been a busy gent myself. Laying aside my super-snoopscope for a night or two, I did some listening and beg to report:

Plums are in order for the Ziegfeld Follies of the Air if the next few visits keep up the starting pace. By the way, did you know that it was a toss-up, the afternoon of the premiere, whether the show would go on or not? With Fannie Brice ill, the sponsor almost switched to the operetta Eileen, with Helen Jepson and Jimmy Melton. Both the operetta and the Follies were rehearsed, but an eleventh-hour decision favored the new show—as announced.

AND THAT new Celebrity Night opus of George Olsen and Ethel Shutta is the nertz. At least it was quite nertz with clown Joe Cook as first celeb. He and George and Ethel all did very plumful jobs. Cook was the best I've ever heard him. And say—he violated NBC's red tape by memorizing his patter and tossing the script on the floor after catching his queues. But it made his stuff sparkle!

WHICH reminds me to tell you another secret. I dialed the NBC Tale of Today in last week (February 24) and found this new weekly serial starring Joan Blaine and Robert Griffin (both of CBS' Mary Marlin) has all the earmarks of success. So I 'phoned Joan (remember her? She was runner-up in RADIO GUIDE'S 1935 Radio Queen Election) to congratulate her and learned (sh-h!) that besides playing Joan Huston she doubles as Mrs. Pittman, the old lady. She fooled me completely. And also (sh-h-h-h!) I learned that Joan and Griffin who's the Dr. Gardner of the show memorized their love scene script and went at it orbs and orbs, so to speak. Well, rules or no rules, I'll take my love scenes with warmth. And this one was hot!



I ALSO CAUGHT the NBC Greater Minstrels that same night and am inclined to agree with the folks in South Dakota, Iowa, Pennsylvania—oh, well, why name all the States? The dialers have been kicking that Gus Van is a pancake as an interlocutor; that he's too listless; that he stutters and stammers around; that he's stilted. The rest of the show, and Bill Childs in particular, is right up to snuff. Worth plums in fact. Maybe Gus had better try that memorizing business, Boss. I hear the requests for tickets to the show have sloughed off.

SPEAKING of readers—my other one, the lady in Florida (or was it Texas?) wants to know how you'd like a regular full hour show featuring Jack Benny, Mary, Fred Allen and Portland, all together. She would give Fred's amateurs to the Major, the CCC, the PWA or maybe the Republican Party. After that plumful appearance of the four last week, I say the idea has merit, but I refuse to vote for the merger unless Kenny Baker and Don Wilson are thrown in . . . That's about all of my opinions for now, Boss, except I'd like to give plums to Boake Carter for not missing a show for 2,172

in a row until February 25 when grippe grabbed him and David Lawrence pinch-hit . . . Oh yes, and I have prunes for Plummer for changing last issue the sex of Gale Page's son to a daughter. Pardon me, sonny. I know how touchy little boys are about that.

The big NBC-CBS sustaining program change, hinted here exclusively last week, is still crystalizing . . . More later . . . And will you be surprised!

RADIO mourns the loss of veteran character actor Jack Daly who passed away last week after a sudden attack of pleurisy. The deceased entertained millions as Fu Manchu, Detective O'Toole in Myrt and Marge, Achmed in Tales of the Foreign Legion, in the Jack Armstrong and A & A commercial credit casts, and more recently as the lovable Mac McKenna, Michael Dorn's companion-orderly in the Story of Mary Marlin. Chicago's etherdom turned out in force for the funeral service which was conducted by Daly's long-standing friend, actor Bob White . . . where most grief-stricken of all was Jack's aged Japanese number one man, servant of the actor for many years.

PODIUM POTHOOKS: George Olsen ends March 25 at Chicago's College Inn and opens the next day for a week on the stage of the Chicago Theater, after which Ethel Shutta's husband will move to the Cocoanut Grove, Los Angeles . . . Into the College Inn April 11 goes Abe Lyman for six weeks and, after him, opening May 23, will be Buddy Rogers, the Mary Pickford romancer . . . Now ensconced at N'Yawk's Waldorf-Astoria is Orville Knapp, with Wayne King slated to follow when his tour ends.

ROMANCE CORNER: Maybe it's the Leap Year influence . . . Anyway, Jack Landt, of the Landt Trio and White, will take Marion Vergeron, of New Haven, Connecticut (and Miss America, 1934), as his bitter half June 14 . . . Parkyakarkas (Harry Parke or Einstein) and Marjorie Cantor, one of Eddie's girl children, are tuning in the same programs . . . That reported Barbara (Snooney) Blair hookup with General Motor exec Paul Garrett is quite premature. Some reporter was over-zealous . . . Georges Metaxa, ex-m.c. of NBC's Manhattan Merry-Go-Round, is building himself up with a physically-cultured datter of publisher Bernarr MacFadden . . . And just who did mikeman Truman Bradley have in mind last week when I spotted him pricing furniture—Vivian della Chiesa?

TAG LINES: That new Yahbut and Cheerily act of the Al Pearce show is written by Jennison Parker who plays Yahbut. Bill Wright is Cheerily. And the performance of Larry Blake, impersonator of Father Coughlin, etc., who appeared with the Gang February 21, brought him two swell offers—one to appear with the Vallee show at the Versailles Club, N'Yawk, and the other a whirl on the Manhattan Merry-Go-Round . . . Bill Baar, NBC's one-man show, is back on the air as Grandpa Burton. He has been away visiting Haiti to study French-Haitian dialect.

Arthur Dorey, right, a former horse-shoer who has a job as kitchen helper in a hospital where he practises singing low notes. Below: Kay, Ralph and Bill Hoebee, hillbillies from Ridgewood, New Jersey, who play tunes on stone jugs



INSIDE STUFF

By Martin Lewis

IT'S NOT nice to start a column with bad news, but such is the most important item of the week, so it must fit here. Helen Hayes leaves the airplanes with her popular New Penny show after the broadcast of March 24. This grand actress wants and needs a vacation, so will not renew for another stanza.

Jack Hylton, the English maestro who is now heard over a CBS Western network only for an oil company, loses his job on April 4 but has a new one all set to start the following night. He will replace Charles Previn on the Sunday night hosiery show, which is having a Spring cleaning as reported here last week, with Countess Albani also going out.

Another exclusive report you read in this column last week is confirmed this week. Chrysler Motors debuts with their new show with Mark Warnow's orchestra, Alexander Gray, baritone, and a chorus. No popular songs will be heard on this program. Instead there will be semi-classical and classical numbers as a direct contrast against the Rudy Vallee show on the opposition network.

The Harvester Program, which leaves its spot to make way for the Warnow-Gray show, will not be renewed. Vic Arden and Teddy Bergman are already seeking a new sponsor.

Two old-time comics are planning comebacks and also seeking a sponsor. They are Jack Pearl, the ex-Baron Munchausen, and Joe Penner. Pearl expected to sign up for a show last week but the sponsor changed his mind. Joe Penner is letting several big advertisers know he has found a new script idea. He's probably asking, "Wanna buy a program?" It's ducky!

BATON-WAVER Al Goodman has been seriously ill. During one of his recent shows he had to be carried from the studio. At this writing we learn he is considerably better, and by the time you read this he probably will be back leading the orchestra on the new Ziegfeld Follies of the Air.

As some of you may know, when this program made its debut Fannie Brice was also among those NOT present, due to illness. However, most of you do not know it was Minerva Pious of the mighty Allen Art Players who did the grand substitute job. As a matter of fact, she did it so well they are considering the possibility of developing Miss Pious as a comedienne in a more prominent spot.

Many listeners will bemoan the fact that John Charles Thomas is going off the air. He plans to make his exit on April 15 after 58 consecutive weeks of broadcasting in order to take a brief vacation on foreign soil.

My confidential and secret operative tells me that Arnold Johnson, the maestro, and Ray Perkins, the comic, are feuding. As you know, they work together on the amateur show which just closed a long run on CBS and which is now on the Mutual network.

I for one am glad to see Benny Krueger, originator of the "laughing saxophone," stage a comeback. I remember years ago the name of Krueger was listed among the topnotchers in the band business. Then things started to go bad for Benny. He played around Chicago theaters for awhile, and things got worse. After a tough struggle to get bookings, without much success, Rudy Vallee gave him a job as saxophonist in his band. Now Krueger is getting the break he deserves—he is again leading his own band, this time on the Pick and Pat show over CBS on Monday nights.

Alwyn Bach and Clyde Kittell, two of the better NBC announcers, have been given their walking papers from the network. Asked the reason, Bach said: "We agreed to disagree. I'd rather not say anything more about the matter." The boys probably will do free-lance announcing.

YOU'RE likely to get the creeps if you listen to the Crime Clues program next Tuesday night. The entire program, with a special haunted house plot, will be heard from a reputed haunted house selected through an advertisement placed in the New York newspapers. It will be broadcast on a ghost-to-ghost network. Just five hours earlier a similar broadcast will be aired from London. See Coming Events for details.

There seems to be a bit of friction in the Atlantic Family Camp, the program featuring Frank Parker, Bob Hope and Red Nichols' band. Frank, they tell me, is dissatisfied because Hope is being given so much of the program's time. I "HOPE" they settle it soon.

Several of my readers have scolded me in writing because I haven't mentioned Ralph Kirbery's name in this department for months and months. They can blame it on the Dream Singer himself, who usually keeps me informed about his activities. His first letter in months and months was received last week telling me about his new program over WJZ, New York, heard on Sunday and Monday, and that he expects to go on a network soon. He also tells me he had to miss the first program due to a touch of grip, and had to stay in bed and listen to some one else sing in his place . . . Are the Kirbery fans happier now?

IF YOU should be walking along Broadway some Thursday night and happen to see a young man running along the street with no regard for swearing motorists, it's an even bet that it's Rudy Vallee. After his broadcast Rudy rushes from the studio to the theater where he is appearing in George White's Scandals—and believe you me he can run!

Around the end of the month or the first of April Hollywood Hotel will present an original musical comedy authored by Dick Powell and Raymond Paige, two of that show's stars. If the composition clicks on the air as it has in script reading form, there is a possibility it may be filmed.



THIS WEEK'S NEWS REEL

Latest Shots of Your Favorites

Bob and Renny are the two whose mad antics are lifting them to stardom via CBS outlets. Irma Glen, at right, specializes on the organ now but in previous years she has led an orchestra, played in vaudeville and also made an appearance on the concert stage



Ruth Russell has mastered her art so well that she looks the part of Nancy in Just Plain Jane to a T. Below: George Olsen and Ethel Shutta are the stars around whom the new Celebrity Night show, Saturday nights over NBC, is built



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UPSETS TIP TOP STARS IN POLL

THE chase is on in earnest. Only when sudden changes occur in the standings of contestants in RADIO GUIDE'S Star of Stars Election does the race take on the aspects of a real struggle. With only one week's listing of the standings behind us, listeners are beginning to rally for their favorites, and the results are reflected in swift changes in standings. The first change of importance is found in the Musical Program classification where Show Boat, second in the initial tabulations, has moved into the lead, replacing Hit Parade which now trails. A drop from sixth to eighth place by the Major Bowes National Amateur Hour will also concern some of the loyal listeners to this unique weekly broadcast.

Another battle royal for a place near the top in the Male Popular Singer rating finds a shift which relegates Dick Powell to third place while his last week's spot, second, is taken by Lanny Ross, Show Boat star. Among the operatic singers a similar turn about has occurred, with Nelson Eddy taking the runner-up place and Lily Pons, second last week, trailing him.

And thus it will vary throughout the many weeks still remaining to complete the vote. How it all winds up is strictly in the hands of the reader-listeners. That's why everyone connected with radio, from artists to sponsors, is so vitally interested in RADIO GUIDE'S annual Election—it is the one consensus in which listener opinion is the only thing that counts.

But how about your particular favorites? Are they up in the running as you think they should be—or are you the dilatory sort of listener who is going to get around to locking the barn door after the horse is gone?

If your interest in the artists is genuine you will send in every possible ballot you can lay your hands on. Every vote has its effect in the final standings, so to dismiss the balloting with the thought, "Oh, well, my little vote won't make any difference one way or another" is literally to desert your favorites in their hour of need. And you may vote as often as you like.

A question asked by one reader may be puzzling others so we make it clear here that you may vote for your particular favorites under whatever heading you choose—or under as many as you choose. For instance look at Jessica Dragonette. She is listed in three divisions, so if you care to vote for anyone else in two or more groups you may without invalidating your ballot.

And remember—the ballot is sized to fit on the back of a penny postcard.

The issue now is to vote promptly and vote frequently. It is true there is still plenty of time, but it is equally true that front-runners have a tremendous advantage—so get behind your own choices and VOTE NOW! Mail your ballots to the Star Election Tellers, care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois. Consult RADIO GUIDE each week for the standings. Below is the latest tabulation of the leaders in each group:

Star of Stars

- | | |
|------------------|------------------------|
| 1. Jack Benny | 7. Willie Morris |
| 2. Lanny Ross | 8. Bing Crosby |
| 3. Joan Blaine | 9. Grace Moore |
| 4. Lulu Belle | 10. Jessica Dragonette |
| 5. Ralph Kirbery | 11. Nelson Eddy |
| 6. Eddie Cantor | 12. Rudy Vallee |



Jack Benny, last year's Star of Stars, has taken a comfortable lead in this year's Election—and no wonder he's smiling

Musical Program

- | | |
|------------------------|------------------------|
| 1. Show Boat | 7. Cities Service |
| 2. Hit Parade | 8. Major Bowes' Hour |
| 3. Fred Waring | 9. Wayne King |
| 4. Hollywood Hotel | 10. Breakfast Club |
| 5. Vallee Variety Hour | 11. Bing Crosby |
| 6. Nat'l Barn Dance | 12. Beauty Box Theater |

Female Singer of Popular Songs

- | | |
|-----------------------|--------------------|
| 1. Kate Smith | 7. Dolly Dawn |
| 2. Frances Langford | 8. Deane Janis |
| 3. Harriet Hilliard | 9. Vaughn de Leath |
| 4. Jessica Dragonette | 10. Loretta Lee |
| 5. Ethel Shutta | 11. Gale Page |
| 6. Alice Remsen | 12. Jane Froman |

Dramatic Program

- | | |
|----------------------|---------------------|
| 1. One Man's Family | 7. Today's Children |
| 2. First Nighter | 8. Grand Hotel |
| 3. Lux Radio Theater | 9. Leslie Howard |
| 4. Mary Marlin | 10. March of Time |
| 5. New Penny | 11. Crime Clues |
| 6. Myrt and Marge | 12. Gang Busters |

Singer of Operatic or Classical Songs

- | | |
|-----------------------|----------------------|
| 1. Grace Moore | 7. Richard Crooks |
| 2. Nelson Eddy | 8. John Chas. Thomas |
| 3. Lily Pons | 9. Nino Martini |
| 4. Lawrence Tibbett | 10. James Melton |
| 5. Jessica Dragonette | 11. Lanny Ross |
| 6. Gladys Swarthout | 12. Conrad Thibault |

Children's Program

- | | |
|-------------------------------------|----------------------------|
| 1. Irene Wicker, Singing Lady | 6. Coast to Coast on a Bus |
| 2. Orphan Annie | 7. Jack Armstrong |
| 3. Kaltenmeyer's Kindergarten | 8. Buck Rogers |
| 4. Horn & Hardart's Children's Hour | 9. Let's Pretend |
| 5. Popeye | 10. Jimmy Allen |
| | 11. Spareribs |
| | 12. Dick Tracy |

Comedian or Comedy Act

- | | |
|------------------|-------------------------------|
| 1. Jack Benny | 8. Fibber McGee & Molly |
| 2. Eddie Cantor | 9. Kaltenmeyer's Kindergarten |
| 3. Burns & Allen | 10. Phil Baker |
| 4. Lum 'n' Abner | 11. Harry McNaughton |
| 5. Amos 'n' Andy | 12. Bob Burns |
| 6. Fred Allen | |
| 7. Pick & Pat | |

Dance Orchestra

- | | |
|-----------------|------------------|
| 1. Wayne King | 7. Horace Heidt |
| 2. Guy Lombardo | 8. Eddy Duchin |
| 3. Hal Kemp | 9. Rudy Vallee |
| 4. Ben Bernie | 10. Johnny Green |
| 5. Jan Garber | 11. Ray Noble |
| 6. Fred Waring | 12. Ozzie Nelson |

Announcer

- | | |
|---------------------|--------------------|
| 1. James Wallington | 7. Tiny Ruffner |
| 2. Graham McNamee | 8. Phil Stewart |
| 3. Don Wilson | 9. John Young |
| 4. Milton Cross | 10. Paul Douglas |
| 5. Ted Husing | 11. Don McNeill |
| 6. Harry Von Zell | 12. Truman Bradley |

Male Singer of Popular Songs

- | | |
|-----------------|-------------------|
| 1. Bing Crosby | 7. Frank Munn |
| 2. Lanny Ross | 8. Ralph Kirbery |
| 3. Dick Powell | 9. Jerry Cooper |
| 4. Frank Parker | 10. Jackie Heller |
| 5. Kenny Baker | 11. Jack Owens |
| 6. Rudy Vallee | 12. Steven Barry |

News Commentator

- | | |
|--------------------|----------------------|
| 1. Lowell Thomas | 7. Jimmy Fidler |
| 2. Boake Carter | 8. Julian Bentley |
| 3. Edwin C. Hill | 9. John Kennedy |
| 4. Walter Winchell | 10. H. V. Kaltenborn |
| 5. Paul Sullivan | 11. Hugh Conrad |
| 6. Gabriel Heatter | 12. Sam Hayes |

OFFICIAL STAR OF STARS ELECTION BALLOT

My favorite Star of Stars is _____

My favorite Musical Program is _____

My favorite Dramatic Program is _____

My favorite Children's Program is _____

My favorite Dance Orchestra is _____

My favorite Male Singer of Popular Songs is _____

My favorite Female Singer of Popular Songs is _____

My favorite Singer of Operatic or Classical Songs is _____

My favorite Comedian or Comedy Act is _____

My favorite Announcer is _____

My favorite News Commentator is _____

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My address is _____

Street and Number _____ City and State _____
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BLUFFING THE CIGAR TORCH

By Arthur Kent

Calling All Cars

JOHN WHEELER was frowning at a newspaper when the two tall young men entered his office.

It was 8:30 in the morning—but Wheeler's eyes were red-rimmed from lack of sleep. His dinner-jacket was creased, his black bow tie slightly askew, and there were a couple of faint smudges on the white expanse of his shirt-front. Yet the sleepy John Wheeler was quite happy: he had just locked over \$1,000 in the big steel safe—and the last and gayest of the masqueraders had gone.

It had been a great night. Wheeler, the suave and quick-thinking manager of suburban Detroit's veddy, veddy ritzy Grosse Pointe Club, wished that every night could be so profitable. All Detroit's society had turned out for the circus party given by Count and Countess Cyril Tolstoi.

He was frowning at a newspaper story when the two tall young men came into the office. Both wore coats, against the chill of Detroit's December weather.

"Are you the manager?" It was the slighter, younger of the two who asked, and Wheeler didn't like the way the man's furtive eyes shifted quickly about the office. The other fellow had a sharp, foxlike face with a long nose and a tiny mustache nestling directly beneath it. Wheeler didn't like his looks any better—and both men had their hands in their overcoat pockets.

"Ye-es," Wheeler admitted thoughtfully. "I'm the manager. What can I do for you?"

"Okay, Mike," said the younger man. And both of them drew pistols. "You can just put up your hands—quick."

"An' don't make no noise," said the sharp-nosed man, quietly.

With a sigh Wheeler raised his arms, slowly. His paling face was thoughtful. Wheeler was scared—but he was thinking fast.

"Boys," he said, "I've only got about thirty bucks in my pockets. Sorry." At this, the slim and clean-shaven man sneered.

"Get busy and open that safe," he commanded. "It ain't healthy to try and kid us."

Now any man who makes his living as Jack Wheeler does is bound to be a gambler. It requires nerve to found

a business upon the shifting whims of a fickle public, which takes its fun where it finds it. Suppose—Wheeler asked himself—just suppose he bluffed these guys for half an hour. Perhaps in that time something would turn up.

"Come on—get that tin can open!"

Wheeler shrugged and spread his hands in a gesture of resignation. He determined to take a chance—though his soul shrank at the thought of what might happen to him if he failed.

"You're welcome to the dough," he declared, "but you'll have to wait."

"What d'yuh mean, we'll have to wait?"

"Well, you see, boys, I'm not the one that has the combination to this safe. I'm just the manager. Only the club secretary can twist the dials on that steel box."

The fellow with the sharp nose and the tiny mustache looked sourly at Wheeler.

"It'll be just too bad for you if you're lying," he said softly. "I'll make you wish you was dead. Who is this club secretary? When does he come in?"

"It's not a he—it's a she," Wheeler said. "Her name's Romana Davis. She doesn't come in till nine o'clock or so."

AT THIS the two gunmen looked at each other. "Okay," the younger and smooth-shaven one agreed finally. "We'll wait. And we'll tie you up."

Minutes passed. The cool thugs and their trussed-up victim waited without a word. The clock's large hand approached nine.

Then, in the hall outside the office door there sounded the approaching click-click of high-heeled shoes. The

robbers tensed and Manager Wheeler felt sick. One of the thugs got up and stood beside the closed door.

The office door swung open. An alert, fresh-looking girl smiled at them—and then her smile vanished as the two thugs closed in, shut the door and poked their pistols at her.

"You Miss Davis?"

"Why—why yes," the girl said. "And I thought all you masqueraders had gone home by now."

"Don't crack wise. Open that safe."

"Safe?" A glint of fear shone in the girl's eyes. "Why, I don't know the combination. Mr. Wheeler is the only one—"

Too late Romana Davis bit her sentence off in the middle. To the trussed-up Wheeler, it sounded like a sentence of doom. Balefully the thug with the cigar turned his head towards the manager—so that its red-hot tip pointed like an accusing finger.

"You dirty—" said the sharp-nosed man, softly. He puffed hard on the cigar and walked over to Wheeler's chair. Over his shoulder, he said: "Come on, Cass. Loosen the cord around this guy's feet." Again he drew on the cigar. "In a minute or two he's gonna remember that combination."

As the two gunmen bent and began to unwind the wire which bound his feet to the chair, Wheeler felt the cold sweat start all over his body. In a minute they would take one of his shoes off. Then . . .

"Yeah," said the man with the cigar. "You'll remember the combination all right. An' in a few minutes you'll be askin' us—beggin' us polite like as a special favor to open the safe."



"Loosen the cord around this guy's feet!" Again he drew on the cigar. "In a minute or two he's gonna remember that combination"

Romana Davis heard—and understood. And then she gambled her own life to save her boss from probable torture and possible death.

"That's got it!" grunted the slim, smooth-shaven gunman as the tight-knotted cord came loose around Wheeler's ankles. "Now take off his—"

He turned his head. But Romana had vanished.

"Jack is being robbed!" Romana gasped as she burst into the kitchen. The faces of half a dozen breakfasting employes turned towards her, startled.

COME on!" shouted Jack Miller, a houseman. Nearly upsetting the table in his haste, Miller scrambled up and ran to the nearest exit—Romana hard on his heels. Miller's car was at the curb, but there was no policeman in sight. So into the car they tumbled.

Half a block away, still without having found an officer, Miller jerked the car to a stop and ran into the Grosse Pointe bank. There, into a telephone he blurted the story which caused Detroit's police-radio station, WPDx, almost immediately to send out this flash:

"Calling cars 37, 50 and 143 . . . Robbery in progress at the Grosse Pointe Club . . . Cars 37, 50 and 143 . . . Robbery at the Grosse Pointe Club . . ."

But meanwhile, the absence of one slim girl had frightened the two bandits more than the presence of half a dozen men would have done.

"She's calling coppers!" wailed the panic-stricken, clean-shaven one.

"We better beat it!"

As the two thugs clattered down the
(Continued on Page 15)

"OPEN THAT SAFE OR WE'LL BURN HOLES IN YOU!"

Now Science KNOWS WHY



Germ that get deep into the scalp skin and not removed with soap and water, shampoos, hair tonics, salves and oils. They create fine dandruff to clog up pores and hair follicles, causing itch, falling hair and smothering the roots so they can not grow hair. Now a new method enables men to easily remove the thin, congested, germ-laden outer layer of scalp skin and have a clean outer layer that will absorb air, sunshine and benefit from stimulating, nourishing preparations to activate the dormant roots to function and promote hair growth. This new method is now explained in a treatise called "HOW HAIR GROWS" and tells what to do. It is being mailed absolutely free to readers of this magazine who have hair troubles. Send no money.

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MUSIC IN THE AIR

By Carleton Smith

ONLY two more Metropolitan Opera broadcasts remain after Fidelio (March 7, NBC at 1:55 p.m. EST; 12:55 CST; 11:55 a.m. MST; 10:55 PST). The New York opera season closes March 21, and no plans have been made to broadcast the supplementary Spring season of light opera, which will begin after the company visits Boston, Baltimore and Rochester.

The radio audience will have heard fourteen of the thirty operas presented this season under the general-directorship of Edward Johnson. And we may hear Mr. Johnson himself, as it is promised that he will sing *Pelleas* to Lucrezia Bori's *Melisande*, perhaps for the last matinee of the season. It will mark Miss Bori's final appearance in opera; also, it will be something of a farewell for Mr. Johnson as a singer.

The Fireside Seat is the class of membership open to radio listeners. With it, they receive *The Metropolitan Opera Guild Primer* and *The Guild Opera Ballot*. The first is a pamphlet, summarizing the story of each opera in the current repertory, including a short biographical sketch of the composer, a brief history of the Metropolitan, and a comprehensive bibliography for additional reading.

"Suppose you had the royal right to command the Metropolitan Opera to stage your favorite operas for the coming season... what would they be?" That's the way the Guild's ballot begins. And to determine the audience's preferences, voters are asked first to eliminate five operas from a list of twenty: Carmen, Faust and Manon; nine Wagner operas; and three Puccini, four Verdi, and Pagliacci.

Second, to number ten operas in order of preference from a list of twenty that includes: Rosenkavalier, Hansel and Gretel, Norma, Lucia, Don Giovanni, Mignon, and The Emperor Jones.

Third, to check only five out of a list of forty revivals including, in English, Don Pasquale, Boris Godunoff (which Lawrence Tibbett may sing at the Met next Winter); The Bartered Bride, The King's Henchmen, Falstaff, and The Secret of Suzanne.

Fourth, to list operas not already on the ballot, for which the voter has a preference.

The results from this poll will be illuminating and helpful to the management. If you wish to obtain a ballot, the address is the Metropolitan Opera Guild, Hotel Pierre, New York.

GIUSEPPE VERDI, or Joe Green, as he would have been known in this country, has his inning on the Philharmonic-Symphony broadcast Sunday (CBS, at 3 p.m. EST; 2 CST; 1 MST; 12 noon PST). He will furnish the entire program, an unusual occurrence for him, as he is known principally as an operatic composer and his name reaches symphony programs only with an occasional overture.

The women of the Schola Cantorum will sing a *cappella* his *Laude alla Vergine*, to be followed by his *Requiem* in memory of Alessandro Manzoni, upon which Mr. Lawrence Gilman will discourse at length.

LAWRENCE TIBBETT ends his present broadcast series March 17. He will make a film this Summer. So, also, will Nino Martini, who leaves the Chesterfield series in April to be replaced by Richard Bonelli.

ON SHORT WAVES

By Charles A. Morrison

President, International DX-er's Alliance

(Figures in parentheses denote megacycles, or thousands of kilocycles)

LATIN stations have been furnishing excellent reception throughout the evening hours of the past week. Outstanding performers are: LRU, Buenaventura, Colombia (9.5); TIEP, San Jose, Costa Rica (6.71); YV6RV, Valencia, Venezuela (6.52); HJ1ABB, Barranquilla, Colombia (6.44); TIPG, San Jose, Costa Rica (6.41); YV12RM, Maracay, Venezuela (6.3); HJN, Bogota, Colombia (5.95); HJ4ABE, Medellin, Colombia (5.93); HRN, Tegucigalpa, Honduras (5.87); YV5RMO, Maracaibo, Venezuela (5.85), and YV2RC, Caracas, Venezuela (5.8).

Reception on the nineteen and 25-meter bands continues to be generally unsatisfactory. Pontoise, France (15.24), and GSF, Daventry, England (15.14), are fair from 6 to 6:30 a.m. PST (7 to 7:30 MST). 7 a.m. PST (8 MST) is a little too late for the American hour from DJB, Zeesen, Germany (15.2), at this time of the year. The only remarkable signals heard on 25 meters are those being transmitted by Radio Coloniale, Pontoise, France (11.71), in the evenings.

RECEPTION on the 31-meter band shows steady improvement. Each night this band stays active for a longer period. Even Zeesen, Germany, stations, DJA (9.56) and DJN (9.54) are quite enjoyable around 6 p.m. PST (7 MST).

LRX, Buenos Aires, Argentina (9.58), aired its first evening transmission on Thursday, February 20, completely blanketing GSC, Daventry, England, on the same frequency.

Cuban authorities have clamped down on promiscuous cluttering of channels by small and inadequate short-wave stations. Hereafter only twelve permits will be issued, and only to stations of not less than 1,000 watts power.

Starting with Transmission One, 12:15 to 2:15 a. m. PST (1:15 to 3:15

MST), on Sunday, March 15, new Daventry transmitter GSN (11.82) will broadcast simultaneously with GSB (9.51).

The present Pontoise, France, stations have at last received definite call letters. They are TPA2 (15.24), TPA3 (11.88), and TPA4 (11.71).

On Monday night, February 24, HJU, Buenaventura, Colombia, made its debut on the 9.5 megacycle channel. The schedule will be Monday, Wednesday and Friday nights between 5 and 6 p.m. PST (6 and 7 MST)... Some arrangement for sharing time on this frequency will have to be made as soon as HJ1ABE, Cartagena, moves in with its new 1,000-watt transmitter.

This week we introduce short-wave reception post No. Two, run by Earl Roberts of Indianapolis. Mr. Roberts reports: A new Mexican station, XEDQ, Guadalajara, has been operating on about 9.52 megacycles during the evening.

Question Box: H. C. Kolstead of Clewiston, Florida: The Spanish station you heard down among the police transmitters on approximately 1.634 megs must have been the first harmonic of XERA, Villa Acuna, Mexico (.84)... Roy Staley of Carrier Mills, Illinois: To reduce interference from a high tension line only forty feet from your radio we would suggest a doublet antenna with balanced transmission line lead-in, erected as high and as far from the source of interference as possible, and running at right angles to it... Helen Dominguez of W. Philadelphia, Penn: F31CD, Radio Saigon, operates on 9.52 megs and relays broadcast station of the same call on 840 kilocycles. These are the only broadcasting stations in the country. Commercial phone stations are: FZR (16.2), FZS (18.34) and FZS2 (11.99).

(For foreign short-wave programs for the week see pages 29 to 41 inclusive.)

DESPITE ALL MEN

(Continued from Page 9)

—the way your eyes light up—maybe it's a deep spiritual quality that comes into your expression somehow. Anyway, it makes you more beautiful than most women.

"Now hear the professor through to the finish, I beg of you. I think it's proof enough of your charm exceeding your beauty that half of the men in there aren't flocking around begging you to dance with them."

For a moment I was furious. What did he mean, this man who was almost a total stranger to me—by telling me I wasn't beautiful? For a blind instant I wanted to hurt him—then as abruptly as it came the feeling fled, for I knew down deep that he was speaking the truth when he said:

"You're not what I would call a Fluff. And it's the Fluffs who get the bids to the dances—and the hilarious good times. Now, Miss Kincaid, I know you don't go in for partying around the town, for I haven't seen you in a single night club—and what's more I'm well aware that you're apt to go on

home after a rehearsal or a broadcast, rather than go places hunting foolish fun."

Something inside me went numb. In that half-light I was grateful that the moisture I felt around the rims of my eyes couldn't be seen.

How I yearned to do the very things he said I didn't do—"go partying around town!" The nights I've spent reading—listening to the radio—while I told Tubby, Lord Frothingham, that I was just an old silly—that the girlhood name my schoolmates applied to me might still be accurate—Ugly Duckling!

Only the success that had been showered upon me—"America's leading dramatic actress"—had dimmed all that.

"Why, you haven't even a steady boy-friend," he went on. "Wait, that sounds like my Aunt Tilly. But what I mean is—you aren't—well, you aren't Winchell's 'that way' about anybody, so far as I can make out."

(Continued on Page 16)

AT YOUR STATION

WRESTLING is a form of sport that has been made much more popular in the West through radio broadcasting. Sports fans throughout the Northwest greatly enjoy the broadcast of the weekly wrestling matches over KFBB. Every Wednesday night these matches are held in Bill Root's wrestling arena in Great Falls and announced by Joe Wilkins.

Many people in the Great Falls area who have not been interested in wrestling previously due to the fact that they didn't understand the holds used, have become ardent fans since the inauguration of the broadcasts. This active interest has been aroused by the descriptions which are given of the wrestling holds. Sports-announcer Wilkins enlivens the broadcasts by telling the history of some of the holds and how their names originated—such as the famous *Indian Deathlock*.

Joe receives letters of appreciation from the entire Northwest—Montana, Wyoming, Oregon, Washington, Idaho, California and several Canadian Provinces. The broadcasts afford sport-hungry listeners the opportunity of listening to a type of contest that many seldom have the opportunity to witness.

TWO OF the announcers at KFBB apparently thought they were missing out on something that the rest of the public was enjoying. Anyway, they had phonograph records made of their announcing. It is rumored that they spend entire evenings at home listening to their voices over the phonograph.

EACH MORNING at 11:45 it is our pleasure to drop in on the home of *Hank and Honey*, a young married couple who are living an average life

with the average trials and tribulations and ups and downs. This program has a large appeal for all radio listeners because it does portray so well events which are apt to occur in the life of any average couple. The parts are taken by KFBB players.

Heard at KLZ

"I firmly believe that reader interest and the circulation of the newspaper is increased through radio news bulletins. For this reason newspapers and radio should work together as allies instead of competing with one another." This formed the keynote of a talk recently delivered before members of the Colorado Press Association, by Mr. J. I. Meyerson, executive of the *Oklahoma Publishing Company*, and currently manager of KLZ in Denver.

Dispersing one of the publishers' chief worries about radio, that of the news-cast, Mr. Meyerson said: "The news as given over the air is by necessity so brief that no one, even if he listens to every hourly newscast, is satisfied with the number, length, or details of these radio bulletins." Illustrating this, Mr. Meyerson said that station KLZ receives daily 30,000 words and uses only 6,500, or one-fifth of the total news received. To get the full facts, the public is forced to read its daily newspaper.

"The only decided effect newscasting has had upon the circulation of a newspaper," continued Mr. Meyerson, "is in the publishing of extras. Here I believe that newscasting has decreased the number of these special editions put on the streets. If I am correct however, most circulation managers do not regard this as important, since they looked upon 'extras' more as a service to the public than a money-maker."

BLUFFING THE CIGAR TORCH

(Continued from Page 13)

stairs and out of the building, another club employe watched them jump into their car and drive away. Smartly, this man—Joseph Weber—noted details, sprinted to a telephone. So that in a moment, a second radio flash went out:

"All cars . . . Calling all cars . . . be on the lookout for two men riding in a dark-colored Ford sedan, license number 61-076 . . . Driving West on Eight Mile Road . . ."

Thus radio closed an invisible gate across Eight Mile Road. For even as the two thugs sped westward, pleased that at least they had managed to escape, that radio message was sounding in the scout car of Patrolmen Emerson Atkinson and Russel Gardner. Gardner swung the car around a corner—just in time to see the dark-colored Ford sedan tearing along the road.

The light, high-g geared police car slid down that highway as though it had been greased. The siren screamed.

Then Atkinson drew, and leaned his pistol-arm on the door of the swaying police car. Carefully he sighted. Two shots ripped out—and the right rear tire of the fleeing car suddenly blew out as the police bullet gashed into it.

The car ahead waltzed like a skittish horse as the driver fought to keep it from turning over. It stopped, safely—and then two tall young men climbed out. Their dangerous hands were held high, under the menace of a riot gun held in Gardner's grasp.

At the station house, they identified themselves as Casimir Lempert and Mike Wierzbinski. Mike, of the sharp nose and tiny mustache, had served time in the penitentiary for robbery. Lempert had also been in stir for larceny. It was he who had suggested the raid. But it hadn't been so simple. For the courage of Romana Davis and the efficiency of the two police officers had been woven by radio into a net—and in it the two thugs were nicely caught.

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THE VOICE OF THE LISTENER

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

One Use for Short Wave

Sirs: I note many people say the short-wave side of radio is of no interest to the average listener. Since I purchased an all-wave set, radio has meant double the pleasure derived before.

The programs from the U. S. short-wave stations are worth the cost of the set alone, as this section of the country does not get the Eastern stations in daytime at all.

I believe you asked in Radio Guide for comment on short-wave and I write this in appreciation of the U. S. stations, and good old Radio Guide.

Gibsland, Louisiana Mert Davis

Anything that widens the scope of receiving sets must be accepted as a worthwhile advancement in radio engineering. Many listeners, disappointed because foreign reception is not all they hoped—and not aware of remote short-wave programs in the United States—unjustly condemn the low-wave sets.—Ed.

Sickroom Notes

Sirs: While spending a Sunday at home ill with a cold, I made the following observations: Lovers of good music are of necessity religious people, and religious people go to church. How can radio expect a fan mail response from classical musical programs when those who would enjoy them most are at church? I refer to such programs as the Semmler Beethoven Sonata series; Walberg Brown string quartet; Samovar Serenade; Salt Lake Tabernacle Choir and Organ; Sunday Evening Hour and others. Carleton Smith is the best critic writing for any weekly periodical I have yet found. He deserves more space.

Alexandria, Indiana R. DeWitt Cripe

It would be interesting to delve into the kinship of religion and a love for

good music. If there proved to be one, proselyters on both sides would have lots of fertile new ground on which to work.—Ed.

An Appreciation

Sirs: A few words of gratitude and appreciation are due the National Broadcasting Company for their kindness in broadcasting the Metropolitan Opera on each Saturday afternoon. I feel that many will agree with me that this is the finest kind of entertainment to be had anywhere and to be able to hear these world famous artists and the operas is a grand treat to those of us who really appreciate this good music and do not have an opportunity of seeing opera on the stage.

I hope that the National Broadcasting Company will continue to bring us the better class of entertainment such as the opera and the symphony orchestras and I really believe that the majority of people are really appreciating these fine programs.

With best of good wishes to you and your fine column.

Wichita Falls, Texas Raymon Cyr

Human Nature, Not Humanity

Sirs: Two weeks ago I heard the call for C.Q. over the amateur band. Since then I have heard C.Q. called over the short waves from every one of the 48 states, from Hawaii, Porto-Rico, Cuba, Mexico and a dozen amateurs in Canada. Is C.Q. in distress?

If so, the determined effort of thousands of amateurs to locate C.Q. reflects a trait of humanitarianism all too rare today.

White Plains, New York Charles C. Webster

CQ is radio ham language for: "I'd like to talk to someone; anyone please answer." So CQ is human nature; not humanitarian. But amateurs are famed for their heroic deeds in times of distress or catastrophe.—Ed.

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DESPITE ALL MEN—GLORIA KINCAID'S STORY

(Continued from Page 14)

"Well if I'm not, it's because I choose not to be so," I flared.

"Steady—steady. The professor meant no offense!"

"There was—I have my memories."

"Hah! Who's the oldster now? Memories—at your age! Indeed!"

I smiled at the way he caught me up. I couldn't help it. "I don't know what crazy impulse makes me tell you, but I'm twenty-six."

"Then the publicity releases weren't far wrong," he commented quickly. "They threw in only three years for dignity, to support the very lofty place you hold in the theatrical whirligig... Well, you have me by four years. I'm thirty."

"Thirty—No! Why, I thought—"

"That I was much younger. And if I were more of an egotist than I am, I'd say they all do. But it was clever of you just the same—and likewise a feather in the cap of the Hamilton technique. The Pater, you see, tried for a long time to get me to settle down. And now that the very plut family name has made me a vice-president at something I show an interest in—this radio business I mean—I still haven't taken on the years that should go with my station—Ahem! You are impressed, my dear Miss Kincaid?—But it's still all a lark to me. The only serious thing I ever set out to do was to insist that the Hamilton money wouldn't hamper me. I'll make my own reputation—be myself, come what may—or else—"

I hardly heard what he said. In the half-light he couldn't see, but I'm sure my face flushed scarlet. Did I, I asked myself, go around showing people what I thought—was my life the open book to everyone that it was to this man?—Or did he have some special power of discernment, some knack of putting his finger upon the core of a person, the way he had with me?

But I couldn't think clearly. I knew I'd have to wait until I was alone with Tubby, Lord Frothingham, to sift it all through. Right now I felt myself strangely drawn to him—and a little sad. It saddened me to recall what I had mentioned to Schuyler Hamilton as "memories". There was Jack Sheldon... and Bob Brooks...

I must have drifted. Certainly I wasn't aware that anyone had come from the apartment onto our terrace—until I felt a strong hand in one of mine; felt, too, that I was being helped to my feet by the tall man who stood beside me.

Schuyler was on his feet resenting the interruption as soon as I was out of my chair.

"Miss Kincaid is engaged right now," he began.

"But she's coming with me," I heard a voice say, and I looked sharply at the face of the man who still held my hand. I couldn't see him in the shadows, but his voice was poignantly familiar. "Sorry, sir," he said to Schuyler, then paid no more attention to him. He had me still in his strong grip, forcing me—there's no other word to describe it but "force"—toward the French doors. "Come, Gertrude."

Who—He had used my own name! No one present, in all that throng, knew me by any but my stage name, Gloria Kincaid; Gertrude Jones was a total stranger to them all, except—

"Bob Brooks!" I exclaimed, seeing his face now that we were inside the room. I tried to withdraw my hand, to get away from him and go back to attempt to explain to Schuyler.

DO YOU think I've made all this effort to see you, only to let you go the minute I find you? Not much! Come, we're going to dance. I want to hold you at least that close. And we can talk on the floor without having a couple of dozen pairs of eyes staring at us."

"But it was so rude, leaving Mr. Hamilton the way we did!"

"I don't care a hang for Mr. Hamilton, whoever he is. You're coming right along with me."

Somewhere deep inside of me a sharp pain stabbed. It was a pain I thought had been buried forever. Here before me, gliding over the dance-floor, was a man who once had represented my universe in its entirety... my hopes of home and wifehood and babies...

In one swift instant, it seemed, the whole scene we had had when last I saw him—and all the weary months of crying myself into restless sleep night after night that followed—crowded upon me now. That night I had let Bob know how deeply I cared. What pride it had cost me to betray myself! But I did it deliberately. I wanted him to know—waiting seemed so useless. And he had laughed. Called me a "swell little playmate," then scoffed at my emotion. All those things were too sacred, too deep-seated within me, for me to do anything else but to flee from him like a wounded doe—to pack my bags and get miles away from him, covering my journey so that

he couldn't find me even if he wanted to. And that's just what I did.

The hurt, the humiliation, were doubly painful because he had used almost the very words Jack Sheldon on an earlier day had used when Jack thought I had come to care too deeply. "Playmate"—"pal"—"grand little companion"—when I wanted so much more! And had so much more to give! "Bob," I said, summoning a voice now with all the will I could call up, "this is madness! Let me go. Please—I must—"

He laughed, and drew his arm closer around me. "Listen," he said. "I'm taking full credit for the lion's share in your success that they're throwing this party tonight to celebrate."

"You?—Why?"

Certainly. If you and I hadn't split up when we did, then you wouldn't have had the freedom or the urge to drive yourself on to top place, 'America's leading actress.' Now isn't that so?"

I was so furious I didn't trust myself to answer him.

"Well, I've been a success myself," he went on. "Remember the stove works in Columbia? I was a salesman for them then. Now I own the whole shebang. Only last week I decided that the time was ripe for me to look you up. So I got into New York night before last. It didn't take me long to find out where to locate you. I crashed the party—and here I am."

"So you've come to declare yourself into a share of my success, I suppose?"

"You betcha! I've come to stay—until you and I go back to the home town man and wife!"

NOTHING he might have said or done could have melted my anger as did his words. I wanted to laugh—hysterically, to rid myself of all the heartache that was buried inside me—rid myself of it right now, forever.

"But that's so far out of the question I won't even discuss it!" I told him, laughter bubbling up in spite of the risk I ran of making a scene by having hysteria grip me.

"Oh yeah? Think I care about your career? You can give that up. Think I haven't money enough to take care of us? Well I have. What is it then—another man? Listen—you couldn't have loved me the way you did, and get over it" he snapped his fingers so that the sound of it chilled me—"like that!"

Was he right? I had asked myself again and again through those weary

months and during the few years that followed my recovery to some sort of sane balance—was my love for this man dead? Could I blot it all out, erase it by tears and heartbreak? Did the fact that he still was in my mind almost every day prove that what he said was the truth?

Oh, if only I were not so worn now—if only I could think clearly—

I FELT Bob miss a step—and then I heard a warm voice say:

"May I cut in?"

Schuyler Hamilton had tapped Bob on the shoulder. Nothing to do, with a dozen dancing couples watching, but for Bob to yield.

As I felt myself go into Schuyler's arms, an utter weariness seemed to crowd upon me.

"Schuyler—Mr. Hamilton," I said, "do you mind—Would you take me home?"

"Why certainly. You must be tired—" And without trying to say anything more, he led me so that we danced to the edge of the floor.

And then, as I left him to get my wrap, a feeling close to terror gripped me. What was becoming of me? Gloria the brick, the pal, the strong friend and jolly playmate—trusting herself to a man who was almost a stranger; well aware and openly admitting that this curly-haired, boyish man had drawn me to him with a confidence and with an inner, sweet warmth I hadn't felt before.

Somehow I thanked Mr. Hopewell for his party—plead a headache—waved to Bud Haskins and Wally Ferber and the rest—and made my way to the door that led to the elevators. Gratefully I saw that Schuyler Hamilton was already there, coat on, hat in hand, smiling as I walked up to him.

He reached for the door-handle—but another hand grasped it.

"I'll see Miss Kincaid home!" said Bob Brooks.

Swiftly Schuyler turned to face him. And in the electric moment that followed—

What can Gloria do to prevent a clash between Schuyler and Bob? How can she forget the past—yet how can she ignore her feelings for Schuyler? In her search for love, what heartaches are ahead? Next week's installment of this human document will contain a frank revelation of a woman's soul rarely equaled in published works. Don't miss it!

COMING NEXT WEEK:

SERIES OF TIMELY REVELATIONS

The Exclusive Story, Never Before Told, of Walter Winchell's Relentless Pursuit of the Lindbergh Kidnaper

As Related by **WALTER WINCHELL** to Curtis Mitchell

Read How Radio Caught the Kidnaper, and Why Winchell Is Using Radio to See That the Criminal Is Given His Just Deserts

LIFE IN A MAJOR BOWES UNIT

(Continued from Page 7)

with one of the Major Bowes units have to live. Perhaps a good place to start is with my own composite character and experiences leading up to the staff of our unit. I am a woman, just nineteen years old. I'm the girl you knew down the block who had talent and great ambition, and who always knew she would find her spot in the sun. That's why I borrowed the money from my Dad to get to New York and the Major Bowes Hour.

My voice wasn't ready for big-time things, but I was too impatient to wait. The fever that has swept the country over the Amateur Hours and their possibilities had gotten into my blood, I guess. Both Mother and Dad were uneasy about life in show business.

I went through all the flushed elation at being selected for an appearance on a Major Bowes broadcast, got plenty of thrills from the number of votes cast in appreciation of my singing. And life for me was complete the day I was offered a place in a road unit. Of course I signed the contract.

Twenty-two of us rehearsed eight bright days in New York in early Fall. Most of us were under twenty-one and tremendously excited and happy, eager for the future that promised so much—adulation on all sides, the chance to see cities and towns we had read about.

Since then I have traveled many thousands of miles, in a route that extended roughly from the Midwestern states to California.

Of course, all of us were poor as church mice. The occupations of most of us hadn't been lucrative—garbage-collector, soda-jerker, dish-washer, store clerk, salesgirl—to give you an idea. Fortunately, I'd brought enough money to New York to last awhile. Dad was liberal. The others also were in debt. Some of them had received cash advanced against their salaries from Major Bowes.

WITH us was an over-all boss, a general manager and chaperon and adviser and counselor. Generally these managers are men off Broadway, with plenty of show experience. That makes for excellent stage work I suppose—but it has its disadvantages also. Others in the company—and professional entertainers I suppose—are accustomed to being driven to long hours of extra-stage effort, sometimes under the pressure of rough language, but all that sort of thing isn't what an amateur, a girl from a sheltered home, gets used to quickly. I had to toughen up.

But try as I could, I never could and suppose I never will, get accustomed to the hardships of the life. Again I say that professionals may be at home, but do you realize what it means to live months and months out of a suit-case, traveling with only two dresses? We were advised NOT to take trunks because of the extra expense of transportation and added trouble in moving the company quickly.

We have to rehearse during the morning of the day we open at new theaters. This is necessary because we have to rehearse with the leader of the orchestra at each new theater. This time for rehearsals might be cut down if a musical director, one who knew our routine and who would stand in the orchestra pit to conduct the orchestra while we performed, were with us. But the best we have is a pianist who is nominally a musical director,

but not in the strict sense of the word. The result is that often we have come to the theater for a long rehearsal in the morning, after six hours of sleep on a train the night before; and following the rehearsal we have time only for a quick lunch and return to the theater—for we must be there one-half hour before the show opens. That day we might go through our scheduled performances and have to get onto a train to go to another town, with all the rehearsal and routine duplicated at the next stop-over.

AND that's not all. In every town there must be publicity buildups. That means meetings at town halls where mayors or councilmen present us with keys to the cities, and take our photographs. But more tiring than anything else to me, of all the things we do for publicity, are the eternal, endless bus rides. It sounds glamorous and romantic to be driven around town and through suburbs on a bus, streamers flying in the wind announcing Major Bowes Amateurs or Major Bowes Unit. But after weeks of train travel for short jumps, long rehearsals, and the added publicity stunts, nerves come to the screaming point. These publicity stunts are worked into the spare time of us amateurs, that we thought we might devote to seeing the places in our own way, or to resting . . . resting. I believe I never have been so tired in my life, so hungry for home, my bed and well-cooked food!

Oh, I should add that we get no extra pay for any of the publicity

stunts to which we devote spare time. We're ordered out and we have to go.

I must tell of another phase of the life in a unit. No chaperon watches over us; we are free to live our own lives as we see fit. But strict watch is kept on us. For instance, I know of one lad, a nice boy he was, who went on a party after a night show. It was while we were playing in a town longer than one night. He reported for the next day's matinee on time; he was fit and able to perform. But the flavor of liquor was still on his breath.

So he was taken out of the show, and sent back to New York.

In conclusion I want to express a thought that has come to me more than once: What will become of us when our tours are over? I haven't yet heard of an amateur getting a place in any professional—I should say established—theatrical company. Will it be possible for any of us to go on?

Every time I've spoken to anyone about this, the answer always is: "It's up to you!" That's reasonable. Certainly it's no reflection on Major Bowes if we're through with show business when he's through with us. But I cannot help thinking of how bitter a pill it will be for some of my unit—after all the adulation and the town-hall speeches and the spotlight on-stage—to go back to collecting garbage, selling ribbon or stockings, jerking sodas.

It would be different if we could have saved against possible hard times to come—but we haven't been able to do that. Anyway, such as it is, the Major did give us our spot in the sun.

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STARDOM ON A SHOESTRING



Before a broadcast, even before such a rehearsal as this with Johnny Green, Kenny never fails to whisper a prayer

(Continued from Page 3)
united! It is a big kick to him that he sang at his wife's graduation exercises. By this time he was convinced he wanted to make a career of his voice. However, it takes money to study—and to support a wife—and while he was grateful to his family for their financial aid, he felt the time had come to try his wings as a professional.

His first money engagement was with the Brethren Church in Long Beach. For the sum of \$12 monthly, Kenny sang two solos and all incidental solo music in choir numbers. This led to an offer from the First Church, Christ Scientist, Santa Anita, which paid him \$50 a month; and with this additional revenue Kenny began his musical studies in earnest with Edward Novis of Pasadena.

The boy was willing to do anything for a break. Where most youngsters gauge their success by money tags, Kenny was eager and anxious to do anything, regardless of whether it paid. In 1931 he sang on Madame Jennie's Radio Hour on KGER, free of charge. The engagement was for one program and Kenny sang only one song, but weeks of work had gone into it.

Next, he appeared as soloist in Massenet's *Eve* with the Pasadena Oratorical Society, also without pay.

In 1932 he talked Ted Bliss of KFOX into giving him a quarter-hour twice weekly "just for the experience!"

No wonder Kenny believes he headed for stardom on a shoestring!

"If I had just one word of advice to give young people starting on any career, it would be to grab every opportunity they possibly can—and forget the money or the lack of it. Experi-

ence alone can be better than money in the bank. When you are ready for it, all the fame you deserve, and all the money, will catch up with you!"

In 1933 he was pleased and no little surprised—considering he would have been willing to do it for nothing—when the Cardinal Quartet of California Christian College recruited him to their ranks singing over KHJ, KFAC and KNX with a salary! From there on things gathered momentum—and more money. In quick succession came engagements with Hal Robert's band at the Biltmore Bowl; The Uptowners, a sustaining program on KFVB; soloist work with Maylin Merrick at KHJ and the crowning triumph, the Texaco contest (local) which Kenny won over 600 singing contestants! Then came engagements at the Coconut Grove with Eddy Duchin's orchestra and later with Ozzie Nelson's.

BUT it was not until Kenny's appearance on Jack Benny's program that real, individual recognition came his way. Even now he is a little amazed at the amount of fan mail waiting for him after every program at the studio.

"My manager brought me over for an audition before Mr. Benny and Tom Harrington, who was staging the show," he relates. "Michael Bartlett had to go back to the movie studios and I knew they wanted someone to fill his place. But I had no idea they would really consider me. I thought they wanted a name in the spot. So I wasn't as nervous as I might have been during the audition!"

He admits that he is twice as nervous appearing on the program as he was trying out for it. But the self-con-

fessed inner turmoil that hits him every time he goes on the air is not at all apparent. Right now I think he is just a little bit pleased with the idea that they are giving him pater to handle with Benny. He'd never handled spoken lines via radio before, and this new angle is almost as much of a kick to him as his songs.

The afternoon I talked with him was the day before the troupe departed for New York and Eastern airways. Kenny didn't tell me this—but he had spent the entire morning distributing little gifts of candy, flowers and handker-

chiefs to the girls in the offices of the studio as farewells and thanks for the way everybody had treated him.

He's a good kid and a grand singer. And he's come to success too sanely and slowly to be knocked off his feet when he finds stardom at the end of that shoestring he talks about!

Kenny Baker may be heard with Jack Benny's show every Sunday over an NBC-WJZ network at 7 p.m. EST (6 CST; 5 MST), and later for the West Coast listeners at 11:30 p.m. EST (10:30 CST; 9:30 MST; 8:30 PST).

OUR GET-RICH-QUICK GUESTS

(Continued from Page 5)

The program was a success, a howling success. And more stars have made their radio debut via the Vallee route than any other. Margaret Sullivan was paid \$300 for appearing on the Vallee show—remember, this was long before H. F. Now she pulls down a few thousand. Gertrude Niesen made her debut with Rudy December 8, 1932, and was mighty glad to get a check for \$150. Tamara, found playing the guitar in a Russian restaurant, also came to radio on the same program with Niesen and Sullivan. And believe it or not, Alice Faye went on the air for Rudy for the first time at the princely price of \$100. From radio, Alice went to the movies—and the top. I wonder how much she'd get now for a guest radio appearance.

Today, Vallee figures on paying the guest talent \$3500 all told, every week. Not so much, is it, for such an assemblage of the cream of the crop?

The surprising thing about guest appearances is that there seems no rhyme or reason to their salaries. But don't believe it when you are told that Whoosiz got \$10,000 for appearing with Whiteman, and Little Whoosiz got \$8,000 for appearing with Jolson. While the stars are very well paid, that kind of money just isn't being thrown around willy-nilly.

I happen to know that within the past few weeks offers that seemed reasonable have been turned down. Fannie Brice wanted \$3,500 for guesting on the Bernie show. Floyd Gibbons asked \$4,000 of the RCA Magic Key moguls for a pickup from Ethiopia. He offered to give them inside dope on the Ethiopian-Italian situation, which he was investigating in Ethiopia.

Each program works on a budget—and it is mighty difficult to make the sponsor increase that weekly budget. For example, Al Jolson, on the Shell Chateau, has a budget of \$9,500 a week. Subtract the \$4,500 Al gets himself, and you have \$5,000 left for talent. Whiteman's budget was \$7,500 for Kraft—he got \$4,500, which left just \$3,000 for the other entertainers.

Pity the poor sponsor. Once a guest star has been signed up for the program, a new set of troubles begin. Have you heard of temperament, and temper?

Frances Alda was in the habit of throwing down mikes for the sheer joy of raising the devil, it seems. Finally the problem was solved by passing the word along and having a dummy mike ready for her to knock over. Then the show could go on.

Since she came back from Holly-

wood, Gladys Swarthout is developing well, temperamentally speaking. She used to come for a rehearsal at the crack of dawn; now she refuses to show herself before the dress rehearsal. And many are the arguments she and Jimmie Melton have.

When they were both to sing in *The Rose of the Rancho*, she had wired Jimmie to prepare the duet.

Came the dress rehearsal. She sang in one key; Jimmie in another. Everyone was aghast.

"Why didn't you prepare it as I directed?" she demanded.

"I did," Jimmie countered.

"I told you to prepare it in B-flat."

"You didn't. You said D-flat!"

"You don't know what you're talking about," Gladys said. They were almost up to the hair-pulling stage.

"Here's your old telegram," Jimmie said. "That will settle it." He began to pull it out of his pocket.

"I'm sorry," Gladys said suddenly. "I must have made a mistake."

THAT night, at the performance, Gladys was very much upset. Jimmie is forever clowning, even at the mike, and his antics annoyed Gladys.

In the middle of her song she stopped singing, glared at Jimmie for a second. Then she continued her singing. Did you notice the break in her voice? Now you know what caused it.

Ask any production man, and he'll tell you that the easiest stars to handle as guests are the old troupers, the Fannie Brices and the Walter Hustons. The hardest to handle as guests are the young movie stars, who have gone rocketing to fame on beautiful faces and bodies, and expect everyone to bow before 'em.

The easiest guest to handle that I know of is Madame Schumann-Heink, that grand trouser now in her seventies.

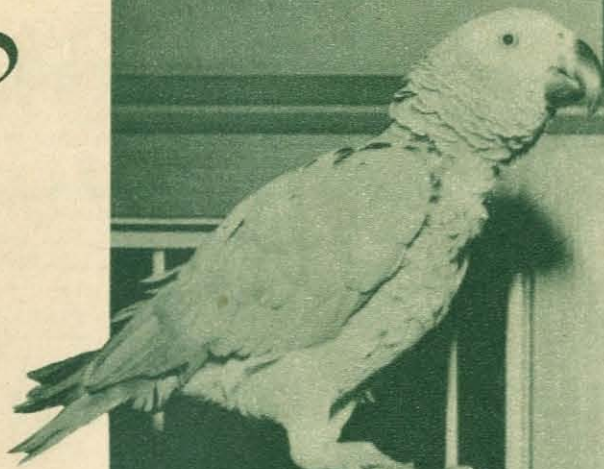
When *Here's to Romance* was to be broadcast, the Beauty Box Theater decided to get Madame Schumann-Heink to portray the role she had in the movies. Accordingly, they wired her in Hollywood and she flew to New York.

Without a maid, without a companion or a secretary, this old lady appeared for the rehearsal. "Who is the boss?" she asked. "Let him put me to work."

With such good will did she play her part that the agency officials persuaded her to remain in New York an extra week. The powers that be did an unprecedented thing and wrote her into *The House of Glass* program. She was the only guest that show ever used!

GOOD LOOKERS

If you doubt the existence of John Tio, the wonder parrot you've heard on the Climalene Carnival, then here's Gale Page to prove that John is a bird!



"I wanna see Mitta Waring," has been Barbara—Snooney—Blair's continual plaint, but how do we know what her dog, Snooney also, might wanna do?



Would you have dreamed that Pat O'Malley, the vocalist and lion-tamer heard with Jack Hylton, is as good-looking as shown at right?





They Told Her:
**YOUR SONGS
 ARE
 TOO PLAIN**

*But Carrie Jacobs Bond
 Lived to See Them Sell
 Millions of Copies*

By Helen Hover

Mrs. Bond
 belies her
 years when
 she comes
 before a mic-
 rophone



As a young girl she
 dreamed of security,
 rearing a family,
 making a home—
 anything but writing
 and publishing songs

WHY has the simple ballad of Carrie Jacobs Bond, *The End of a Perfect Day*, become the greatest heart song ever written? What is the charm of her *I Love You Truly* that makes it the fitting tribute to be sung when a man and a woman are joined in matrimony? What is there about her *Just A-Wearyin' for You* that clutches the heart? Thousands wept when it was sung at the Will Rogers' memorial.

They're sentimental, yes. They're sweet. They're simple. But sentimental, sweet and simple songs are born daily and die the next sundown. What has made Mrs. Bond's songs live from the bustle era in which they were written, to the hustle-and-bustle jazz age of today?

The answer, I think, lies in the remark of a very wise man: "Sentimentality wears well when it is honest sentimentality."

Mrs. Bond's sentimentality is honest. Her whole life proves it.

She has lived constantly with a thought in mind for the average man and woman. That is why she was so perfectly equipped to write for the average man and woman. She has written to us—the tired, world-weary souls who are slightly bewildered by Life. Her songs hold the message of comfort she would give to the woman next door in her hour of need; the simple words of hope she would drop to caress the wound of a friend who has suffered; a hint of her own serene faith passed on to a weaker one.

THEY are the threads of her own philosophy which have bound her own courage strongly enough to enable her to keep a high head in spite of death, poverty, discouragement and prejudice. Out of her suffering has come the words and melodies to ease the suffering of others.

The remarkable part of her life is that she never thought of a career until she was thirty-two years old! Today, a white-haired empress of 74, she

has turned her still active talents to occasional radio appearances.

She found happiness with her second husband, Doctor Frank Lewis Bond, when she was about twenty-five, and she led the serene and secure existence that comes with being a doctor's wife. It was probably at that time that she learned to minister to the fragile spirits of people, as she made the visits with her husband.

Then the whole world changed for her, with the sudden death of her husband in an accident. After the expenses of the funeral she came to the disheartening fact that most of her husband's assets were in the form of uncollected fees. At an age when most women are looking forward to a tranquil future spent at the hearthside, Carrie Jacobs Bond had to worry about supporting herself and her small son. She was no longer young. She wasn't pretty. She was a semi-invalid. She wasn't trained for a job. What could she do?

It was in desperation, more than confidence, that she turned for a way out to the little poems and melodies that she had written for the doctor's enjoyment. Hopefully, she peddled them around to the leading publishers. Equipping herself with a nerve she never knew she possessed, she sat down and played, her frail voice trailing the melodies. The publishers looked at this angular housewife in her homemade dress and shook their heads. . . . "Your songs are too plain. They'll never sell."

DID this discourage her? Not a bit—for she went on determined to succeed, overflowing with faith in what she had to offer. She took on a feat even more courageous than the mere idea of writing a song for money—she set out to publish her songs herself, and to sell them direct to persons who wanted to buy.

Of course publishing required money. In order to get it, she undertook a series of concerts; and with the rare initiative she displayed from the start, she sold the tickets herself. She sewed

for the editor of a musical publication and his family in exchange for free advertising. She rented the best rooms in her house to boarders. Somehow, her courage and her faith began to show tangible results.

In those early days, Carrie Jacobs Bond herself wrapped every parcel of sheet-music shipped or mailed to purchasers. Now all those things are in the hands of the Boston Music Company . . . but for years the entire load was Mrs. Bond's alone.

"Too plain? They'll never sell?"—The total number of copies of *Perfect Day* has established an all-time record; it is said to be well over 5,000,000—and the sale on it and the others still goes on. So much for a woman's honest sentimentality—and faith.

But the strain and the worry years back, along with the inroads upon her health made by severe attacks of neuritis, interfered with her plans often. Several times she entered a sanitarium—to die—she thought.

FOR her first important concert—one which was to bring her the money and real publicity she needed so badly—she didn't even have a dress to wear. Nor the money to buy one! What Carrie Jacobs Bond did was typical of her. There were two old lace curtains on her windows—the only reminders of her well-to-do days. She cut the dress out of the curtains and covered up the worn parts with thousands of feather stitches and French knots. Just an hour before she went to the concert, she had put the last infernal little French knot in her improvised gown.

It's difficult to believe that she had to struggle so hard to gain recognition for *Just A-Wearyin' for You*, or that the appeal of *I Love You Truly* was buried under disdain.

The real story behind the writing of *The End of a Perfect Day* belies a much-credited rumor. The idea came to her as she was viewing a wonderful sunset from the top of a mountain in California. As she dressed for dinner that evening, the glory of the sunset came back to her, and almost at once

came the words for *A Perfect Day*. She wrote them very hurriedly, put them into her purse and forgot all about them.

Three months later she was crossing the Mojave Desert in the moonlight, and without realizing that she had memorized those words, she began singing them to a spontaneous tune. That was how this simple melody, which has become one of the folk songs of America, was born. Like the song itself, and like its author, the origin is natural, inspirational and heartfelt.

THAT song made Mrs. Bond a very wealthy woman. Today she could live like some autocratic dowager if she wishes. For with her success has come social prestige, too. But she has found her greatest happiness in simple things. She lives alone in her Hollywood home. Oh, not one of those magnificent pink stucco affairs with swimming pools and butlers. She could afford that, yes. But hers is a cottage that is buried under a mass of foliage, and has a natural rock garden surrounding it. For that is the sort of thing Carrie Jacobs Bond loves best.



Contrasting pictures of the famous writer-composer-publisher show her at the left with the talkies' May Robson in Hollywood a short time ago, and at the right when she gave one of her early concerts



From left above, Soprano Lucy Monroe, studios Maestro Frank Black, keyhole-peeping Walter Winchell, tenor Frank Munn, dogman Bob Becker. In the group at left, Star of Stars Jack Benny, his wife Mary Livingstone, and orkman Johnny Green



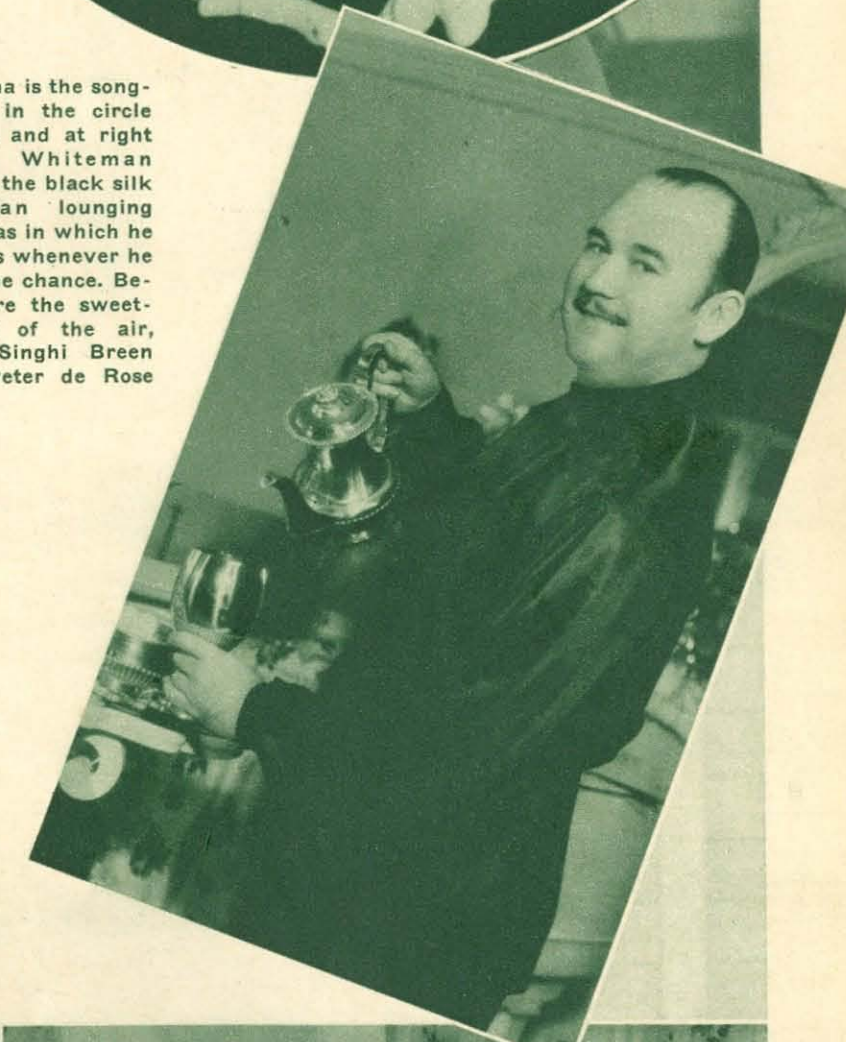
No wonder Don Ameche of Grand Hotel has been signed by Hollywood producers

SUNDAY AT NBC

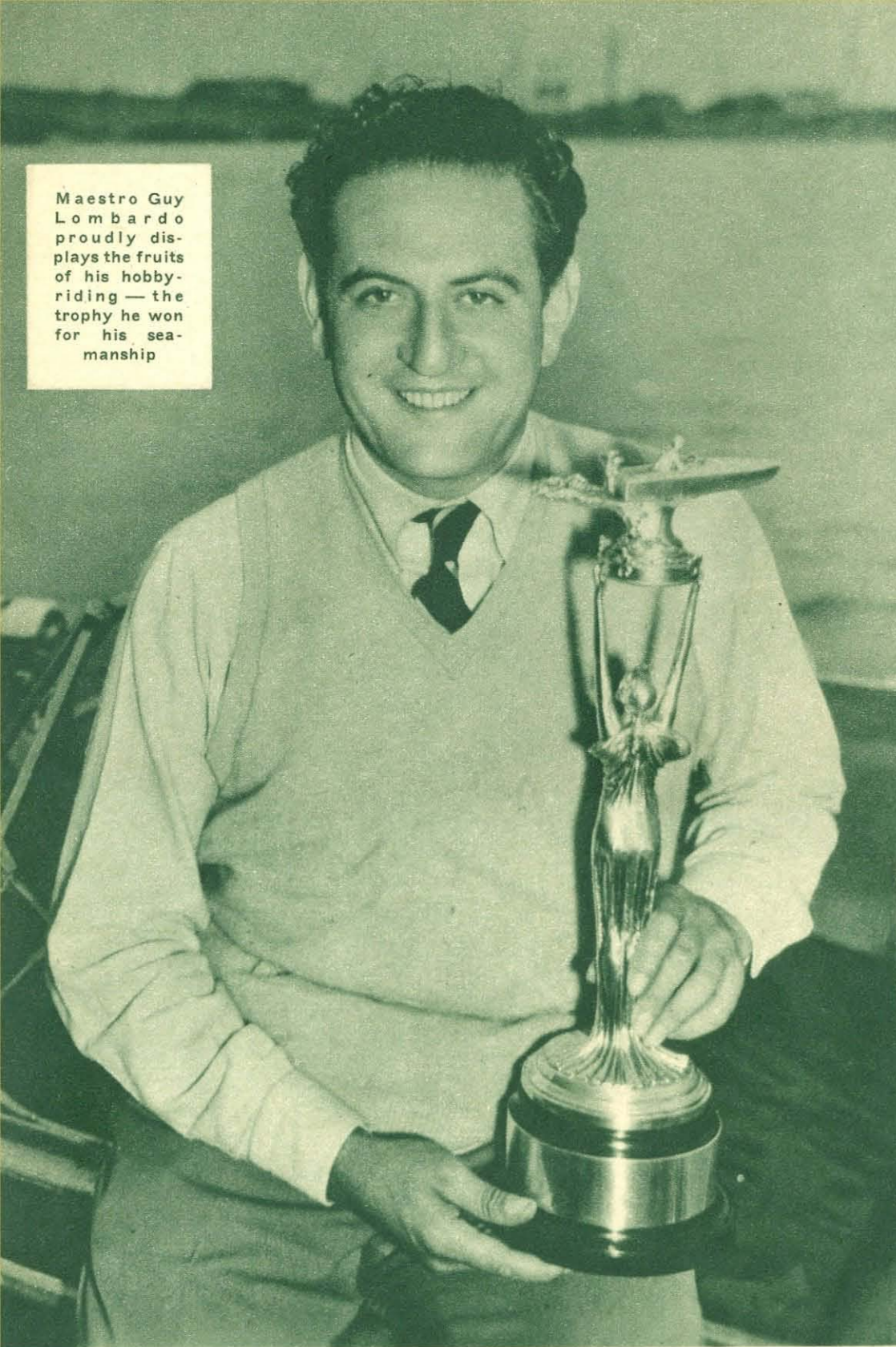
*With Such an Offering of Talent,
Why Should Sunday Ever Be Dull?*

Countess Olga Albani at left, verifies the truth of her program's title in every day she lives—Life Is a Song. At right is Mildred Baker, distinguished member of the Roses and Drums program

Ramona is the songstress in the circle above, and at right Paul Whiteman shows the black silk Russian lounging pajamas in which he relaxes whenever he gets the chance. Below are the sweethearts of the air, May Singhi Breen and Peter de Rose



Maestro Guy Lombardo proudly displays the fruits of his hobby-riding—the trophy he won for his seamanship



WE WORK FOR LOMBARDO

The Real Low-Down on a Famous Leader by the Men Who Know Him the Best

By Jack J. Sher

THIRTEEN men in Lombardo's band. Yo-ho-ho! and—the music goes 'round and around."

The place is the grill-room of the Roosevelt Hotel in New York. Nine men, hale and hearty, are blowing away on their instruments; the tenth is playing the piano; the eleventh is socking the drums. Their intrepid leader is waving his baton over their shining, hair-oiled heads.

Multi-colored lights play over the highly polished dance floor. Beautifully gowned ladies, and their "we pay for this" escorts glide and weave. More venturesome couples stop in their rhythmic movements to chat for an instant with the smiling maestro, who is so notorious for his smooth, melodious, distinctive musical interpretations.

Who would believe that these musicians are descendants of those fearless adventurers who gathered around King Arthur's round table? Or could they possibly be related to the same men who sat on a dead man's chest with a groggin of rum?

Yes, these men have been in just as tough spots as their ancestors. They have stood instrument to instrument during plenty of scrapes. Their royal leader, Guy Lombardo, swears by them—never at them.

And what do the men say about Guy, and the experiences they have endured together? For answer, we transfer you to a table where, one by one, the members of Guy Lombardo's band will join us.

The music stops. It is intermission, and Guy comes to our table with victim number one. Fred Higman, saxophonist, called Derf because he always get things backward. Derf sits down looking very sad.

"Me?" he asks.

"Yes, you," we tell him. "What do you like about Guy, and about working for him?"

"I've been with Guy for twelve years," Derf states. "What can you say about a fellow you've been with that long?" He rubs his hand meditatively across his mustache, and continues: "What I value most about my years

with Guy and the gang is the memories I have. We've been in some strange towns under unusual circumstances. You don't forget those things."

"For instance?"

WELL, a Christmas Eve ten years ago in the little town of Portsmouth, Ohio. We were broke, homesick, and discouraged. We sat around in our hotel room discussing the advisability of going back home to London, Ontario. It meant that we were licked, and none of us could quite stomach the idea. Finally, Guy spoke up:

"Fellows, let's go down to the post-office and phone our folks. Of course we'll have to reverse the charges, and they'll know how we stand financially, but I think it will be worth it." So we

spent our Christmas Eve gathered around a phone booth in the town post-office. I'll never forget the look on each fellow's face as he came out.

"After it was all over, we hung around the post-office for two or three hours telling one another about our conversations. It was almost as good as going home. Everyone of us had given our parents the old success-is-just-around-the-corner line, but in doing so it afforded us the courage to hang on for another desperate try.

"I think we knew then that nothing short of a revolution could stop us. Memories such as that cement a bunch of fellows together. Some nights I'll be playing away on my instrument, and I'll look over the faces in the band. It's a swell feeling to imagine they are

thinking about the same thing I am. It's easy to work with fellows who have so many memories in common . . . Then there was the time—"

But Derf is interrupted by Lombardo's drummer, George Gowan. George has dragged up a chair, and goes into his song and dance.

"Memories, huh?" George grins. "Sure I have them, too, but that isn't what I think is so important about working with Guy. I can get along with anybody who has a sense of humor. Working for Guy is a lark. He substitutes gags for temperament. And can he take it!

"You know that he plays the violin. Well, one night in Chicago when the merriment was at its height, I grabbed the violin from Guy's hands and broke it over the piano. Did Guy get sore? Naw, he laughed, and then distributed the pieces among the dancers as souvenirs.

"I've found myself in a few jams in my time," George winked. "We all get in them. Guy is always on hand with a laugh, and what it takes to pull me through. If he ever loses his sense of humor, I'll probably be playing for pennies in Grand Central station!"

Francis Harvey, guitarist, walks by our table. George calls to him.

"Hey, Muff! Come on over here and explain about the time they threw you in jail in Juarez, Mexico. We call him

took so many they threw us in jail. It seems there is a law which forbids Americans to photograph Mexican scenery. We were due back at the hotel that night to play a job. At four o'clock in the afternoon we were still cooling our heels in the Juarez jail.

"I don't know how Guy found out where we were, but at six o'clock he arrived at the jail and bailed us out. George was broke, so when we got back I was elected to pay Guy back.

"Why do I like working in the band? Oh, I don't know—maybe it's the nice people you meet."

Ben Davies, who labors under the big bass horn, is the next to join us.

"I've been warned," he states, "and I know just why I like working for Guy. It's because he always takes good care of me and my horn.

IN THE old days we traveled a great deal, played in every state in the Union but three. Now if you think lugging a bass horn all over the country is easy, let me go on record as saying it isn't.

"I always ride with Guy because he is a careful driver and takes it slow. Bumps are hard on a horn.

"One night I pulled a boner that almost lost me my instrument. Guy had something to talk over with Carmen and Derf Higman, so I consented to ride with Larry Owen, the second sax.

"Right from the start we had a squabble. Larry insisted that I strap my horn on the top of the car in order to give us more room. Now I'm in the habit of having the baby right on my lap. We argued until everybody had been on the road about an hour, and finally I had to give in. What could I do? It was his car.

"We caught up to the fellows, who had been waiting for us in the next town, and I climbed up on the roof of the car to see how my horn was making out. No horn was there!

"Let me tell you, I almost fainted. Right then I changed cars, and Guy and I drove back fifteen miles before

we found my horn. It was lying in a ditch, and with the exception of a few dents it was unharmed. But that taught me a lesson. Ever since, I've always ridden with Guy."

During this conversation, all the emotions known to man crossed Ben's countenance. He would be content to go on and on talking about his horn, but Jim Dillon horns in.

I LOSE my temper very easily," Jim explains. "If anything pertaining to the arrangements doesn't satisfy me, I say so. If this were any other band but Lombardo's, I would have been tossed out ten years ago.



The Royal Canadian brothers, from left, Leibert, Guy, Carmen and Victor



Mrs. Guy Lombardo wisely does not express her opinion of Guy, but she looks as if she has no complaints

Muff," George enlightens, "because he once muffed a high fly in a ball game, which caused the other team to score the winning run."

Muff refuses to sit down until George leaves, explaining with—

"Every time I get too chummy with that guy, something happens. He's got a lot of nerve telling you about how I happened to get thrown in jail in Juarez. He was tossed in with me. In fact, it was his fault!

"We were playing in El Paso, Texas, which is just across the border from Juarez. About one o'clock in the afternoon George comes strolling into the lobby with a camera, and asks me if I want to go across and take pictures.

"We took pictures, all right! We

"What I appreciate about Guy is that he lets every member of the band have his say. We argue over just about everything. The toughest battles are staged between Guy, Carmen and myself. In order to avoid hard feeling or grudges, we have formed the habit of shaking hands after every rehearsal.

"I've heard other musicians complain about the uppishness of their leaders; playing favorites and having certain

(Continued on Page 42)

Night-Clubbing With the Stars

The Time: The Last Evening a Genial
Bunch Went Whoopie-ing
The Place: Club Normandie, New York
The Stars: Durelle Alexander, Connie
Gates, Patti Pickens, Ben Grauer,
Bob Simmons

Patti and Bob are welcomed to the Club Normandie by doorman Tony Vanyanas, dignified and stately. And it isn't long before they are dancing — large photo at right. Below: Durelle, Ben, Connie and Bob go in for some lounging

The group above includes the Normandie's Entertainer Ella Logan; Radio Guide's Helen Hover; Vocalist Connie Gates, and Announcer Ben Grauer. Below: Durelle, Connie and Ben leave, after passing a perfect evening



What do you suppose could intrigue Connie and Ben like this?—Your guess is good as ours



Isn't Ben the genial guy? Tete-a-tete with Connie, then dancing with Durelle. Ah, well—

PHOTOS BY
WILLIAM
HAUSSLER



COMING EVENTS

The Daily Listings Will Show Your

Nearest Station for These Programs



SUNDAY, MARCH 8

CHURCH OF THE AIR

The Reverend James M. Maxon, Bishop of Tennessee, Chattanooga, will conduct the morning service of the Church of the Air over the CBS network from 7 to 7:30 a.m. PST (8-8:30 MST). On the later service, 10 to 10:30 a.m. PST (11-11:30 MST), the speaker will be the Reverend Francis J. Connell, Mount St. Alphonsus, Esopus, New York.

TIME CHANGE

The Walberg Brown String Quartet will be heard at a later time over an NBC network—8:30 a.m. PST (9:30 MST), replacing Samovar Serenade.

PIERRE DE LANUX

M. Pierre de Lanux, foreign editor of the *Courier des Etats-Unis*, will be heard in his regular fortnightly talk as a part of the Paris Trans-Atlantic news exchange broadcast, at 9:45 a.m. PST (10:45 MST) over the CBS network.

H. V. KALTENBORN

A change in schedule brings H. V. Kaltenborn's program, *Kaltenborn Edits the News*, to the CBS network at a new time, Sundays at 10:45 to 11 a.m. PST (11:45 to 12 MST).

LESLIE HOWARD

For his weekly dramatic program *Leslie Howard presents Raffles* over the CBS network from 9 to 9:30 p.m. PST (10 to 10:30 MST).

MAGIC KEY GUESTS

Russ Morgan and orchestra, Lauritz Melchior, tenor and Ruth Etting, renowned blues singer of stage, screen and radio, will make guest appearances on the *Magic Key of RCA* program over an NBC network at 11 a.m. PST (12 noon MST).

ARTURO TOSCANINI

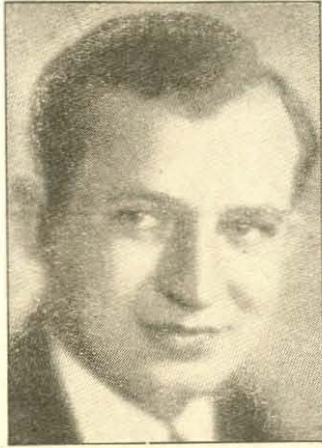
The Italian conductor, Arturo Toscanini, will lead the Philharmonic Symphony Society of New York in its weekly CBS network concert from 12 noon to 2 p.m. PST (1-3 MST).

DON McNEILL

The popular master of ceremonies and comedian, Don McNeill, will join the *Morin Sisters and Ranch Boys* as a regular member of the *Sunset Dreams* cast, NBC network from 4:45 to 5 p.m. PST (5:45 to 6 MST).

RICHARD BONELLI

For its guest star, the *Ford Sunday Evening Hour* over the CBS network from 6 to 7



Benny Krueger: He brings his laughing saxophone to CBS each Monday night



Fannie Brice: She contributes laughs and hilarities to CBS' Ziegfeld Follies

p.m. PST (7-8 MST) will have Richard Bonelli.

CHARLES KULLMAN

The Metropolitan Opera tenor, Charles Kullman, will be the guest soloist on the *General Motors* concert over an NBC network at 7 p.m. PST (8 MST).

CHILD VIRTUOSO

Marjorie Edwards, 13-year-old violin prodigy, will be heard as guest artist on the *Melody Master* program, heard over an NBC network at 8 p.m. PST (9 MST).

MONDAY, MARCH 9

BREEN AND DE ROSE

The *Sweethearts of the Air*, May Singhi Breen and Peter de Rose, augment their current schedule with programs each Monday and Thursday at 7:30 a.m. PST (8:30 MST) over an NBC network.

YODELING COWBOYS

Doc Schneider's *Texas Yodeling Cowboys* replace *Two Hearts in Song*, over an NBC network at 10:15 a.m. PST (11:15 MST).

DRESS PARADE

A weekly variety series called



May Singhi Breen and Peter de Rose extend their NBC Monday morning programs

Dress Parade, with Anthony Candelori directing the orchestra; Ralph Elsmore, tenor; Kay Coopere, personality songstress; the Three Naturals, harmony trio; and Dennis Sandoli, guitarist, replaces the *South Sea Islanders* over an

NBC network at 10:30 a.m. PST (11:30 MST).

MARGARET CULKIN BANNING

The well-known magazine writer and novelist, Margaret Culkin Banning, will answer the question *Is There a Feminine Fiction* on the *Let's Talk It Over* program, NBC network at 1:30 p.m. PST (2:30 MST).

BENNY KRUEGER

Orchestra leader Benny Krueger now will be heard regularly conducting his *Dill's Best Yellow Jackets* on the program, *Pick and Pat in Pipe Smoking Time*, featured over the CBS network at 5:30 p.m. PST (6:30 MST).

TUESDAY, MARCH 10

THE SOUTHERNAIRES

Meetin' House, musical and dramatic program featuring the *Southernaires*, beginning today will be heard each Tuesday over an NBC network at 2 p.m. PST (3 MST).

RENFREW

A new series to be known as *Renfrew of the Mounted*, sponsored by the Continental Baking Company, makes its debut over the CBS network at 4:45 p.m. PST (5:45 MST). The program will be heard subsequently on Tuesdays, Thursdays and Saturdays at the same time.

BATTLE OF THE GHOSTS

Two special programs will present NBC network audiences with the *Battle of the Ghosts*. At 12 noon PST (1 p.m. MST) two British Broadcasting Company announcers will describe for Eastern listeners the noises and voices—if any—in a haunted 12th Century London mansion. And at 9:30 p.m. PST (10:30 MST) the American response will be made during the *Eno Crime Clues* program.

THURSDAY, MARCH 12

LEWIS GANNETT

Books will be the topic to be discussed over the CBS network at 2 p.m. PST (3 MST) by Lewis Gannett, widely known book critic.

FRIDAY, MARCH 13

AMHERST GLEE CLUB

A special broadcast over the CBS network from 10 to 10:15 a.m. PST (11 to 11:15 MST) will feature the *Amherst College Glee Club*.

CLEVELAND SYMPHONY

A full hour's concert by the *Cleveland Symphony Orchestra*, with Artur Rodzinski wielding the baton, will be presented for NBC listeners at 7 p.m. PST (8 MST).

SATURDAY, MARCH 14

STOOPNAGLE AND BUDD

The famous comedy team of *Stoopnagle and Budd*, reunited after a vacation of several weeks, will make its debut in a new series of programs over the CBS network at 6:30 p.m. PST (7:30 MST).

TOM HOWARD

The popular comedy team, *Tom Howard and George Shelton*, will be guests on *Dr. West's* program heard on an NBC network at 7:30 p.m. PST (8:30 MST).

GOLDEN GLOVES FINALS

A blow-by-blow description of the *New York Golden Gloves* finals will be presented direct from *Madison Square Garden*, over NBC at 8:30 p.m. PST (9:30 MST).

AS WE GO TO PRESS

Since last week's issue was printed, the following program changes have reached *RADIO GUIDE*. They are presented in the hope that they will come to your attention in time to be of service:

THURSDAY, MARCH 5

12:15 p.m. PST (1:15 MST), NBC network. Start of a new series of musicals by the *Eastman School of Music*, from Rochester, New York.

FRIDAY, MARCH 6

7 a.m. PST (8 MST), CBS network. Guest of Josephine Gibson on the *Hos-*

tess Counsel program will be *Prunella Wood*, fashion editor.

11:45 a.m. PST (12:45 p.m. MST), CBS network. *Grace E. Frysinger*, senior home economist of the *Extension Service*, U. S. Department of Agriculture, will talk on *What Rural Women Here and Abroad Are Doing*—on the *Education for Living* program this day.

7 p.m. PST (8 MST), CBS network: *Irvin S. Cobb* and *Rochelle Hudson* will be guests of the *Hollywood Hotel* program.

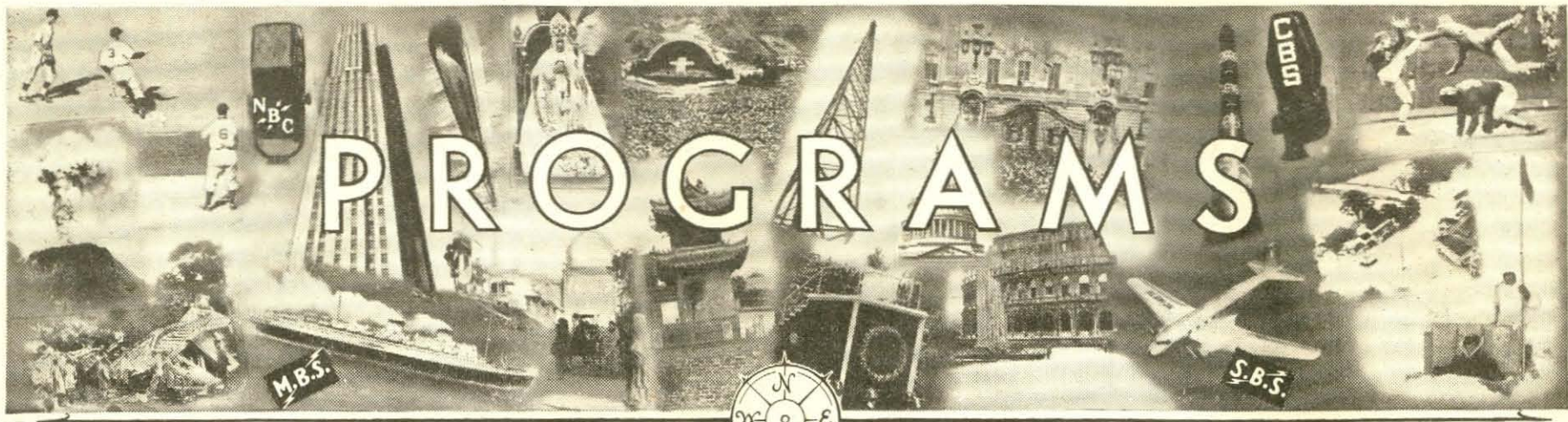
8:15 p.m. PST (9:15 MST), NBC network; *Golden Gloves* Finals from

Chicago, with *Hal Totten* and *Bob Brown* at the ringside mikes.

SATURDAY, MARCH 7

6:30 p.m. PST (7:30 MST), NBC network: Guests of the *Shell Chateau* program will be *Walter Connolly*, noted star of the stage and screen; *Bill Robinson*, celebrated Negro tap-dancer; and *Benay Venuta*, blonde singer of radio and musical comedy.

7:30 to 8 p.m. PST (8:30 to 9 MST), NBC network. *Wallace Beery*, screen luminary and late master of ceremonies on *Shell Chateau*, will be guest on *Dr. West's* *Celebrity Night* program with *George Olsen* and *Ethel Shutta*.



MAY THESE PAGES BRING THE WHOLE WORLD INTO YOUR HOME

SUNDAY

March 8

News

8:30 a.m.—CBS-KLZ
 9:00 a.m.—NBC-KOA WHO
 Series: CBS-KLZ
 Exchange: CBS-KLZ
 3:45 p.m.—Gabriel Heatter:
 NBC-WREN
 7:30 p.m.—Walter Winchell:
 NBC-WREN
 9:10 p.m.—NBC-WREN
 9:30 p.m.—NBC-KFYR

Classical Music

8:30 a.m.—Music & American
 Youth: NBC-KVOO
 8:35 a.m.—Beethoven Sonata
 Series: CBS-KLZ
 9:30 a.m.—Walberg Brown
 String Quartet: NBC-WREN
 10:30 a.m.—Radio City Music
 Hall: NBC-KOA
 11:30 a.m.—Musical Footnotes:
 CBS-KLZ
 1:00 p.m.—Philharmonic: Sym-
 phony of N. Y.: CBS-KLZ
 1:30 p.m.—Metropolitan Opera
 Auditions: NBC-KOA
 5:30 p.m.—Fireside Recitals:
 NBC-WOW
 7:00 p.m.—Ford Sunday Eve-
 ning Hour: CBS-KLZ
 8:00 p.m.—General Motors Con-
 cert: NBC-KOA

Comedy

2:30 p.m.—Design for Listening;
 Sen. Fishface: NBC-WREN
 5:00 p.m.—Jack Benny: NBC-
 WREN
 5:00 p.m.—Eddie Cantor and
 Parkyakarkas: CBS-KLZ
 5:30 p.m.—Phil Baker: CBS-
 KLZ

Drama

12 noon—Leslie Howard: CBS-
 KLZ
 3:00 p.m.—Roses and Drums:
 NBC-WREN
 4:30 p.m.—Grand Hotel: NBC-
 KOA

Talks

10:30 a.m.—University of Chicago
 Round Table Discussions:
 NBC-WOW
 1:00 p.m.—Your English: NBC-
 KOA

Morning

7:00 MST 8:00 CST
 NBC-Mexican Marimba Band:
 WDAF WOAI WOW
 CBS—Sunday Morning at Aunt
 Susans; Artells Dickson, bar.;
 Norman Pierce, explorer, guest;
 KOMA KLZ KMBC WIBW
 KFH KSL (sw-15.21)
 NBC-Coast to Coast on a Bus;
 Children's Prgm.; Milton J.
 Cross, conducting: WREN
 KOIL (sw-15.21)
 KMOX—Church of the Air
 KRLD—Bible Class
 KVOO—Ministerial Alliance
 WKY—Uncle Ben Reads the
 Funny Paper
 W9XBY—Tick Talk

7:15 MST 8:15 CST
 WDAF—Birthday Bell
 7:30 MST 8:30 CST
 NBC Concert Ensemble, Harry
 Gilbert, organist; Chorus:
 WDAF WOW WOAI KVOO
 CBS—Sunday Morning at Aunt
 Susan's: KRLD KMOX
 KFII—Uncle Ben Reading the
 Funnies
 W9XBY—Day Star Devotionals
 7:45 MST 8:45 CST
 WDAF—Dr. G. Charles Gray
 WFAA—Concert Ensemble (NBC)
 WOW—Chapel Service
 8:00 MST 9:00 CST
 NBC—Radio Pulpit; "The Law
 of the Gospel," Dr. S. Parkes
 Cadman, speaker; Radio Chor-
 isters, dir. Chas. A. Baker:
 KVOO WOAI KOA WKY
 WDAF
 CBS—Church of the Air:
 WIBW KOMA KLZ KMOX
 KFH KSL KFAB (sw-21.52)
 NBC—Southernaires Quarete:
 WREN (sw-15.21)
 KMBC—Metropolitan Moods
 KOIL—Village Choir
 KRLD—Bible Class
 WHO—Southern Folk Songs
 WNAX—Religious Service
 8:15 MST 9:15 CST
 WHO—Seventh Day Advent-
 ist Services
 8:30 MST 9:30 CST
 NBC—Walberg Brown string
 Quartet: KOIL (sw-15.21)
 CBS—News; Beethoven Sonata
 Series; Alexander Semmler,
 pianist; KMBC KOMA KMOX
 KLZ KRLD WIBW KFH (sw-
 21.52)
 Sonata in E Flat Major, Op. 7, Be-
 ethoven
 NBC-Music & American Youth:
 WOAI WKY WDAF WHO
 (sw-15.33)
 Christian Science Prgm.: KSL
 KOA
 Judge Rutherford: KFAB
 KVOO
 WREN—To be announced
 W9XBY—Fritz the Cheerleader
 8:45 MST 9:45 CST
 CBS—Beethoven Sonata Series:
 WNAX KFAB
 Bible Class: KRLD WIBW
 KLZ—Christian Endeavor
 KOA—Music & American Youth
 (NBC)
 KSL—Uncle Tom's Comic Strip
 KVOO—Glen Condon
 W9XBY—Dorsey Bros' Orch
 9:00 MST 10:00 CST
 NBC—News: Alice Remsen, con-
 tralto: WREN
 CBS—Children's Hour: (sw-
 17.76)
 NBC-News; Ward & Muzzy,
 piano duo: WHO WDAF KOA
 CBS—Reflections: KMBC KOMA
 KFAB WNAX KMOX KLZ
 KFH
 KOIL—Sunday Serenade
 KVOO—Around the World
 WIBW Bible Class
 WKY—To be announced
 WOAI—News; Musical Program
 W9XBY—Rhapsody of the Reeds
 9:15 MST 10:15 CST
 NBC—Neighbor Nell; Nellie
 Revell: WREN WOAI KOA
 NBC—Peerless Trio: WLW WOW
 WHO WDAF
 KTHS—Judge Rutherford
 KTUL—Reflections (CBS)
 KVOO—To be announced
 KWTO—Rhapsody in Rhythm &
 Romance

Log of Rocky Mountain Stations

Call Letters	Kilo-cycles	Power Watts	Location	Net-work
KFAB	770	10,000	Lincoln, Nebraska	C
KFH	1300	1,000	Wichita, Kansas	C
KFI†	640	50,000	Los Angeles, California	N
KFYR†	550	5,000	Bismarck, North Dakota	N
KGNF	1430	1,000	North Platte, Nebraska	L
KLZ	560	1,000	Denver, Colorado	C
KMBC	950	5,000	Kansas City, Missouri	C
KMOX	1090	50,000	St. Louis, Missouri	C
KOA	830	50,000	Denver, Colorado	C
KOIL	1260	2,500	Omaha, Nebraska	N
KOMA	1480	5,000	Oklahoma City, Oklahoma	C
KRLD	1040	10,000	Dallas, Texas	S & C
KSL	1130	50,000	Salt Lake City, Utah	N
KSTP†	1460	25,000	St. Paul, Minnesota	N
KVOO	1140	25,000	Tulsa, Oklahoma	N
KVOR	1270	1,000	Colorado Springs, Colorado	N & T
WBAP†	800	50,000	Fort Worth, Texas	N & T
WCCO†	810	50,000	Minneapolis, Minnesota	N & T
WDAF	610	5,000	Kansas City, Missouri	N
WENR†	870	50,000	Chicago, Illinois	N & T
WFAA†	800	50,000	Dallas, Texas	N & T
WGN†	720	50,000	Chicago, Illinois	L & M
WHO	1000	50,000	Des Moines, Iowa	C
WIBW	580	5,000	Topeka, Kansas	C
WKY	900	1,000	Oklahoma City, Oklahoma	N
WLS†	870	50,000	Chicago, Illinois	N & M
WLW†	700	500,000	Cincinnati, Ohio	N & M
WNAX	570	5,000	Yankton, South Dakota	N & T
WOAI	1190	50,000	San Antonio, Texas	N & T
WOW	590	5,000	Omaha, Nebraska	N
WREN	1220	5,000	Lawrence, Kansas	N
WSM†	650	50,000	Nashville, Tennessee	N
W9XBY	1530	1,000	Kansas City, Missouri	L

C—CBS (Columbia Broadcasting System)
 L—Local Programs
 N—NBC (National Broadcasting Company)
 T—T.N. (Texas Network)
 †—Night Programs Only

NOTICE: The programs as presented here 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.
 Bell Δ indicates religious services and programs. Star ★ indicates high spot selections.
 If your favorite station is not listed at quarter or half hour periods, consult the time listing 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.

9:30 MST 10:30 CST
 NBC—Walberg Brown String Quar-
 tet: WREN KOIL
 CBS—Salt Lake City Tabernacle
 and Organ: WIBW KVOR
 KMOX KOMA KFH KLZ KSL
 WNAX KFAB KRLD
 ★ NBC—Major Bowes Family:
 Waldo Mayo, conductor & solo
 violinist; Joey Nash, tr.;
 Sizzlers Trio; Nicholas Cosen-
 tino, tr.; Helen Alexander,
 sop.: KVOO KOMA WDAF
 WOW KOA WOAI WKY
 KMBC—Morning Musicale
 WHO Musical Prgm.
 W9XBY—Victor Salon Orch
 9:45 MST 10:45 CST
 CBS—Salt Lake City Taber-
 nacle Choir: KRLD
 W9XBY—Keyboard Magic
 10:00 MST 11:00 CST
 NBC—Pageant of Youth; John-
 ny Johnson's Orch.; Guests:
 (sw-15.21)
 NBC—Major Bowes' Family: (sw-
 15.33)
 CBS—Salt Lake City Tabernacle:
 (sw-17.76)
 Church Services: KFAB WHO

CBS Romany Trail: KVOR KLZ
 KRLD KMOX KMBC KFH
 (sw-17.76)
 KSL—Variety Prgm.
 WDAF—Musical Notebook
 WNAX—Mike Dosch, accordion
 10:45 MST 11:45 CST
 ★ CBS—Trans-Atlantic Br'dcast
 from Paris; News Exchange:
 N KRLD KMBC KVOR KLZ
 L KFH (sw-17.76)
 C KMOX—Sweet Melodies
 C WNAX—Helen Korves, songs
 11:00 MST 12:00 CST
 CBS—Church of the Air
 C KOMA WIBW KRLD KMOX
 C KFH (sw-15.27)
 S & C NBC—Radio City Music Hall:
 N WKY
 N NBC—Road to Romany; Gypsy
 C Music; Celia Branz, contralto:
 WOW
 C KLZ—St. Paul's Lutheran
 Church
 N KMBC—News: Doz Stories
 C KSL—Gems of Melody
 KVOR—Grace Church Service
 N WHO—Hour of Smiles
 L & M WIBW—Sunday Revue
 C WNAX—Religious Service
 N WOAI—Musical Program
 N W9XBY—Musical Moods
 11:15 MST 12:15 CST
 NBC—Radio City Music Hall:
 N WOAI
 N KMBC—Music World Fevue
 L KSL—Watch Tower
 W9XBY—Easy Chair

11:30 MST 12:30 CST
 CBS—Musical Footnotes, Vivian
 Della Chiesa, soprano; Ensem-
 ble: KMOX KMBC KOMA KLZ
 KRLD KSL (sw-15.27)
 M—Appari Tutt, Amor; Serenade,
 Schubert; In a Persian Market,
 Kotelny; Melody of Love, Lehar
 NBC—Nat'l Youth Conference:
 "An Ancient & Provoking
 Question," Harry N. Holmes;
 Youth Glee Club, dir. Chas.
 A. Baker: WREN
 NBC—Sophisticates, trio: WDAF
 WKY WOW WOAI
 KFAB—Lutheran Laymen
 KFH—Christian Science
 KOA—Carveth Wells Travelogues
 KOIL—Hymnal Sextette
 KVOO—Noon Hour Varieties
 WIBW—Hawaiian Sunlight
 WNAX—Nancy Gurney Trio
 W9XBY—Meeting Our Modern
 Composer

11:45 MST 12:45 CST
 CBS—Kaltenborn Edits the News:
 KSL KOMA KMBC KLZ KFH
 (sw-15.27)
 NBC—Golden Strings: WKY
 WOW
 KMOX—Russell Brown, songs
 KOIL—Music Box Revue
 KRLD—Song Service
 KVOO—Movie Reporter
 WDAF—Old Songs of the
 Church
 WIBW—Song Souvenirs
 WOAI—Musical Program

Afternoon

12:00 MST 1:00 CST
 ★ NBC—Magic Key: Symph.
 Orch., dir. Frank Black; John
 B. Kennedy, commentator;
 Lauritz Melchior, tr.; Ruth
 Etting; Russ Morgan's Orch.;
 Guests: KWK WOAI WREN
 KVOO WKY KOA KOIL
 (sw-15.21)

NBC—"The Melody Matinee":
 Victor Arden's Orch.; Muriel
 Dickson, soprano; Cavaliers
 Quartet: WOW WHO WDAF
 (sw-15.33)
 ★ CBS—Leslie Howard's Matinee,
 "Raffles"; Dramatic Cast;
 Orch.: KLZ KSL KOMA
 KMOX KMBC KFAB KRLD
 (sw-15.27) (also see 10 p.m.)
 KFH—Jewels for Tomorrow
 KVOR—World Daytime Revue
 WIBW—The Coleman Family
 WNAX—Lawrence Welk's Orch.
 WSMB—Anson Weeks' Orchestra
 W9XBY—Enjoy Living
 12:15 MST 1:15 CST
 KFH—Reno B. Meyers, pianist
 KVOR—Walkathon
 W9XBY—Gospel Four
 12:30 MST 1:30 CST
 CBS—Jose Manzanera's South
 Americans: KMBC KRLD
 KMOX KOMA KFAB (sw-
 15.27)
 NBC—Peter Absolute, sketch:
 WDAF WOW WHO (sw-15.33)
 KFH—Musical Prgm.
 KLZ—News
 KSL—Amateur "Opportunity Hr."
 KVOO—Noontime Novelties
 WIBW—Kansas Poet
 WNAX—Bohemian Orchestra
 W9XBY—Maurice McDonald

12:45 MST 1:45 CST
 KLZ—Piano Album
 KSL—Orpheus Male Chorus
 WIBW—Melodies
 W9XBY—George Storz, graphol-
 ogist
 1:00 MST 2:00 CST
 ★ CBS—Philharmonic Symphony
 Society of New York; dir.
 Arturo Toscanini: KMOX KLZ
 KMBC KSL KFH WIBW
 KVOR KOMA (sw-11.83)
 Requiem; Composed in Memory of
 Alessandro Manzoni
 NBC—Your English, Drama,
 String Ensemble: KOA WREN
 KVOO WKY WOAI KOIL (sw-
 15.21)
 NBC—Harry Reser's Orch.: Lynne
 Gordon, songs: WDAF (sw-
 15.33)
 NBC—Headin' South: WOW
 KFAB—Songs of Yesteryear
 KRLD—Christian Science
 WHO—Rocking Chair Prgm.
 WNAX—Rosebud Kids
 W9WBY—Unity Concert Band

1:15 MST 2:15 CST
 NBC—To be announced: WREN
 KOIL (sw-15.21)
 T. N. Texas Artists: WOAI
 KFAB—Gov. Cochran
 KOA—Camp Meeting (NBC)
 KRLD—Philharmonic Orchestra
 (CBS)
 KVOO—What's What in the
 News
 WKY—Pearl Reece, pianist
 1:30 MST 2:30 CST
 NBC—Metropolitan Opera Audi-
 tions; Edward Johnson; Orch.
 dir. Wilfred Pelletier; Guests:
 WOAI KVOO WKY WOW
 WHO WDAF KOA (sw-15.33)
 KFAB—Wilber Chenoweth, or-
 ganist
 WNAX—Aunt Mirandy's Village
 School
 W9XBY—The Music Box
 1:45 MST 2:45 CST
 NBC—Henri Deering, concert pian-
 ist: WREN KOIL (sw-15.21)

2:00 MST 3:00 CST NBC Nat'l Vespers; "Putting Manhood First," Dr. Harry Emerson Fosdick; Male Quartet, dir. Chas. A. Baker; KOIL WREN WKY
★ Father Coughlin: WOW WHO T. N.—Adolf's Bohemians: WOAI KFAB—Folks from Neighborville KOA—While the City Sleeps KOMA—Guardian Players KVOO—Judge Rutherford; Schools Broadcast
WDAF—Betty and Bob sketch WNAX—Studio Matinee W9XBY—Bowling Match
2:15 MST 3:15 CST NBC—Widow's Sons, sketch: (sw-9.53)
KOA—Dinner Hour Music WDAF—The Sunday Players WFAA—Square Branders WOAI—Metropolitan Moods
2:30 MST 3:30 CST NBC—Design for Listening; Ray Sinatra's Orch.; Senator Fish-Face & Prof. Figgshotte, comedians; Olga Vernon, contralto; Cavaliers: WKY WOAI KOIL WREN
KMBC—Thrills of Sport KOMA—Townsend Plan KVOO—Art & Artists KOA—Melody Master WNAX—Jamboree
2:45 MST 3:45 CST T. N.—W. Lee O'Daniel's Hill-billy Boys: WOAI KOA—Temple of Song (NBC) WDAF—Pat Dunn, soloist WHO—Royal 400 Prgm. WOW—Jewels of Tomorrow
3:00 MST 4:00 CST NBC—Roses & Drums; "Captain, My Captain," drama: KOIL WREN (sw-15.21-11.87)
CBS—Melodiana; Bernice Claire, soprano; Oliver Smith, tenor; Abe Lyman's Orch.: KMBC KMOX KFAB (sw-11.85)
NBC—Pop Concert; Walter Logan, conductor: WDAF KVOO KOA WOAI WOW WHO WKY (sw-9.53)
CBS—Dream Avenue: KVOR KLZ KFH—Carl Graham Quartet KOMA—It Happened in Oklahoma KRLD—Croonaters KSL—Bible Stories
WIBW—Kansas Roundup WNAX—Amer Legion Program W9XBY—The Versatile Three
3:15 MST 4:15 CST CBS—Russell Brown's Harmonettes: KRLD KFH KVOR KLZ—Old Songs of the Church W9XBY—National Monetary Discussion
3:30 MST 4:30 CST NBC—Travel Talk by Malcolm La Prade: (sw-15.21-11.87)
CBS—Crumit and Sanderson Jack Shilkret's Orch.; The Three Jesters: KMBC KMOX KOA KFH (sw-11.83)
NBC—95th Anniv. Late Oliver Wendell Holmes: WKY WDAF KOA (sw-9.53)
CBS—Jose Manzanare's Orch.: KSL KLZ
NBC—Moody Institute Singers: KOIL WREN
KFAB—O'Malley Income Tax, talk KRLD—Earl D. Behrends' Orch. KVOO—The Oil Program KVOR—Jewel Box WHO—Farmer-labor Party of Iowa
WNAX—Univ. of South Dakota WOAI—Jimmy Klien's Orch. W9XBY—George Morris' Orch.
3:45 MST 4:45 CST ★ NBC—Week-End News Review; Gabriel Heatter, commentator: KOIL WREN (sw-11.87-15.21)
KFAB—Gibson and Young KRLD—Story of Beauty KVOO—Dance Orch. KVOR—Townsend Plan WHO—Oliver Wendell Holmes Anniv. (NBC)
WKY—Snaps Elliott
4:00 MST 5:00 CST NBC—Catholic Hour; Very Rev. Msgr. Fulton J. Sheen, speaker; Mediaevalists Choir, dir. Father Finn: KVOO WOAI WDAF KOA WOW WHO (sw-9.53)
CBS—Hour of Charm; Phil Spitalny's All-Girl Orch.: KMBC KRLD KMOX KLZ KSL KFAB KFH WIBW WNAX KVOR KOMA (sw-11.83)
NBC—Henry King's Orch.: WREN WKY KOIL
W9XBY—Associated B'casting System
4:15 MST 5:15 CST KFH—To be announced

KOIL—News WKY—Mid-Continent Life Prgm. WNAX—The Serenaders WREN—To be announced
4:30 MST 5:30 CST NBC—Grand Hotel, drama: WREN KOIL KOA (sw-11.87-15.21)
CBS—"Smilin' Ed" McConnell: KMOX KLZ KFH KSL KRLD KFAB (sw-11.83)
KMBC—Whence Came the Red Man?
KOMA—Chapel Recital KVOO—World of Sports KVOR—Memory Lane WDAF—Gateway Liar's Club WHO—The Old and the New WIBW—New Tunes for Old WKY—McVey's Present WNAX—Hank, the Yodelin' Ranger
WOAI—Pepper Uppers WOW—Big City Broadcast
4:45 MST 5:45 CST CBS—Voice of Experience: KMOX (sw-11.83) (also see 9:30 p.m.)
News: KLZ WIBW KFAB—Jolly Time; Salon Concert KFH—First Federal Savings Quartet
KOMA—True Confessions KRLD—The Diamond Drama KSL—Melody Fashion Parade KVOO—Music for Men KVOR—Walkathon WKY—Master Singers WDAF—Musical Varieties WNAX—Visitor's Program
5:00 MST 6:00 CST ★ NBC—Jack Benny, comedian; Mary Livingstone; Johnny Green's Orch.; Kenny Baker, tr.; Don Wilson: WKY KVOO WREN WOAI KOIL (sw-11.87) (also see 9:30 p.m.)
★ CBS—Eddie Cantor; Parkyakarkas; Bobbie Breen & Betty Gardi; Jimmy Wallington; Louis Gress' Orch.: KRLD KOMA KFH KLZ (sw-11.83)
NBC—K-7, Spy Story: WOW (sw-9.53)
KOA—Lamont School of Music KSL—Seldon Heaps, organist KVOR—Evangelist Fries; Melody Makers
WDAF—House of 1,000 Eyes WHO—Sunset Corner Op'ry WIBW—Sen. Capper
WNAX—Dutch and Irish W9XBY—An Inspirational Service
5:15 MST 6:15 CST KOA—Popeye, the Sailor KSL—Musical Highlights WHO—College Program WIBW—Belle & Martha WWL—Jack Otto's Orchestra WNAX—Mike Dosch W9XBY—Futura
5:30 MST 6:30 CST ★ NBC—Robert L. "Believe-It-or-Not" Ripley; Ozzie Nelson's Orch.; Harriet Hilliard, songs: WREN KVOO KOA WKY KOIL WOAI (sw-11.87)
NBC—Fireside Recitals, Sigurd Nilssen, basso; Willie Morris, sop.; Frank St. Legier's Orch.: WDAF WOW (sw-9.53)
★ CBS—Phil Baker, comedian; Guest Orch.: KRLD KLZ (sw-11.83)
KFH—Mrs. Newman Presents KMBC—News; Melody Palette KMOX—Musical Moments KOMA—Dance Orch. KSL—Little Theater of Music KVOR—Tea Time Topics WHO—Musical Moments WIBW—Easy Chair WNAX—Hawaiians
5:45 MST 6:45 CST NBC—Sunset Dreams; Morin Sisters & Ranch Boys, trios; Dan McNeill, m.c.: WDAF WHO WOW (sw-9.53) (also see 9 p.m.)
KMBC—Sunday Evening Musicale
KMOX—Hot Dates in History KOMA—Sports News KSL—In the Music Room KVOR—Warwick Family WIBW—Negro Festival Choir WNAX—Public Health Program W9XBY—Russell Rizer

Night

6:00 MST 7:00 CST ★ NBC—Major Bowes' Original Amateur Hour: WDAF WOAI WSM KVOO KOA WLW WKY WOW KFJR WFAA KFI WHO KSTP (sw-9.53)
NBC—The Melody Lineers On; Leo Spitalny's Orch.; Fred Hufsmith, tr.; Norsemen Quartet; Girls' Trio: WENR WREN KOIL (sw-11.87)

CBS—Understanding Opera: KMOX KRLD KVOR KFAB KFH KMBC KSL WCCO KLZ WNAX KOMA (sw-11.83)
WGN—News; Sports Shots WNAX—Waltz Melodies WWL—Smoke Joe and Teetain W9XBY—Sunday at Seven
6:15 MST 7:15 CST KSL—Msgr. Duane G. Hunt WGN—Al Kavelin's Orch. WIBW—American Legion Prgm.
6:30 MST 7:30 CST CBS—World Dances; Lud Gluskin's Orch.: WIBW KOMA KSL KFAB KVOR KMBC KLZ KMOX KRLD WCCO KFH (sw-11.83)
WENR—Edison Symp. WGN—Sunday Evening Club WNAX—The Dakota Rangers W9XBY—Joe Burns
6:45 MST 7:45 CST W9XBY—Pages from an Old Hymnal
7:00 MST 8:00 CST NBC—Manhattan Merry-Go-Round; Rodney McLennan, tenor; Men About Town; Rachel Carley, vocalist; Andy Sannella's Orch.: KOA WFAA WDAF KFI WOAI WSM WHO KSTP WOW KFJR WKY (sw-9.53)
Elle Acot De Soquetes; Tango Corlee; Dits Moi Ma Mere; Dinner for One Please, James; C'Elle Nait Peat Etie; That's Why Darlings Were Born; En Poussee Parisienne; March Victorious; La Crise Est Finie; You're All I Need; There Is No Greater Love; Emienne
★ CBS—Sunday Evening Concert; Richard Bonelli, bar., guest: KMOX KOMA WIBW KLZ KFH KVOR WNAX KMBC KFAB KRLD WCCO KSL (sw-11.83)
Morning Hymn, Hanschel; Overture to Egmont, Beethoven; Acanth De Quiter; Oub; Licou from "Faust"; Gounod; Floda of Spring, Rachmaninoff; String Quartet in E Minor; Ala Balalaka, Kotchetoff; Spring Song, Mendelssohn; Danny Deever; Bird's Song; At Eventide; Toreador's Song from Carmen; Humm
★ NBC—Life Is a Song; Countess Olga Albani, soprano; Charles Previn's Orch.; Singing Knights: WLW WENR WREN KOIL (sw-6.14) (also see 10 p.m.)
Marinela; Star Dust; Shepherd's Hey; None but the Lonely Heart; Little Dancing Girl; Midnight in Paris; You Are Free.
KVOO—Musical Moments WGN—To be announced W9XBY—Melody & Stars
7:30 MST 8:30 CST ★ NBC—Walter Winchell, commentator: WENR WREN WLW KOIL (sw-6.14) (also see 9:15 p.m.)
NBC—Amer. Album of Familiar Music; Frank Munn, tenor; Lucy Monroe, sop.; Amsterdam Chorus; Arden & Arden, piano duo; Bertrand Hirsch, violinist; Gus Haenschen's Orch.: WKY KFI WSM KOA WFAA WOAI KFJR WDAF KSTP WOW WHO (tsw-9.53)
Selections from "Rio Rita," (A) Rangers Song, (B) Rio Rita, (C) Kinkajou, (D) Following the Sun Around, (E) Ranger's Song, Tierney; Rose of Trolee; Wine, Woman and Song; Strauss; Londonderry Air; Gypsy Song from "Carmen"; Bluet; Down in Old Havana Town; Hands Across the Table; Romance, Rubenstein
WGN—Arthur Sears Henning WLS—Everybody's Hour W9XBY—Metropolitan Church
7:45 MST 8:45 CST ★ NBC—Paul Whiteman's Musical Varieties; Durelle Alexander, songs; Ramona; Roy Barge; Bob Lawrence, bar.; King's Men; Johnny Hauser, songs; Arthur Tracy, Street Singer, guest: WENR WREN KOIL (sw-6.14) (also see 9:30 p.m.)
WGN—To be announced WLW—Unbroken Melodies W9XBY—Fur Mart
8:00 MST 9:00 CST STOP—Make a note to read WALTER WINCHELL'S Exclusive Revelations of why he has pursued relentlessly the Lindbergh Kidnap, as related to CURTIS MITCHELL, in next week's Radio Guide
CBS—"Ghost Walk. The Signal Man," drama: KMBC WCCO KFAB WIBW KMOX KRLD KFH KLZ (sw-6.12)
★ NBC—Sunday Concert; Symp. Orch., dir. Erno Rapee; Chas. Kullman, tr., guest: WDAF KFJR KOA WOW WBAP WKY KFI WSM WOAI WHO KSTP (sw-9.53)

MBS—Famous Jury Trials: WGN WLW
KOMA—Southwest in Review KSL—Strange, but Not Fiction KVOR—News WNAX—Don Franklin's Orch. W9XBY—Hits & Encores
8:15 MST 9:15 CST KSL—Smart Set Orch., soloist KVOR—Melody Palette W9XBY—Fireside Melodies
8:30 MST 9:30 CST ★ NBC—Seth Parker; Phillips Lord & Troupe; Dramatization, Hymn singing & Philosophy: WREN
CBS—Freddie Rich's Penthouse Party; Gogo Delys; Blue Flames: WNAX KOMA KRLD KVOR WCCO KMBC WIBW KFH KRLD KMOX (sw-6.12)
KFAB—To be announced KOIL—News KSL—Sunday Service WENR—Globe Trotter WGN—Follies WLW—To be announced W9XBY—Dan Murphy
8:45 MST 9:45 CST KOIL—To be announced KRLD—Fed. of Music Clubs WENR—King's Jesters W9XBY—Dream Weaver
9:00 MST 10:00 CST NBC—The Melody Master; Marjorie Edwards, violinist; Musical & Dramatic: (sw-9.53)
NBC—Sunset Dreams: WKY KTAR WBAP KTBS KOMO KOA KDYL KPO KFI KGW KHQ KFSD (also see 5:45 p.m.)
NBC—Dandies of Yesterday; Quartet; News: WREN
★ CBS—Eddie Cantor, comedian: KSL (also at 5 p.m.)
NBC—Phil Levant's Orch.: KFJR WENR
News: WLW WOAI WOW WIBW KFH—Musical Prgm. KMBC—Studio Prgm. KMOX—News
KOMA—Moment Musicale KRLD—Federation of Music Clubs KSTP—Beauty That Endures KVOR—Walkathon WDAF—Soloist
WGN—Freddy Martin's Orch. WHO—Evening Reveries WNAX—Recorded Program WSM—Natchez Garden Club W9XBY—Temple Bells
9:15 MST 10:15 CST ★ NBC—Walter Winchell: WSM WBAP KOA WOAI WKY (also at 7:30 p.m.)
NBC—Phil Levant's Orch.: WDAF KFH—To be announced

KFI—The Waikikians KMOX—Chic Scoggins' Orch. KOIL—Chamber of Commerce KOMA—Dance Orch. KRLD—Ike Silver's Orchestra KSTP—News; Sports KVOR—Dance Rhythms WGN—Anson Weeks' Orch. WHO—News WIBW—Vincent Travers' Orch. WLW—Billy Shaw's Orch. WNAX—Gail Flint, pianist WOW—Dance Orchestra WREN—Amer. Family Robinson
9:30 MST 10:30 CST NBC—El Chico, Spanish Revue: WREN
CBS—Isham Jones' Orch.: KFH WIBW KOMA KVOR
NBC—News; Art Jarrett's Orch.: WDAF WHO KFJR
★ NBC—Jack Benny; Mary Livingstone; Johnny Green's Orchestra; Kenny Baker, tenor; KOA KFI (also at 5 p.m.)
CBS—Voice of Experience: KLZ KSL (also at 4:45 p.m.)
★ NBC—Paul Whiteman's Varieties; Durelle Alexander; Arthur Tracy, Street Singer, guest: WSM WBAP WOAI WKY (also at 7:45 p.m.)
KMBC—Variety Prgm. KRLD—Rev. Floyd Hawkins KSTP—Organ Prgm. WCCO—News WENR—Benny Goodman's Orch. WGN—Ted Weems' Orch. WLW—Freddy Martin's Orch. W9XBY—Dan Murphy's Orch.
9:45 MST 10:45 CST CBS—Isham Jones Orchestra: KMOX KOMA WCCO KFAB KLZ
KOIL—El Chico (NBC) KSL—Dramatic Sketch WLW—Anson Weeks' Orch.
10:00 MST 11:00 CST ★ CBS—Leslie Howard: KERN KMJ KHJ KOIN KFBK KGB KFRC KDB KOL KFPY KWG KVI (also at 12 noon)
NBC—Fletcher Henderson's Orch.: KFJR WREN KOIL (sw-6.14)
CBS—George Olsen's Orchestra: WIBW WNAC KRLD KFAB KMBC
★ NBC—Life Is a Song: KOA KFI (also at 7 p.m.)
CBS—Frank Dailey's Orch.: KFH WIBW KVOR WCCO KOMA KMOX
NBC—Ray Pearl's Orch.: WHO WOW WDAF
KSL—News KSL—Pinto Pete's Ranch Boys KSTP—Dance Orch. WENR—Phil Levant's Orch.

WGN—To be announced KOMA—Night Club WLW—Ted Weems' Orch. W9XBY—Moon Sheen
10:15 MST 11:15 CST NBC—Fletcher Henderson's Orch.: WSM WKY
CBS—George Olsen's Orchestra: KSL KLZ
WBAP—Jimmy Garrigan's Orch.
10:30 MST 11:30 CST NBC—Sammy Kaye's Orchestra: WKY WDAF WSM WHO WOW KFJR
NBC—Tom Coakley's Orch.: WREN KOA KOIL (sw-6.14)
CBS—Harry Sosnik's Orchestra: KMOX KFAB WIBW KOMA KMBC KRLD KVOR KFH WCCO KLZ WNAX
★ NBC—One Man's Family: KPO KFI KGW KOMO KHQ KTAR (also Wed. at 6 p.m.)
KOA—John Burkhardt's Orch. KSL—News WENR—Carl Schreiber's Orch. WGN—Will Osborne's Orch. WLW—Ted Fio Rino's Orch. W9XBY—Dan Murphy's Orch.
10:45 MST 11:45 CST KMOX—When Day is Done KSL—Sunday Evening on Temple Square
11:00 MST 12:00 CST KFI—Reporter of the Air KFL—Hi Clark's Orch. KMBC—Midnight Headlines KOA—News KVOR—Program News WENR—Jess Hawkins' Orch. WGN—Ted Weems' Orch. WLW—Moon River W9XBY—Fletch Hart's Orch.
11:15 MST 12:15 CST KFI—Great Guns KOA—Carol Lofner's Orch.
11:30 MST 12:30 CST WENR—Carl Schreiber's Orch. W9XBY—Pete Johnson's Orch.
11:45 MST 12:45 CST NBC—Bridge to Dreamland: KFI KOA
12:00 MST 1:00 CST KSL—Larry Lee's Orchestra W9XBY—Dance Orch.
End of Sunday Programs

FOREIGN SHORT-WAVE PROGRAMS FOR SUNDAY

MST Shown; for CST Add One Hour
5:30 a.m.—Brass band concert: GSG GSJ
6:30 a.m.—Catholic service: YVZRC
7 a.m.—Budapest program: HAS3
8 a.m.—Week's review: RNE
8 a.m.—American hour: DJB
8:30 a.m.—Vatican City hour: HVJ
9 a.m.—Commerce hour: COCD
9 a.m.—Piano recital: GSF GSE
10 a.m.—Special American hour: DJB
11 a.m.—Cuban dance music: COCD
11:40 a.m.—Iceland program: TFJ
12 noon—Latin-American music: COCD
12:15 p.m.—Horse races: YVZRC
12:55 p.m.—Religious service: GSB GSD GSO
2 p.m.—BBC Military band: GSB GSC GSL
3 p.m.—Mayor's program: COCD
3:15 p.m.—Brass band: DJC
3:45 p.m.—Sunday concert: HC2RL
4 p.m.—Budapest program: HATA
4 p.m.—Sunday evening program: DJC
4:25 p.m.—Spice of life: GSA GSB GSC
4:55 p.m.—Religious service: GSA GSB GSC
5 p.m.—Holland program: PCJ
5 p.m.—Mexico program: XECR
5 p.m.—English program: EAQ
5:30 p.m.—Musical poem: DJC
6 p.m.—Musical review: YVZRC
6:30 p.m.—Songs, Marcel Wittsch: DJC
8 p.m.—St. Paul's religious service: GSC GSL
8:30 p.m.—Opportunity program: COCD
8:30 p.m.—Program forecast: DJC
10 p.m.—Overseas hour: JVN

(For Advance Short-Wave Programs for the remainder of the week see respective program pages.)

News Broadcasts of the Week
Daily—2 a.m., GSB, GSN; 2:45, TPA3; 5, TPA2; 6, GSG, GSJ, 2RO (11.81); 9:30, GSF, GSE; 11, GSB, GSD, GSI; 12:30 p.m., TPA3; 3, GSB, GSC, GSL; 4, 2RO (9.64); 5:45, GSB, GSC, GSA; 6, TPA4; 6:15, DJC; 7, COCD; 8, CJRO; 8:45, GSC, GSI; 9:20, TPA4, 10:05, JVN.
Sunday only—5 a.m., VK3ME.
Mon., Thurs., Fri., Sat.—7:39 a.m., PHI.
Daily except Sunday—3:30 am., VK3LR.

Log of Foreign Stations Whose Programs Are Listed

Table with columns for station call letters, country, and program details. Includes stations like CJRO, Cuba, DJB, etc.

23 LANGUAGES

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MONDAY

March 9



Wayne King
See 8 p.m. MST

News

7:55 a.m.—CBS-KOMA
8:00 a.m.—NBC-WREN
4:30 p.m.—NBC-KOA
5:45 p.m.—Boake Carter: CBS-KOMA

Classical Music

9:00 a.m.—Light Opera: NBC-WDAF
12:30 p.m.—Music Guild: NBC-KOA
6:30 p.m.—Richard Crooks, tr.: NBC-KVOO
7:30 p.m.—Grace Moore: NBC-KOA

Comedy

3:00 p.m.—Al Pearce's Gang: NBC-KOA
6:00 p.m.—Fibber McGee & Molly: NBC-KOA
6:30 p.m.—Pick and Pat: CBS-KFAB
7:00 p.m.—Greater Minstrels: NBC-KOA
8:00 p.m.—Ray Knight's Cuckoo Hour: NBC-WREN

Drama

7:00 p.m.—Radio Theater: CBS-KLZ
7:30 p.m.—A Tale of Today: NBC-KOIL

Talks

12 noon—American Education Forum: NBC-KOA
2:30 p.m.—Let's Talk It Over: NBC-KOA
8:30 p.m.—Nat'l Radio Forum: NBC-WOW

Morning

7:00 MST 8:00 CST

★ NBC-Breakfast Club; Soloists & Orch.: WREN WKY WOAI KOIL (sw-15.21)
CBS Bob & Rennie, songs: KRLD KFOR KFAB KOMA KFLZ KLZ (sw-21.52)
NBC—The Wifesaver: WDAF
News: KMOX KOA WOW
KGNF—Devotional
KMBC—Variety Program
KSL—Petite Musicale
KVOO—Doughboys
WFAA—Harmonies
WHO—Gene and Glenn
WNAX—Rosebud Kids

7:15 MST 8:15 CST

CBS—Metropolitan Parade: KRLD KFOR KFH KLZ KFAB KOMA KSL (sw-21.52)
KGNF—Hawaiians
KMBC—Health Club
KMOX—Try to Stump Me
KOA—Breakfast Club (NBC)
KVOO—Glen Condon
WDAF—Birthday Bell
WIBW—Unity School
WOW—Variety Program

7:30 MST 8:30 CST

CBS—The Metropolitan Parade: KMBC
NBC—Streamliners: WDAF WOW
T. N. Adolph's Band: WOAI
Musical Clock: KLZ WHO
KFAB—Songs Sacred
KGNF—Round the Town
KMOX—The Corn Huskers
KRLD—Bobby Brooks & Ruth Clem
KVOO—Morning Moods
WIBW—Kaw Valley Ramblers

WNAX—Mary Nan Ragtime Band
W9XBY—Morning Meditations

7:45 MST 8:45 CST

CBS—Montana Slim, Yodeling Cowboy; News: KMBC KRLD KOMA KMOX KFH (sw-21.52)
T. N. Helen's Home: WOAI
News: KLZ KFOR KSL
KVOO—Handy Ads
WHO—Streamliners (NBC)
WIBW—Mac & Jerry
WKY—Party Line
W9XBY—Monday Revue

8:00 MST 9:00 CST

CBS—Josephine Gibson; KOMA
WNAX KFAB KRLD KMOX (sw-21.52)
NBC—News; Vaughn de Leath, contralto: WREN WKY WOAI
KFH—Farm Flashes
KGNF—Aunt Sammy
KLZ—Crazy Quilt
KMBC—Fashion Flashes
KOA—Musical Menu
KOIL—News

★ KTSM—RADIO GOSSIP (1310 kc)
KSL—Breakfast Melodies
KVOO—Alabama Boys
KFOR—Musical Interlude
WDAF—The Star Gazer; Soloist
WHO—Musical Clock
WIBW—Edmund Denney
WOW—Markets; Police Bulletins
W9XBY—The Builder Upper

8:15 MST 9:15 CST

NBC—Edward MacHugh, Gospel Singer: WREN WKY WOAI KOIL (sw-15.21)
CBS—Bill and Ginger: KMBC KFOR KOMA KFH (sw-15.21)
NBC—Dan Harding's Wife, sketch: WDAF
KFAB—News
KGNF—Words & Music; Weather
KMOX—Let's Compare Notes
KRLD—Health Exercises
WHO—Hog Flash; Bits of Melody
WIBW—Markets; Highway Patrol Reports
WNAX—Pappy's Dakota Rangers
WOW—Aunt Sally
W9XBY—Power and Light Prgm.

8:30 MST 9:30 CST

CBS—Poetic Strings: KLZ KMBC KRLD KMOX KFOR (sw-21.52)
NBC—Today's Children, sketch: WREN WKY KOIL WOAI (sw-15.21)
NBC—Musical Tricks & Treats; Ralph Colicchio: KOA WDAF KFAB—Weather; Mr. Lewis, chick talk
KFH—Opening Livestock Market
KGNF—Organ Recital
KOMA—Cooking School
KVOO—Dorothy Day
WHO—Party Line
WNAX—Helen Korves, songs
WOW—Prudence Penny
W9XBY—Rhapsody of the Reeds

8:45 MST 9:45 CST

CBS—Ozark Melodies: KFH KLZ KRLD KFOR KOMA KMOX (sw-21.52)
NBC—Amateur Cooking School: WKY WDAF WOAI WOW KOA WHO
NBC—David Harum, sketch: WREN WLS KOIL (sw-15.21)
KMBC—News; Program Notes
WNAX—Religious Service
KVOO—Wood Sisters

9:00 MST 10:00 CST

NBC—Hour of Memories; Navy Band: WOAI WREN KVOO WKY KOA (sw-15.21)
NBC—Light Opera Co.; "The Sorcerer"; Soloists & Orch.: WDAF WOW
CBS—Harmonies in Contrast: KFAB KFOR KFH KRLD KMOX KLZ KOMA KMBC (sw-17.76)
KGNF—Victor Young's Orch.
KOIL—Police Court
KSL—Serve and Save
WHO—Betty and Bob
WNAX—News
W9XBY—Half Around the Clock

9:15 MST 10:15 CST

CBS—Romance of Helen Trent, sketch: KLZ KRLD KMOX KSL (sw-17.76)

KFAB—New Tunes for Old
KFH—Betty and Bob
KGNF—Quartet
KMBC—The Midwesterners
KOMA—Song Time
KFOR—News
WHO—Irene Lee Taylor
WKY—Aunt Susan
WNAX—John Peter DePagter

9:30 MST 10:30 CST

CBS—Just Plain Bill, sketch: KMBC KMOX KLZ KSL KRLD (sw-17.76)
KFAB—Philip Inman, pianist
KFH—Piano Interlude
KGNF—King's Band
KOIL—Musical Varieties
KOMA—Greetings
WHO—Daytime Revue
WIBW—Protective Service
WKY—Navy Band (NBC)
WNAX—The March Kings
W9XBY—Jan Garber's Orchestra

9:45 MST 10:45 CST

CBS—Rich Man's Darling, sketch: KMOX KSL KRLD KLZ (sw-17.76)
KFAB—Radio Calendar; Paths of Memory
KFH—Shoppers Orch.
KGNF—Interesting People of the Newse
KMBC—Morning Moods
KOIL—Morning Melodies
KOMA—Modernisms
KFOR—New Tunes for Old
WDAF—Navy Band (NBC)
WIBW—Party Line
WKY—Point for Parents
W9XBY—Fashion Flashes

10:00 MST 11:00 CST

NBC—Pat Barnes in Person: WDAF WHO WOW
CBS—Voice of Experience KMOX KSL KMBC KLZ (sw-17.76)
NBC—Simpson Boys: KOIL WKY
Party Line: KVOO WOAI
KFAB—Open House
KGNF—Morning Variety
KOMA—Organ Reveries
KOA—N. C. W.
KRLD—Voice of Dallas
KFOR—Home Economist
WHO—Market Report
WIBW—Street Reporter
WREN—Barbara King's Kitchen
WNAX—Lawrence Welk's Orch.
W9XBY—A God's Quarter Hour

10:15 MST 11:15 CST

NBC—Honeyboy & Sassafras, comedy team: WOW
CBS—Musical Reveries: KMBC KMOX KRLD KOMA KLZ KSL KFAB (sw-17.76)
NBC—Wendell Hall, songs: KOA WREN WOAI
News: WKY KVOO
KFH—To be announced
KOIL—You'll Be Lovely; Mostly About Radio
KFOR—Gypsy Caravan
WDAF—Service Reports
WHO—Weather; Market Report
WIBW—Dinner Hour
W9XBY—Soft Lights & Sweet Music

10:30 MST 11:30 CST

NBC—Farm and Home Hour: WDAF WKY KVOO WREN WHO KOA (sw-15.21)
CBS—Mary Marlin, sketch: KMBC KMOX KLZ KFAB KSL (sw-17.76)
T. N.—Farm and Home Time: WOAI
KFH—News; Federal Housing Talk
KGNF—Old Times
KOIL—Your Home and Mine
KOMA—Jimmie Stephenson
KRLD—Party Line
KFOR—Monitor Views the News
WGN—Petals of Live
WNAX—Uncle Ezra Hawkins
WOW—Markets

10:45 MST 11:45 CST

CBS—Five Star Jones, sketch: KMOX KMBC KRLD KLZ KSL (sw-17.76)
KFAB—Markets
KFH—Rhythmaires
KGNF—Livestock Markets
KOIL—Man on the Street
KOMA—Rhythmmania
KFOR—Romance in Melody
WOAI—News
WOW—Farm & Home Hour (NBC)
W9XBY—Bouquet of Memory

11:00 MST 12:00 CST

CBS—Three Keys: (sw-15.27)
NBC—Farm and Home WOAI
CBS—Hostess Counsel: KMBC KSL KLZ
News: KGNF WIBW
KFAB—University of Nebraska
KFH—Street Reporter
KMOX—Magic Kitchen
KOIL—News; Noonday Melodies
KOMA—Concert Favorites
KRLD—Markets; News
KFOR—Tonic Tunes
WNAX—Mike Dosch
W9XBY—Colorado Pete

11:15 MST 12:15 CST

CBS—Matinee Memories; Soloist & Organist: KFH KFOR (sw-15.27)
KGNF—Musical Moments
KLZ—Sons of the Pioneers
KMBC—News; Markets
KOMA—Variety Prgm.
KRLD—Musical Prgm.
KSL—Musical Revue
WIBW—Markets
WNAX—News
W9XBY—Isabel Cook

11:30 MST 12:30 CST

NBC—Dress Parade; Orch. & Soloists: WDAF
NBC—Charles Sears, tr.: KOIL WREN (sw-15.21)
CBS—Matinee Memories: KFAB KOMA
KFH—Grain Market; Livestock Market
KGNF—Hawaiians
KMBC—Tex Owens, songs
KMOX—Dream Avenue
KOA—Livestock & Produce; Weather Forecast
KRLD—Rev. W. E. Hawkins, Jr.
KSL—Shopping Bulletins
KVOO—Bob Wills' Playboys
WHO—Musical Program
WKY—Dance Orchestra
WOAI—The Doughboys
WOW—News
W9XBY—Glen Gray's Orch.

11:45 MST 12:45 CST

CBS—Fred Skinner, songs: KFH KMBC KMOX (sw-15.27)
NBC—Dot and Will, sketch: WREN KOIL (sw-15.21)
News: KLZ KOA WHO
KFAB—Musical Moments
KGNF—The Swappers
KOMA—Dinner Club
KSL—News & Stocks
KFOR—Walkathon
WKY—Markets
WNAX—D. B. Gurney
WOAI—Jack Amlung's Orch.
WOW—Man on the Street

Afternoon

12:00 MST 1:00 CST

★ CBS—Between the Bookends: KRLD KOMA KLZ KFH KSL (sw-15.27)
NBC—American Education Forum: WKY WDAF KOA
NBC—George Hessberger's Orch.: WREN WOW (sw-15.21)
T. N.—Chuck Wagon Gang: WOAI
KFAB—Markets
KGNF—Ralph & Jones
KMBC—Mehornay Matinee
KMOX—Inquiring Reporter
KOIL—Livestock Markets; Idelia Bakke
KFOR—Noontime Novelties
WHO—Open House
WNAX—Lawrence Welk's Orch.
W9XBY—Television Flashes

12:15 MST 1:15 CST

CBS—Happy Hollow, sketch: KMBC KOMA KRLD KSL (sw-15.27)
News: KFAB KFOR
KFH—Livestock Market; Grain Market
KGNF—Lombardo's Orch.
KLZ—Personal Shopper; Luncheon Melodies
KMOX—Window Shoppers
KOIL—Duane and Sally
KVOO—Art Gillham; Mayo Ensemble
WHO—Let's Go Places
WOAI—Music and Steel
W9XBY—News and Views

12:30 MST 1:30 CST

CBS—Amer. School of the Air: KOMA KMBC KMOX KLZ KRLD KFOR KSL KFAB (sw-15.27)

NBC—Music Guild; Renaissance Quintet: WREN KOA
Sonata A Quatre, (A) Allegretto, (B) Allegro Agitato, (C) Largo, (D) Allegro Con Spirito, Locatelli; Suite (A) La Popolizza, (B) La Timide, (C) Tambourin; Minuet, Stanzitz; Gigue, Gretzy; Largo B Vicece, Marcello
KFH—Dorothy Riddle Burkholder, pianist
KGNF—Home Folks
KVOO—Cozy Corner
WDAF—How To Be Charming
WHO—Market Reports
WOAI—Musical Prgm.
WOW—News
W9XBY—Deep South

12:45 MST 1:45 CST

NBC—Melodies; Orch.: (sw-15.33)
Judy & Jane: KVOO WHO
WDAF WKY WOAI KFH
KGNF—Weather & Markets
KOIL—News
W9XBY—Byron C. Frederick

1:00 MST 2:00 CST

NBC—Roy Campbell's Royalists: WHO WKY WOAI WREN KOIL
CBS—Manhattan Matinee: KLZ KOMA KFH KMBC KFOR KRLD KFAB (sw-11.83)
NBC—Forever Young, sketch: WDAF KOA WOW
KGNF—To be announced
KMOX—Ma Perkins, sketch
KSL—Payroll Builder
KVOO—Handy Ads
WHO—Minstrels
WIBW—News
WNAX—Dick, the Mountain Boy
W9XBY—Siesta

1:15 MST 2:15 CST

NBC—Ma Perkins, sketch: KVOO WOAI WDAF WKY KOA WOW WHO
NBC—Wise Man, sketch: KOIL
KGNF—Tunes of Yesteryear
KMOX—Backstage Wife, sketch
WIBW—Carl Hunt, violinist
WNAX—Ma Perkins, sketch
WOW—Album of Health and Beauty
WREN—Talk by Mrs. Irma Vogel, Nat'l Pres. of the Auxiliary to the United States War Vet.

1:30 MST 2:30 CST

NBC—Vic and Sade, sketch: WOAI KVOO WDAF WKY KOA WHO WOW WHO
CBS—Hoosier Hop: KRLD KFH KOMA KLZ KFOR KFAB KSL (sw-11.83)
NBC—Beatrice Mack, soprano: KOIL
KGNF—Modern Melodies
KMBC—Magazine of the Air
KMOX—How to be Charming
WGN—Good Health & Training
WIBW—Jane Baker
WNAX—Pappy's Dakota Rangers
W9XBY—Lilla McKim

1:45 MST 2:45 CST

NBC—King's Jesters; Quartet; Marjorie Whitney, contralto: KOIL
NBC—The O'Neills sketch: KOA WDAF WSM WOW WHO
★ KFRO—RADIO GOSSIP (1370 kc)
KGNF—Stars of Song
KMOX—Ambrose Haley & Ozark Mountaineers
KVOO—Bill & Mary
WGN—Variety Program
WKY—Markets
WNAX—News
WOAI—Stocks; Weather
W9XBY—Theater of Music

2:00 MST 3:00 CST

NBC—Woman's Radio Review; Speaker & Orch.: WOW
CBS—Commercial Comments: KRLD KFOR KOMA KFH KFAB (sw-11.83)
NBC—Betty and Bob, sketch: WOAI WKY KOIL KVOO KOA (sw-15.21)
KFH—G-Men; To be announced
KGNF—News
KLZ—Closing Market
KMOX—Jimmy & Dick
KSL—Broadcasters Review
WDAF—Betty and Bob, sketch
WHO—How to be Charming
WIBW—Crossroads Matinee
WREN—Bert Buhrman, pianist
W9XBY—Microfun

2:15 MST 3:15 CST

NBC—Gene Arnold & The Ranch Boys: WREN KVOO KOA KOIL (sw-15.21)

Madame de Sylvara, beauty talk: WOAI WKY
KGNF—Club Cabana
KLZ—Salon Musicale
KMBC—Playing the Song Market
KMOX—Four Harvest Hands
KTAT—Livestock Reports and Farm Fashes
WDAF—Friendly Counsellor
WHO—Backstage Wife
WNAX—Nancy Gurney Trio

2:30 MST 3:30 CST

NBC—Let's Talk It Over; Speakers: WKY KVOO WREN KOA WOAI KOIL (sw-15.21)
CBS—Chicago Variety Hour: KOMA KRLD KMBC KFH KSL KFAB KLZ KFOR (sw-11.83)
NBC—Girl Alone, sketch: WDAF WHO WOW
KGNF—Cub Reporters
KMOX—Skeets and Frankie and Ozark Mountaineers
WNAX—Nat'l Youth Administration
WOAI—Sam Houston's Steamboat House
W9XBY—The Cocktail Hour

2:45 MST 3:45 CST

NBC—Grandpa Burton, sketch: WDAF
KFAB—Sunshine in Song
KGNF—Dance Orch.
KMBC—David Grosch's Sing-Talk
KMOX—Chicago Variety Hour (CBS)
KOMA—Salon Musicale
WHO—Robison's Buckaroos
WGN—Song of the Islands
WNAX—Bunkhouse Bill
WOW—Dance Orch.

3:00 MST 4:00 CST

★ NBC—Al Pearce's Gang; Harry Sosnik's Orch.: WDAF WOW KOA WHO (sw-9.53)
CBS—Jack Shannon, tr.: KLZ KFH KFAB KFOR KRLD KMBC (sw-11.83)
NBC—Ross Graham, baritone: WREN KVOO KWK WKY
KGNF—Kate Smith
KMOX—Happy Hunters
KOIL—News; Notes & Varieties
KSL—Broadcasters Review
KFOR—String Orchestra
WNAX—Uncle Ezra Hawkins
W9XBY—Leigh Havens

3:15 MST 4:15 CST

NBC—Junior Radio Journal: WREN WKY KVOO
CBS—Wilderness Road, drama: KMBC KOMA KRLD KLZ KMOX KFH KSL KFOR (sw-11.83)
KFAB—The Jangles
KGNF—Roundup
WIBW—Cowboy Max
W9XBY—A Toast to Melody

3:30 MST 4:30 CST

CBS—Chicagoans: KOMA KRLD KLZ KFOR
CBS—Jack Armstrong, sketch: (sw-11.83)
NBC—Singing Lady: (sw-11.87-15.21)
NBC—Tom Mix' Adventures: (sw-9.53)
NBC—Cadets Quartet: WOAI KSD WOW WHO
NBC—Larry Larsen organist: WREN
News: WKY KOA KSL
KFAB—News; Musical Scrapbook
KFH—Amateur Prgm.
KGNF—Hi Hilarities
KMBC—Woody & Glad, songs
KMOX—Eugene LePique, pianist
KOIL—Eddie Butler, Organist
KVOO—News; League of Women Voters
WDAF—The Star Gazer
KFAB—Rosebud Kids
W9XBY—At the Theater

3:45 MST 4:45 CST

NBC—James Wilkinson, baritone: KOA WDAF WKY WHO WOAI
CBS—The Goldbergs, sketch: KRLD KOMA KMOX KMBC KSL KFAB KLZ (sw-11.83)
NBC—Little Orphan Annie, sketch: (sw-11.87-15.21)
KGNF—Sketches in Melody
KVOO—To be announced
KFOR—Hollywood Hilites
WOW—Ladies Lemon-aid
WREN—Johnstone Ensemble
W9XBY—Popular Varieties



Marian Jordan See 6 p.m. MST

4:00 MST 5:00 CST NBC-Flying Time: WOAI KOA NBC-Army Band: KTBS CBS-Buck Rogers, sketch: KMBC KRLD KMOX KFAB (sw-11.83) KFH-To be announced KGNF-Willard Robinson KLZ-News KMOX-Anyone Family KOIL-Tourning the Town KOMA-Moods in Rhythm KSL-Drama; Betty Blair KVOO-Dance Orch. KVOR-Walkathon WDAF-Mister Bob and Scrappy WHO-Popeye the Sailor Man WKY-Kiamichi Mountaineers WNAX-Hank, the Yodelin' Cowboy WOR-Mr. Dooley's Curiosity Club WREN-Sam and Sonny W9XBY-One Night Stand

NBC-Capt. Tim's Adventure Stories: KOIL (sw-11.87) CBS-Ted Husing & Chariteers: KFAB KSL KLZ (sw-11.83) NBC-Concert Recital: WOAI WKY KGNF-Sunset Time KMBC-Howard Ely, organist KMOX-The Symphoners KOA-News KOMA-Jerry Parker KRLD-Musical Brevities KVOR-Private and Personal WHO-Jimmie Allen, sketch WIBW-Belle and Martha WREN-Karl Shriver's Orch. W9XBY-Futura

CBS-Pick & Pat; Benny Krueger's Orch.: WCCO KMBC KFAB KMOX (sw-11.83) (also see 9:30 p.m.) KLZ-Galaxy of Stars KSL-All Star Revue WNAX-Pappy's Rangers W9XBY-Riley's Gang

WLV-Grand Opera WOAI-Dance Orchestra WSM-Francis Craig's Orch. W9XBY-Rhythm Revue

CBS-Bernie Cummins' Orch.: WNAX NBC-N. Y. C. Golden Gloves Finals: WDAF KFYP KSTP WSM WHO CBS-Vincent Lopez's Orch.: KFAB * NBC-Margaret Speaks, sop.; Richard Crooks, tr.; KOA KFI (also at 6:30 p.m.) CBS-Pick and Pat: KLZ KSL (also at 6:30 p.m.) News: WKY WOW Dance Orch.: KFH KOMA KMBC-News; Dance Time KMOX-Ozark Carnival KOIL-Dick Messner's Orch. KRLD-Count Bulowski's Orch. KTAT-Phil Harris' Orch. KVOR-Carefree Capers WBAP-Concert Orchestra WCCO-Rollie Johnson; Reports WENR-Benny Goodman's Orch. WGN-Jack Hylton's Orch. WIBW-To be announced WLW-Joe Reichman's Orch. WOAI-Centennial Program W9XBY-Emile Chacquette's Orchestra

CBS-Hawaii Calls: KRLD KFH KOMA KVOR WIBW KMBC KMOX KLZ KFAB WCCO NBC-Don Bestor's Orch.: KFAB WOW WHO WDAF KFYP WSM KFI-Hawthorne House (NBC) KSL-News WENR-Carl Schreiber's Orch. WLW-Moon River W9XBY-Hits and Encores

Night

4:15 MST 5:15 CST CBS-Junior Nurse Corps; Children drama: KFAB KMBC KMOX CBS-Bobby Benson and Sunny Jim: (sw-11.83) NBC-Connie Gates, songs: WKY WOAI KOA WDAF NBC-Army Band: WREN KFH-Hostess KGNF-Black Magic KLZ-Captain Ozie Waters KOIL-Dick Tracy, sketch KRLD-Blackie's Blue Jackets KSL-Radio Column KVOO-News KVOR-Sports Facts WGN-Paulist Choir WHO-Tom Mix WNAX-Yankton College WOW-Univ. of the Air W9XBY-Gertrude Wilkerson

★ NBC-HORLICK'S MALTED Milk presents Lum 'n' Abner, sketch: WENR WLW (also see 9:15 p.m.) CBS-Singin' Sam: KMOX KFAB (sw-11.83) (also see 9:15 p.m.) Musical Moments: KOMA WREN WIBW KVOO Jack Armstrong: KLZ KSL Jimmie Allen, sketch: WDAF KFH KGNF-Today's Rhythm KOA-Manuel Contrera's Orch. (NBC) KOIL-Behind Page One; News KVOR-Tea Time Topics WHO-News; Hits and Bits WKY-Dance Orch. WNAX-Musical Moods WOAI-Castles in Music WOW-Motor Club

NBC-Greater Minstrels; Interlocutor; Joe Parsons; Soloists; Quartet & Orch.: WENR KOIL WOAI WLW KVOO WKY WFAA WREN KOA KFYP KSTP WSM (sw-6.14) ★ CBS-Radio Theater: KFAB KMBC KRLD KSL KOMA KMOX KLZ WNAX WCCO (sw-11.83) ★ NBC-Harry Horlick's Gypsies; Romany Singers; Howard Price, tr.: WDAF WHO WOW (sw-9.53) KFH-Trio KFI-Dinner Concert (NBC) KVOR-Dinner Music WIBW-Echoes of Stage and Screen W9XBY-P. Hans Flath

WLV-Grand Opera WOAI-Dance Orchestra WSM-Francis Craig's Orch. W9XBY-Rhythm Revue

9:45 MST 10:45 CST NBC-Golden Gloves Finals: WKY WOW CBS-Bernie Cummins' Orch.: KFAB WCCO KMOX-C. Albert Scholin KOIL-Dick Maguire's KOA-Dance Orch. KTAT-Phil Harris' Orchestra

11:00 MST 12:00 CST News; KMBC KOA KFI-Reporter of the Air KLZ-Concert Varieties KSL-Jimmy Bittick's Orch. KSTP-News; Dream Ship KVOR-Program News WLW-Clyde Trask's Orchestra W9XBY-Pete Johnson's Orch.

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Have You Started to Read the Revelations of "America's Leading Dramatic Actress?" See **DESPITE ALL MEN** Beginning on Page 8

WE WORK FOR LOMBARDO

(Continued from Page 25)

cliques. There is none of that in our band. We travel together, and do our fighting with any member that happens to be handy. It's all in the family, and we love it! If any of us were forced to work in another band I don't think we would last five minutes . . ."

Larry Owen, the man whose driving bounced Ben Davies' horn into the ditch, has taken Jim Dillon's place and is in the midst of a rhapsody in words. Larry plays the second saxophone, and does many Lombardo orchestrations.

"I joined Guy in Cleveland," Larry relates, "and it didn't take me long to discover I was working with a fellow who knew his music. So many people think that all we do is sit down, read the notes, and out comes the melody. I wish it were that simple. We spend hours rehearsing and arranging."

And over walks the oldest member in Guy's band—Fred Kreitzer. He plays the piano, and takes long walks in the wee hours of the morning. Not a bad fellow.

"Well," Fred begins, "Guy, Carmen and I started this band thirteen years ago in London, Ontario. It's been a long, tough grind, but we've never thought of giving it up. I owe whatever spirit I have to Guy and Carmen. They're both fighters."

"We've been broke seven times. We've played one-night stands in small towns, and slept five in a room. It hasn't all been smooth sailing, but I've never regretted a minute of it."

"I've never known any of the Lombardos to miss a rehearsal, or let the band down in any way. Take Carmen, for example. Two hours after he was married he had a quarrel with his wife because he insisted on coming to rehearsal. After rehearsal he had a few hours with her, and then he had to report to the hotel to play for the remainder of the evening. His wife took a table in back of the band, and about ten-thirty we swung into Here Comes the Bride. The only satisfaction that poor Carmen got was being the first man to play his own wedding march!"

Three Lombardos swoop down upon us in mass formation.

Reading from left to right, they are Carmen, Leibert, and Victor. Leibert speaks up.

"Now if we were mothers," Leibert begins, "it would be perfectly all right to rave about our babies. Or if we owned dogs, we could tell you about their tricks. But all we've got is a brother who leads a band. If we were to start tossing the superlatives around about Guy, it would make us look like chumps. Which we are not—"

But that is all the further he gets. Guy arrives in the nick of time, and throws a stare at the dirty three.

"You don't want to talk to these fellows," Guy tells us firmly. "Here, I'd like to have you meet Wayne Webb. Wayne is the newest addition to my band. He plays the trombone, and will tell you all about it."

"What do you have to say about working for Guy, Mr. Webb?"

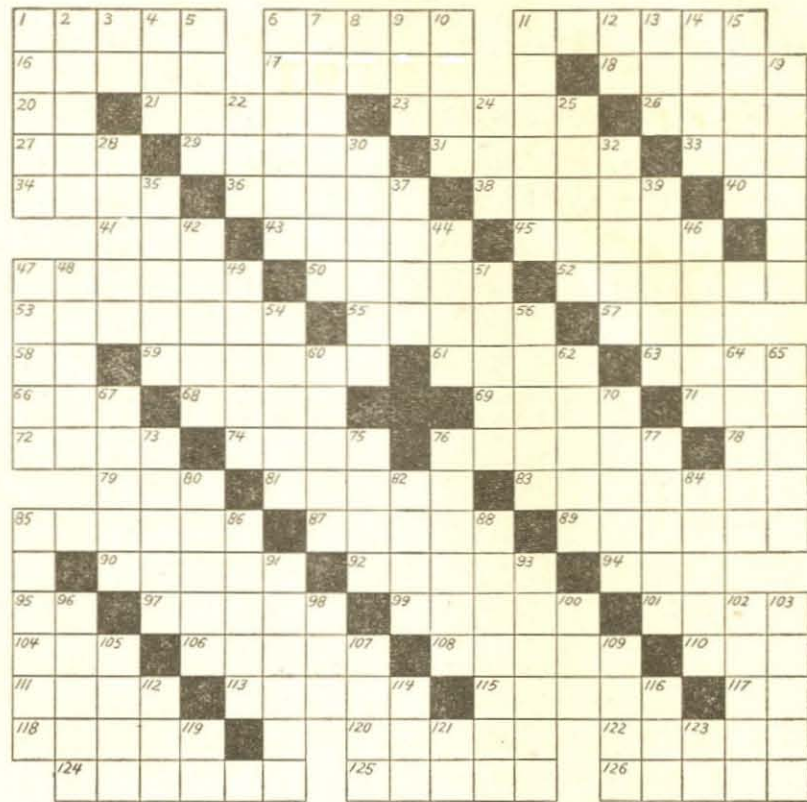
Mr. Webb runs a hand through his fair hair.

"Well—you see—that is—I've only been with Guy for six months. I—I don't know just what to say."

Stick around, Mr. Webb. You will!

Guy Lombardo and his Royal Canadians are presented by the Standard Oil Company Automotive and Allied Products over the CBS network every Monday at 8 p.m. EST (7 CST; 6 MST; 5 PST).

RADIO GUIDE'S X-WORD



HORIZONTAL

- 1—Disclosed
- 6—Tally
- 11—Howard —, maestro
- 16—To slur in pronouncing
- 17—Instructor
- 18—Abetted
- 20—Loretta —, songstress, initials
- 21—Kind of whale
- 23—Worse than worse
- 26—Equal
- 27—Last name of No. 20 horizontal
- 29—Cuts to border
- 31—Satisfied completely
- 33—Mineral spring
- 34—Terminations
- 36—Old womanish
- 38—Joan and Franchot
- 40—Spanish (abbr.)
- 41— —, Arnheim, maestro
- 43—Eats away little by little
- 45—To pay
- 47—Hard coverings
- 50—Metal alloy
- 52—Hotter than hot
- 53—Followers of Mahomet
- 55—Slaves
- 57—Born
- 58—White
- 59—Brought forth young, as sheep
- 61—Row
- 63—Contest of speed
- 66—Limb
- 68—Passenger conveyance
- 69—Ann —, organist
- 71—Water barrier
- 72—Frolic
- 74—Lovelier than a poem
- 76—Lonesome Cowboy of the Air
- 78—Symbol for nickel
- 79—Half of two
- 81—French for "come in"
- 83—Member of the Senate
- 85—Bids
- 87—Portals
- 89—Hydrophobia
- 90—Weird
- 92—Labels
- 94—Quantity
- 95—Smilin' singer

VERTICAL

- 1—Lulu — (National Barn Dance)
- 2—George's Gracie
- 3—Smallest state (abbr.)
- 4—Hill and Duchin
- 5—Department (abbr.)
- 6—Cord
- 7—Bernie —, maestro
- 8—Old Testament (abbr.)
- 9—To paddle your own scow
- 10—God of love
- 11—He who battled
- 12—Sun god
- 13—Kissable
- 14—Poems
- 15—Cries

Solution to Puzzle Given Last Week

CARMEN DUCHIN
 A A I D P A T S U E I
 N A I L H E I R S G A P E
 T I D E S A S A S A L E S
 O R S T A R L I G H T W E
 R M R A L E T R O W N
 B O W E S S P A C E
 A R I S E N L O D G E R
 R I W S E L L I D E A S
 W N Y S I S I N O
 T E A N T M A I T I N G O R
 C L A N G A B E G R O F E
 K I N G A L L E N A N T E
 E W E B L E D A C T F
 R E A R E D C R E O L E

19—Adorned

- 22—Age
- 24—Rodent
- 25—Dogma
- 28—Borders
- 30—Covered with slate
- 32—Devil
- 35—Block & —
- 37—Female sheep
- 39—Progenitor
- 42—Frozen rain
- 44—Dispatched
- 46—Step
- 47—Mary —, juvenile songstress
- 48—Hebrew phophet
- 49—Chic
- 51—Girl's name
- 54—Trap
- 56—Prophets
- 60—Revise
- 62—Ranter
- 64—Fragile boat
- 65—Turkish princes
- 67—Ferde —, maestro
- 70—Ultimate
- 73—Part of the leg (pl.)
- 75—Male harmony trio
- 76—Ethel —, songstress
- 77—Very rich man
- 80—Mistake
- 82—Highway
- 84—Greek giant (myth.)
- 85—Walter of the Caravan
- 86—Locations
- 88—Succession of parts (pl.)
- 91—Russian stockades
- 93—Rarely
- 96—Bobby —, former maestro with Burns and Allen
- 98—Raw metal
- 100—Political party (abbr.)
- 102—Misrepresent
- 103—Kind of cheese
- 105—Not good, not bad (colloq.)
- 107—Pouches
- 109—Threshold
- 112—Network
- 114—Corded fabric
- 116—Beverage
- 119—Direction (abbr.)
- 121—Southern state (abbr.)
- 123—Mrs. Winchell's little boy, initials

HITS OF WEEK

- SONG HITS PLAYED MOST OFTEN OVER THE NETWORKS
1. Alone
 2. Lights Out
 3. I'm Gonna Sit Right Down and Write Myself a Letter
 4. Moon over Miami
 5. You Hit the Spot
 6. I'm Shootin' High
 7. Please Believe Me
 8. I'm Building up to An Awful Let-Down
 9. Cling to Me
 10. Beautiful Lady in Blue
 11. Little Rendezvous in Honolulu
 12. I Feel Like a Feather in the Breeze

COVER PORTRAIT

IT WAS jitters, just good old-fashioned couldn't take it, that put a spear in the hand of Winifred Cecil, whose portrait appears on the cover of this week's RADIO GUIDE.

That's how she went into the chorus. But a few weeks in front of the microphone did her worlds of good. She grabbed her next chance and hung on. That was the lead feminine singing role in Show Boat, and you can hear her in that role Thursday nights.

\$60,000⁰⁰ IN CASH PRIZES

ENTER SELECTION SWEEPSTAKES TO LEGALIZE LOTTERIES!

**3 MINUTES TIME MAY BRING YOU \$20,000.00
IT'S EASY—NOTHING TO WRITE!**

Think what you could do with so much cash! Buy a home... travel wherever you wish... have an assured income for the rest of your life... start in business for yourself... enjoy life with all the fine clothes and good times you want! Here is your big opportunity. Someone will win \$20,000.00 in this Selection Sweepstakes... someone will win \$10,000.00... someone will get \$5,000.00... and there'll be over 280 other big cash prizes. All this money is going to somebody — and it might as well be you!

WHO'S BEHIND THIS?

This great Selection Sweepstakes is sponsored by the National Conference on Legalizing Lotteries of which the nationally-known society leader and humanitarian, Mrs. Oliver Harriman, is President — a National Organization for a National Cause. It is being conducted in order to secure additional members to aid in legalizing lotteries; to familiarize the American public with the aims of the movement; and to obtain the judgment of its members on the best uses for lotteries if legalized in this country.

The National Conference on Legalizing Lotteries has the support of many of the most influential men and women — names you respect and honor — an absolute guarantee of the integrity of this "sweepstakes". If it's good for them, it's certainly good for you. Remember, when you join them you not only give yourself a chance to win BIG MONEY but you also help a great, important national movement.

WHAT LOTTERIES HAVE DONE!

France adopted a lottery to reduce its national debt; Italy to build railroads; Denmark to advance art and music; Holland to advance the sciences; Ireland to finance the building of hospitals; Spain for charitable institutions; Germany to finance public improvements, etc. England used to support its navy by public lotteries; early American colonies permitted lotteries to build schools, churches, and public works and improvements, such as canals, bridges, roads, etc. The Revolutionary War was in part financed with the proceeds of lotteries. Early buildings of Yale, Columbia and Harvard were built with the proceeds of lotteries.

HOW YOU ENTER!

It costs you only a dollar to become a member — and your dollar contribution entitles you to enter this entirely legal "sweepstakes" contest.

Here is all you have to do to be officially entered:
1. On the entry blank are listed 16 ways in which the money raised by legalized lotteries might be used. Everybody has an opinion as to which are the best ways. Simply indicate your opinion by writing the numbers 1 to 16 in the squares — No. 1 after what you think the best way, No. 2 after the second best, and so on until you have a number in each square. We suggest before you do this, however, that you read again the paragraph above which tells how legalized lotteries have been used before for the public welfare.

2. Print your name and address plainly on the coupon.
3. Mail the entry blank and coupon together with \$1 membership fee.

The entries which, in the opinion of the judges, list in the best order of importance the ways of

In Case of Ties Duplicate Prizes Will Be Awarded • Copyright 1936, National Conference on Legalizing Lotteries, Inc.

**CONTEST CLOSES MAY 30TH, 1936
PRIZES AWARDED BEFORE JUNE 15TH**

THIS COUPON MAY BE WORTH \$20,000 TO YOU!

using money raised by lotteries will be awarded the big cash prizes.

Within 10 days you will be sent your own membership certificate and acknowledgment of your entry.

ABSOLUTELY LEGAL!

Don't confuse this Selection Sweepstakes with any other kind of contest. It is sponsored by a national non-profit-making organization — an honest contest and "sweepstakes" honestly conducted. This is a contest of judgment and skill, not of chance. You don't have to write any letter or essay. You certainly can form an opinion as to how the money raised by legal lotteries should be used. Your judgment is just as good as anyone else's... you have just as great a chance to win as anyone. *But you can't win if you don't enter*

DON'T DELAY!

Fill out the entry blank and coupon and mail them now with your dollar membership fee. Don't put it off until tomorrow — you may forget.

Think what you could do with \$20,000 — more than most people save in a lifetime. Someone will get it for just a few strokes of a pen. Remember that there are over 285 cash prizes... over 285 chances for you to win.

Do it now — don't wait until tomorrow. Remember, only those who send in the coupon and are members of the Conference are eligible to enter this contest.

LOOK! 285 BIG CASH PRIZES

1ST PRIZE - \$20,000
2ND PRIZE - \$10,000
3RD PRIZE - \$5,000
4TH PRIZE - \$2,500
5TH PRIZE - \$1,000
10 PRIZES - \$500 each
20 PRIZES - \$200 each
250 PRIZES - \$50 each



Mrs. Oliver Harriman, President of the National Conference on Legalizing Lotteries, presenting check for \$10,000 to Mrs. Marie Harris, Yonkers, N. Y., winner of the first prize in the 1935 Sweepstakes Contest conducted by this organization. Second prize winner was Miss Maude King, Chicago, Ill. There were 66 other big cash prize winners. Complete list of names and addresses of winners mailed upon request.

THIS IS THE OFFICIAL ENTRY BLANK

**YOU CAN USE THIS AS YOUR ENTRY BLANK
PUT A NUMBER IN EACH SQUARE**

Below are listed the various ways in which the proceeds from legalized lotteries might be distributed. Read them carefully. Then number them in what you consider the order of their importance and merit. Write the number 1 in the square after what you consider the best way; number 2 after the second best; and so on, until you have a number in each square. Use ink or pencil.

- | | | | |
|------------------------------------|--------------------------|--------------------------------------|--------------------------|
| Money for hospitals | <input type="checkbox"/> | Pay for public works | <input type="checkbox"/> |
| Funds for social service charities | <input type="checkbox"/> | Give money to religious institutions | <input type="checkbox"/> |
| Provision for unemployment relief | <input type="checkbox"/> | Provide for better schools | <input type="checkbox"/> |
| Pay soldiers' bonus | <input type="checkbox"/> | Promote art and music | <input type="checkbox"/> |
| Reduce state deficits | <input type="checkbox"/> | Finance medical research | <input type="checkbox"/> |
| Reduce Federal deficits | <input type="checkbox"/> | Support widows and orphans | <input type="checkbox"/> |
| Reduce municipal deficits | <input type="checkbox"/> | To reduce taxes | <input type="checkbox"/> |
| Provide for old age pensions | <input type="checkbox"/> | Support army and navy | <input type="checkbox"/> |

If you desire you can add any other suggested uses and place them in their order of merit, but this is not a requirement of the contest. In such cases you may submit your entire entry on plain paper, if you prefer.

MAIL COUPON AND ENTRY BLANK TODAY!

MRS. OLIVER HARRIMAN, Pres.
National Conference on Legalizing Lotteries, Inc.
630 Fifth Avenue, New York City

I herewith enclose one dollar (check, cash or money order) as my membership fee. Also enclosed is my entry in the Selection Sweepstakes Contest. You are to send me my membership certificate and acknowledgment of my Sweepstakes Contest Entry within 10 days.

Name.....

Address.....

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

Maxine and Gypsie of the Hour of Charm (right) like nothing better than a game of squash— or is it just posing in costume? Phil Baker's Beetle (below) is getting his just deserts at last



Harry Horlick has lived to see himself duplicated, even to the detail of his Gypsy baton

Left: Irene Wicker, The Singing Lady, and Walter, her husband, Bob Crane of Today's Children, ready for Bermuda



Above: It's a far cry from Wendell Hall's music writing and banjo playing to this, but he seems to get a big kick out of it



Arlene Francis should be called svelte because as mistress of ceremonies with Phil Spitalny's all-girl band she sure knows how to wear clothes

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