

PRIZE MONEY—How to Win Your Share

Radio Guide

THE NATIONAL STARS AND PERSONALITIES

E8CBDMT8DB7
WEEK ENDING MAY 9, 1936

10
CENTS

**JANE PICKENS'
\$250,000
PREDICAMENT**

The
**RADIO CITY
TOURISTS
Don't See**

Virginia Clark





National Broadcasting Company's studios located in the heart of glamorous Cinema City

Lucky Stars

SOME of these days you will sink into your easiest chair, press a button, and watch a space on one of your walls come alive with life and movement and color. The time is not yet, even though television experiments have progressed recently to a point where the transmission of motion pictures by radio is both practical and possible. The time is not yet, but things I saw today make me long for its coming; indeed, make me predict that some of these days radio and the movies will be one.

This afternoon I visited one of Hollywood's largest studios. Within an hour I trod across an elephant's graveyard, stood in a musty French tavern, and tossed pebbles at the balcony where Juliet kissed Romeo. In that hour I saw Chinamen from an era 400 years ago, witnessed a nerve-stirring duel in which Robert Montgomery toppled his antagonist into an open grave, and talked to a little old lady in black taffeta and lace, with old-fashioned square spectacles astride

the end of her nose—who turned out to be Lionel Barrymore in make-up!

And I said to myself, "Some day the march of events will bring all these things into our homes. Radio some day will have the benefit of these miracles of skill and grace and beauty which the motion pictures have perfected."

Why not? Well, there are those who have told me a strange reason. For instance, they say that too much money has been invested in film studios and theaters, money which would be jeopardized if a wall in our homes should replace the silver screen at the Bijou Theater. For that reason they say theater owners never will permit radio to invade the motion picture field.

SOMEHOW, I doubt it. Could the buggy manufacturers of 1900 stop the public from choosing to ride in automobiles?

Radio today is merely sound—nothing but sound. Yet scientists tell us it can be much more. It can be movement and life.

Some day it may even be color. When all that comes, then only will the public receive from the miracle Senor Marconi invented, and other men have perfected, the satisfaction of complete entertainment.

I HAVE said that some day the radio and movies will be one. That the idea is not entirely fantastic is proved by the greatly increased attention being given to Hollywood by both the National Broadcasting Company and Columbia. A few months ago NBC's modernistic studios gave this beautiful city completely up-to-date broadcasting facilities for the first time. The other day CBS spent more than a million dollars to acquire one of the most powerful stations on the West Coast.

Radio marches on and the movies march on. Today their paths are parallel. What a great thing it will be for you and me and all the other hundred million stay-at-homes when those twin paths become a single one!

Sincerely,

Curt Mitchell

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\$5,000 for YOU!

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MIRACLES *Can* HAPPEN

*Marion Talley Has Performed Them
More Than Once, and the Latest Is
the Most Amazing of the Whole Lot*

By Carl Schroeder

An operatic triumph might have been miracle enough for most mortals, but Miss Talley gave that up for wheat farming



Women everywhere have tried various reducing methods, but Miracle-Maker Talley did it successfully, as may be seen

KELLY PHOTOS



AS THE last rich note of a glorious voice swelled to its surging climax, silence reigned for a full breathless minute. Then, like a smashing tidal wave, the thousands of people who packed the Kansas City Convention Hall to its very rafters, turned their still tribute into tumultuous applause. And on the stage a cameolike, tiny young girl of sixteen stood quietly, a faint suggestion of a smile on her face, to acknowledge the thrill of her first great triumph.

That was the Marion Talley of thirteen years ago. Miraculously, in a single evening, she had earned \$10,000, a vast sum which was soon to transform the timid daughter of a Nevada, Missouri, telegraph operator into a Metropolitan opera star, radio favorite and screen celebrity.

"I hardly thought about what was happening," Marion Talley recalls

her sensational beginning with a calm reticence that is the despair of those who interview her and the delight of her friends. "It didn't occur to me to be afraid that night. Somehow, I have never had stage fright—perhaps because I began to sing at the age of eleven and worked professionally long before my Kansas City friends arranged that concert to help further my career."

That Marion Talley has a habit of doing the sensational with the non-committal air of an extremely self-confident woman, is evident. At nineteen she made her debut as Gilda in *Rigoletto* at the Metropolitan Opera Company after but a few brief years of study. For four seasons she ruled supreme, oblivious to certain critics who insisted that she could not sing without flattering, serene in the adoration of her ever constant public. Then

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Two studies of Himber's impulses show him peppery over his music, and soothing a child—in the same breath

OBEY That Impulse!

By Dora Albert

YOU know how often you've felt like telling Mamie Glutz exactly what you thought of her taste in clothes. Or like turning down that chiseler who's always asking for the loan of five dollars he'll never return. Or like socking some chap in the nose for something he's done that has annoyed you.

If Richard Himber, the CBS orchestra leader, had been in your place, he would have done all those things and not hesitated a minute about it.

Himber has been called egocentric, paradoxical and inconsistent. He has been laughed at and derided behind his back. There are a great many people who don't like him, who think that he is a "wrong guy."

Why? Because he does what not one man in a thousand dares to do—he follows his impulses.

For instance, there probably isn't a human being who hasn't wondered how his acquaintances would react if

they suddenly heard that he had died. But most of us wouldn't dream of doing anything to find out.

Himber wondered, too. But he did something about it. He ordered his secretary to call up all the music publishers he knew, and to tell them that he had died suddenly of a heart attack. Accustomed to her boss' strange whims, the girl did as she was told. And as she made her phone calls, Richard Himber listened in on an extension phone.

He heard one man say, "Oh, my God! I'll be right down and see what I can do."

There was indifference in another man's voice. And his tone said plainly: "So Himber is dead? Why bother me about it?"

And so on down a long list. Dick Himber remembered. He has been remembering for four years. Whenever he has a chance to do anything for the men who expressed regret at his "death," he breaks his neck to

help them. And invariably he turns down the others who didn't care whether he was alive or dead.

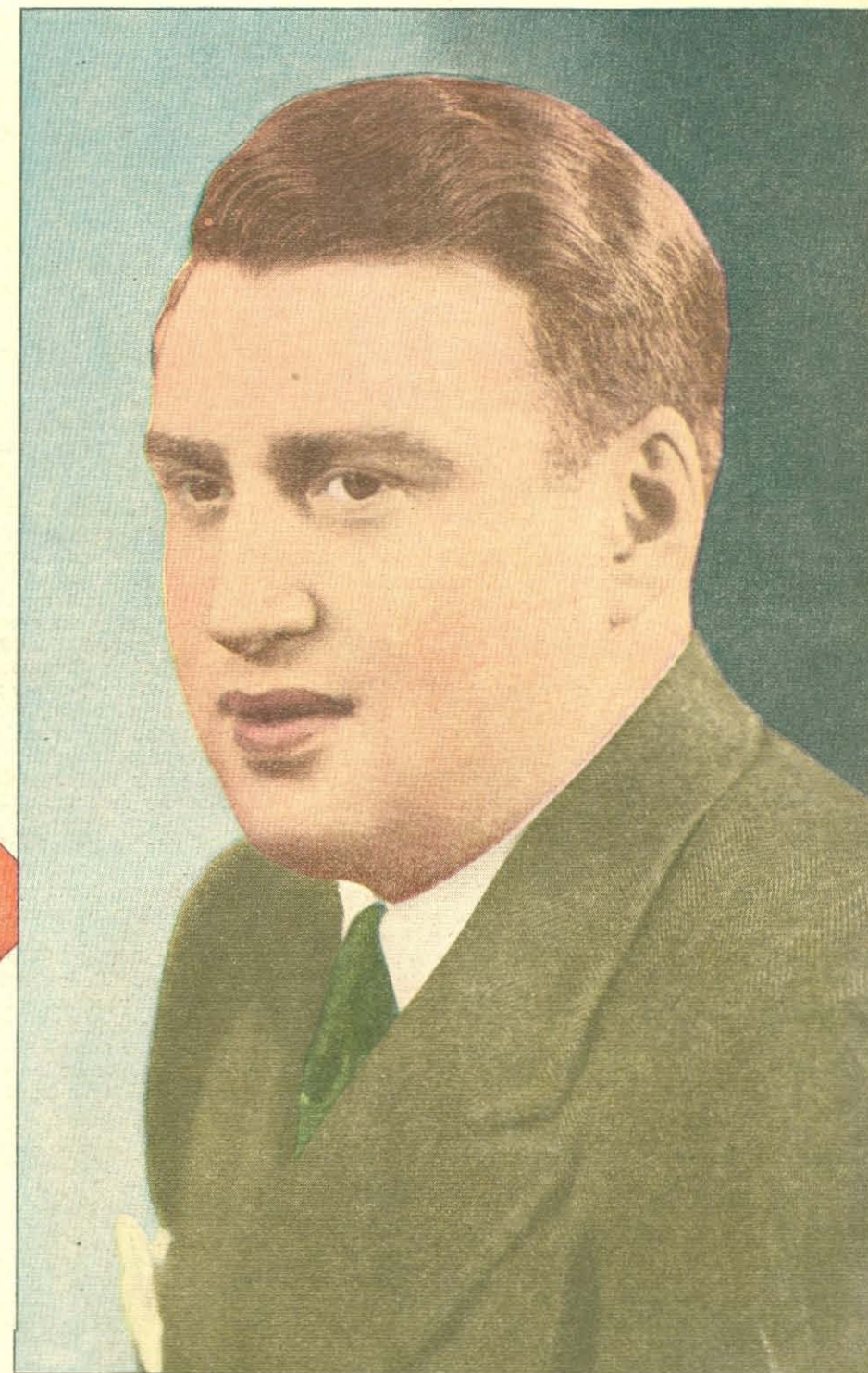
No wonder Broadway says Himber is crazy!

I know a man who works in Dick Himber's office. One day he came to work wearing a coat that Himber didn't like. Dick scowled. "That's a terrible coat you have on," he said. And suddenly his fingers were at the fabric, tearing it to bits. "Look at how badly the lining is sewed in!" he ranted, and calmly ripped out part of the lining. The employe's face turned red. This thing was ridiculous, impossible, a nightmare. He would tell Himber where he got off. He wouldn't let Himber get away with this sort of thing any more.

AND then he remembered how Himber had given him a job when he was broke and desperate. And how nervous and worried he'd been, how he'd been unable to grind out work for weeks after being hired. When Himber finally sent for him, he was sure that he was going to be fired. Instead Dick said: "I've been watching your work, and it's swell. Starting tomorrow you get a five-dollar raise."

That had given him the confidence to go ahead and do a decent job. Re-

Richard Himber Is the Most Incredible, Unbelievable Person on All Radio Row—You Like Him or You Leave Him or Perhaps You Think He's Just Crazy and Forgive Him



On impulse Himber insisted upon seeing Virginia Clark to her plane for her recent vacation, left. Above he appears his calm, likeable self



Himber is conducting a rehearsal, but a minute after the picture was taken, he slammed out of the studio, likely as not—at great cost to his bank account

membering all this, the boy grinned. Let Dick tear his coat if he wanted to! How many times he'd sworn to himself that if it would do Dick any good he'd tear out his heart and give it to him.

Of course Dick Himber bought him a new coat the next day. But that would never have compensated the boy for being made to look ridiculous, if it weren't for the fact that Himber is Himber, and those who like him will forgive him anything.

People who don't know Himber don't feel that way about it. When they come into his office, and he grabs their hats and throws them away because he doesn't like hats of that particular shade, they think that they've been let loose in an insane asylum. Imagine how you would feel if you walked into Dick Himber's office, a comparative stranger, and he calmly threw your hat into a waste-basket!

He's the most incredible, unbelievable character in all of Radio Row. He's Haroun Al Raschid of the Arabian Nights gone mad in the Bagdad we knew as New York, wandering loose through the streets. Sometimes

he throws away his money like a drunken sailor. At other times he's known to be unbelievably tight.

Ask him a favor and it's ten to one he'll refuse you. A young playwright of his acquaintance once went to Dick Himber and asked him if he could use his office nights to work on his play. Himber had done a thousand favors for this young man—favors he hadn't asked for or wanted. And the loan of his office at night didn't mean a thing to Himber. But just the same he barked at the playwright: "No, you can't have it."

THE young man telling me about it later said: "What a dope I was! If I had only said, 'Gee, I don't know where to grind out this play I'm working on,' Himber would have yelled at me, 'What's the matter with my office? Why can't you use that?' But if you ask for anything he'll turn you down."

If a friend asks Dick to loan him ten dollars, Dick'll probably say no. And then hand out ten dollars to the first seedy looking individual he happens to see coming down the street.

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By Gilson Willets

ONE balmy Spring morning in May, 1931, a mail carrier rang the bell at No. 101 Train Street, Dorchester, a quiet suburb of Boston. A young man in his early thirties came to the door and was handed a long, thin envelope. Two frenzied hands tore it open and found inside a crisp check for \$25,000!

The check was from the R. J. Reynolds Tobacco Company, first prize in a \$50,000 national competition for essays telling the advantage of cellophane wrappers on Camel cigarettes. The winner was James Thomas Sharkey, until that instant known only as a humble employe of H. P. Hood & Sons, Boston milk distributors. Before evening there came reporters, photographers, newsreel cameramen and droves of curiosity seekers. This was news, real news at the time, and it made the front page of almost every newspaper in the country.

The sponsors of that contest had expected to receive 300,000 replies. A few days after it was announced, a single mail brought them 150,000 entries! Before the close of the contest more than a million essays had come in! This indicated that at least four million persons were directly or indirectly interested in the outcome!

A milkman winning \$25,000 was news for a day or two. The public forgot him almost at once. Not so the millions of contest enthusiasts who wished to learn what Sharkey had written. However, W. T. Smither of the sales department of the R. J. Reynolds Tobacco Company declared: "In fairness to all those contestants who submitted good answers, but not sufficiently good to merit one of the prizes, we have decided not to make public

any of the answers." This decision created great indignation. Several thousand smokers quit buying Camels—for a short while!

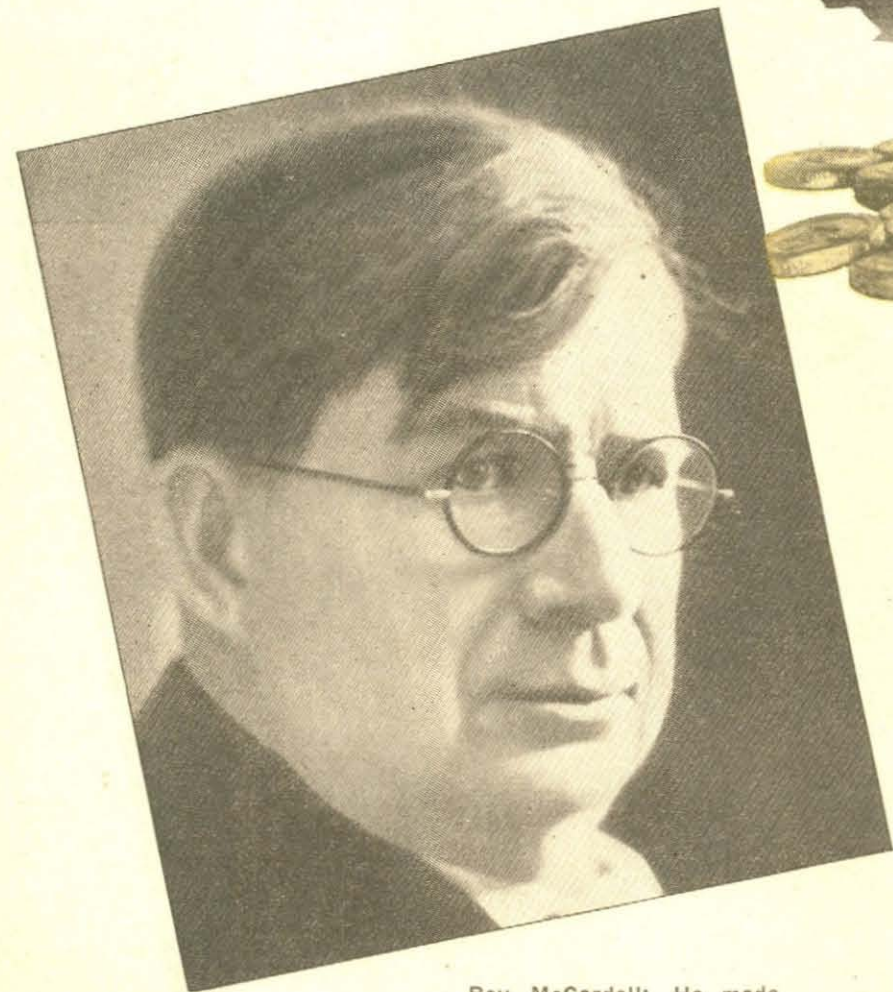
Sharkey was newspaper copy for the last time a week after his sensational victory when reporters found him registered at a swanky hotel in another city. He never repeated his feat, and long since has been forgotten by almost everybody except those who follow prize contesting as a pastime. The \$25,000 check was only very small bounty from the spacious treasure chest of America's prize contest sponsors.

DID you know that during the past year more than eleven million good American dollars were awarded to the winners of prize competitions? In order to announce and distribute that much prize money, the sponsors spent approximately \$120,000,000 for advertising and administrative expenses! Every month in the year prize competitions command expenditure of enough money to build and maintain a United States dreadnaught! Any pastime commanding the expenditure of that much money deserves national recognition.

Therefore in this series of articles we will present a true panorama of the contest pastime and take you behind the scenes with sponsors and into the homes of celebrated winners . . . "contestars," we call them! We will show how prize competitions constitute the most amazing paradox of our modern age, offering thrills, adventure, romance and riches on one side—envy, grief and self-destruction on the other. Our series will also give a brief out-

The Man Who Knows More About Prize Contests Than Any One in America, Writes This Sensational Article, the First of a Series, Exclusively for Radio Guide

With \$11,000,000 a Year Given Away in Prizes, You Can Get Your Share—If You Take a Tip from the Men Who Have Collected Prize Money Regularly for Years



Roy McCardell: He made \$30,000 as a "professional" prize contestant and retired



Gilson Willets: He knows the names and the methods of ten thousand prize seekers

line of the history of prize competitions, intimate glimpses of the greatest winners of all ages; will list the magazines and books written and published by, of and for contestants; and will continue with instructions on how to participate, select worthy offers, and through innuendo, warn you which contests to avoid. Keep this series of articles complete as you may often wish to refer back to them.

Like a courier winging through space with the fulfillment of golden dreams for countless thousands, your radio plays more than music. It is an integral part of the prize contest pastime. Centuries ago Aladdin with his

magic lamp summoned an omnipotent jinni. So, today, millions of modern Aladdins with the aid of their radios summon an equally omnipotent jinni who can, and does, bestow upon those who have learned the secret of his far-flung power, millions of dollars in magnificent awards ranging from automobiles to live stock, from food-stuffs to completely furnished homes, from free electricity for life to fabulous fortunes given in cash annuities.

These things are yours to command! If you do not already know the secret of the jinni, we mean to open the portals to limitless fame and fabulous fortune—but with fame and fortune also

comes an evil spirit whose sinister character you must learn to recognize. This evil one brings hate, envy, violence, deceit, wretchedness and suicide to those who stray from the ethical paths which lead to the golden harvest. Be cautious lest the evil one place his iron grip upon YOU!

It may have been that the first actual prize was awarded at the time Pentaur's epic poem celebrated the exploits of Rameses II in Asia, or it may have been four hundred and seventy-four years later when in 776 B.C. the first Olympiad marked the starting point of authentic history. However, my investigations set the first date of

an actual prize contest in 468 B.C. when Sophocles defeated Aeschylus for the Tragic Prize.

From that time on the pages of history are rich in achievements inspired by prize offers. Even the Dark Ages had their prize contests which concerned everything from the building of gigantic cathedrals to the undying beauty of minstrels' poems.

One of the first great men to recognize the compelling influence of prize awards was Napoleon Bonaparte who in 1795 offered through the French government a prize of 12,000 francs (about \$2,400) for "the most practical method of preserving foods for sea

service and military stores." The prize was captured by Nicholas Appert in 1810. The direct outcome of Napoleon's offer was the tin can, and it is claimed that no single discovery has contributed more to modern food manufacture, or the general welfare of mankind!

NAPOLEON'S offer was only a beginning. In 1829 the modern steam locomotive came into existence through a prize contest sponsored by the Liverpool and Manchester Railroad wherein "The Rocket," built by George and Robert Stevenson, won a prize of 500 pounds (\$2,500). In 1831 the Baltimore and Ohio Railroad Company offered a prize of \$4,000 for an American engine weighing three and a half tons capable of drawing 15 tons at 15 miles per hour on the level. This prize was won by Messrs. Davis and Gartner in the following year.

The first airplane engines were the result of prize competitions sponsored by the Aeronautical Society of Great Britain in 1868, and were won by a man named Stringfellow. Santos Dumont's flight around the Eiffel Tower in 1901 won a prize of \$20,000. Lindbergh's flight across the Atlantic was inspired by a prize offer. Almost every comfort and accomplishment of modern civilization has as its foundation the inspiration of cash remuneration made possible through prize offers.

Early in the Twentieth Century a small but popular magazine called *Tid-Bits* in London inaugurated the first modern prize competition. This periodical flourished, and is still flourishing, its circulation built upon prize contests conducted by itself, and those sponsored by advertisers whose early efforts paved the way for the fortunes

which you hear offered today, every day, on your radio!

Prize contesting, as we know it now, flourished in England long before it reached the United States. One day a New York newspaper editor became contest minded and offered small prizes for news items. His paper became popular at once. He prospered. Others followed his lead. Within a short while almost every newspaper in the country was running promotion contests. The weekly and monthly magazines tried contests and they prospered as a result. Then came wealthy national advertisers who doubled and quadrupled their sales overnight through prize contests—and lastly came the roaring voice of radio through which you will hear combined offerings running into millions of dollars.

SUCH is briefly the history of prize contests. In 1910 the average number of participants in national prize offers was about 20,000. Today that many answer a \$10 prize offer in almost any large metropolitan newspaper! This condition continued up to the time of the World War, after which the first great contestant commenced his sensational rise to fame.

That man was Roy McCardell, a journalist who is known and loved around the world. What Richard Wagner was to music, Roy McCardell was to prize contesting. When total offerings were less than \$500,000 annually, McCardell rolled in contest wealth, the undisputed champion of a nation. After he had gathered more than \$30,000 in prize money McCardell wrote his swan song, a masterpiece which appeared in a national magazine dated June, 1925, as "The Confessions of a Professional Prize Winner." After

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DESPITE ALL MEN

Gloria Undertakes a Role More Difficult Than Any She Ever Performed at a Mike or Before Footlights—in Her Quest for the Man of Her Heart

Gloria Kincaid, star of the new *Three Black Crows* program, called America's Leading Dramatic Actress, is in love with Schuyler Hamilton, her program director. Bob Brooks, whom she once loved, has come back into her life, realizing at last that he let a good woman slip through his fingers. He declares he will not stop a persistent series of onslaughts until she consents to marry him. She tries vainly to stop him.

Gloria and Schuyler have a misunderstanding. And to help him with his work, to show him how much she cares for him, Gloria tells Schuyler she will coach Phyllis Laverne, a rival for his affections, into being her own understudy, "better than he dreamed." She doesn't stop to count the cost.

Bob Brooks' persistence becomes so intense that Gloria is forced to seek the advice of her attorney. He tells her that she can best discourage him by "killing him with kindness," by pretending to fall in with his advances. It will require all her skill as an actress, but she will do it!

One morning Bob meets her. And Jerry Sullivan, publicity agent for the broadcast, "snatches" a picture of her and Bob. When she discovers that Bob had arranged to have the picture taken, she rushes after the cameraman in an effort to get the negative.

Now go on with Gloria's story:

(Part Nine)

MY GRASP could not have been secure, for with one pull he had wrenched his coat free. And before I could gather momentum for a fresh start, he had dashed around the corner and disappeared.

Bob and Jerry came hurrying after me. "Now what's the idea of getting yourself all het up, Gloria?" Jerry asked breezily. "It's the swellest piece of publicity the show can get."

And right there I began to act as I never had acted before an audience or a microphone. I swallowed my anger and forced my most agreeable smile.

"Maybe I was a bit hasty. It—it came so suddenly, that's all. Hadn't you better let me see a print before you release the picture, Jerry?" . . . I turned to Bob, and pretended to lean against him with truly feminine dependence—which ordinarily I loathed. "Don't you want to get a cab and see me down to the studio?" I asked him.

He was flabbergasted. "Why—why, Gertrude!" He patted both my shoulders. "Now you're talking! Of course!" "Oh, pardon me!—I'll be on my way," Jerry put in.

I didn't say a word to him, although

I wanted to cry out and beg him not to leave me alone with Bob. I was afraid—afraid of Bob, afraid of myself; doubtful that I could carry out the role I had taken on at Lawyer Clark's suggestion.

"You're going down to the studio, aren't you?" Bob asked. "Then ride along with us."

During that trip downtown I mustered the courage to place my hand over Bob's and to smile at him when I said: "I'm quitting the show."

"No! Why—you amaze me! When?" "Gloria!" Jerry exclaimed. "Is that on the level now?"

I nodded. "Just as soon as the part can be filled. I have my own idea

about that, too. It'll be Phyllis' big opportunity."

"Did you tell Mr. Hamilton?" Jerry wanted to know.

"No. And if you've ever kept quiet about anything in your life, Jerry Sullivan, you're going to keep this to yourself until I tell Mr. Hamilton."

"You bet. The story's no good to me now anyway. The papers all have it."

MY ONLY consolation was that during the rest of that ride Bob didn't say another word. His easy talkativeness seemed to have deserted him. Was Lawyer Clark's advice so sound, after all?

"I'm free for the evening, Bob," I



If only the floor could have swallowed me—if only I could have been spared the poignant stab of that brief moment

said as we left the cab. "Wouldn't you like to take me to dinner?"

"Wouldn't I! Say, what's come over you?—All right. I'll pick you up at seven. Okay?"

"At seven," I said and walked inside the Constitutional Building. And for once Bob didn't try to follow. He got back into the cab and rode away.

DURING rehearsal I insisted upon Phyllis reading *Linda's* lines with the rest of the cast, after I had been over them with the cast myself. Schuyler objected, but I said that if an understudy were to be really versed in the part she must know the lines and get the feel of them with the company. So he capitulated. Really, Phyllis did rather well—with me standing by to nod my head and to lift my brows and otherwise encourage her. She leaned on me heavily, too; but all things considered, she did herself proud.

After rehearsal I said to Phyllis: "I hope you have no date for this afternoon?"

"No, not till this evening," she answered, and she betrayed herself by glancing swiftly to where Schuyler stood talking to Wally Ferber.

"Then come along for a bite," I said, forcing gaiety in my manner; "afterwards we'll go up to the apartment."

"For more coaching?" "Yes—but something extra-special. Come along."

Over the luncheon table she said quite calmly, in one of those flashes of real intelligence she had shown me before: "Miss Kincaid, I can't make you out at all. After that bout the other evening, I should think you'd hate me pretty bad. Yet here you are doing

(Continued on Page 17)

Tune in the Kentucky Derby—a Racing Treat for Some—a Social Whirl for Others—a Glorious Experience for All

By Elizabeth Walker

When you hear the yard-by-yard broadcast of the running of the Kentucky Derby Saturday, May 2, you will be a grandstand spectator seeing the turf classic through the sportcaster's eyes. Many other things besides the race itself contribute to the glamor and excitement of the day. Herewith is presented all phases of the colorful occasion, so that you may be a full participant in the fun without leaving your loudspeaker.—C.M.

SITTING in your cheerful living-room next Saturday, May 2, the sun gilding the radio turned on beside you, you hear a bugle play, and the announcer's frantic voice shout "They're off!"

Instinctively you drop into your lap the golf sweater you are knitting for your husband or boy friend; lean back in your chair; listen. No time to count stitches now. The sixty-second Kentucky Derby is on.

Being a woman, you must wonder about a lot of things as you sit there beside your radio: Is the Derby really a place where styles are set by the appearance of society leaders? What women attend? Are there any screen

or radio celebrities in the colorful crowd which the announcer has been describing? Have any women entered horses in this race? Has a horse owned by a woman ever won? Who . . .

Were a really complete broadcast to be made of Louisville's annual turf classic, how different it would be in some respects from the one you are listening to at this moment: "Now they're rounding the curve into the back stretch. Look at Umpty-Ump pulling up from sixth place. He has just passed Jumpy Jitters. Now he is pushing Sappy Sap for third. Boy, oh boy, what a race! . . ."

A broadcast specially designed to tell us women what we want to know would unwind more like this: "There goes Mrs. Isabel Dodge Sloane, rich member of Long Island's fashionable 'horsey' set and owner of *Cavalcade*, winner of the 1934 Derby, in a stunning Oxford gray tailleur and sables. Her costume is getting the attention of



Clem McCarthy, ace sport-caster whose broadcasts of the turf classic have made history

"THEY'RE OFF"—for the KENTUCKY DERBY

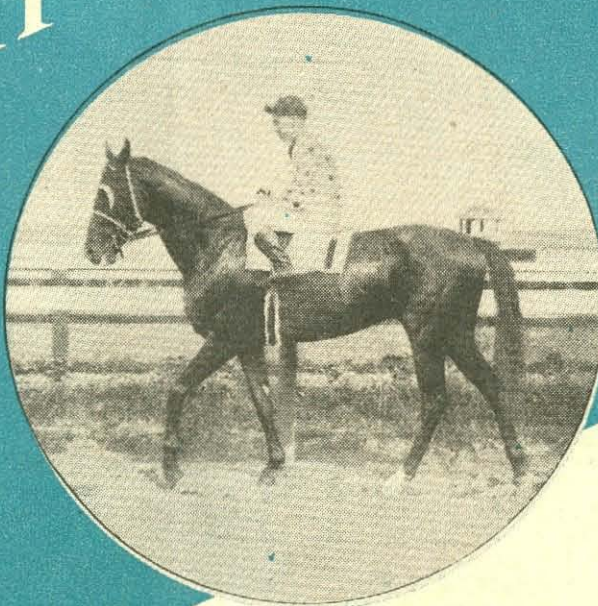
"Look out there at the infield. See how the young ladies from the old South, in their picture hats and trailing dresses, are sweeping the field. They are a 20-1, 30-1 favorite. They are . . ."

But why go on? Of course a broadcast such as this never will be aired over one of America's major networks. Whether you pronounce it "derby" or "darby," it continues to be popularly regarded as an institution for men primarily.

YET any woman who ever has made the journey to Churchill Downs, the tree-shaded track on the fringes of Louisville where it is held, knows how wrong this is. Indeed it is the women who, for more than half a century, have been accompanying their husbands and sweethearts to see who is there, what society women are wearing this season, how a Vanderbilt or a Whitney looks close up; who have lifted Kentucky's annual horse-flesh fiesta above the level of other American race meetings and placed it in a class by itself as the yearly homecoming day of this nation.

Were the grille of your loudspeaker a screen door magically opening into Churchill Downs, you would find yourself entering the folksiest race track north or south of the Mason and Dixon line. No paved avenues or hard sidewalks primly landscaped with clipped yew trees and formal flower beds, wordlessly warn you off the grass, green as fresh paint. Instead, what appears to be a pleasant, old-fashioned picnic grove opens before you. Above the tops of the trees, struggling into bud, gleam two white wooden towers, flagging your attention to the vast old grimcracky stands and clubhouse directly ahead. Before them curves the track, a chocolate-hued speedway a mile and a half long, which encircles a green infield of Kentucky blue grass. And in the distance, as far as you can see, stretch rolling hills and undulating, colorful valleys.

(Continued on Page 45)



Two champions: Cavalcade at left, the winner in 1934, and Omaha, who beat all competitors in 1935

all the women in the boxes. It seems to be catching hold. But wait, wait. I'm premature . . .

"Another gorgeously befurred woman is coming into view. She is pushing her way now through the crowd on the lawn before the club-house. It is Mae West, the Mae West herself, in person, in a breath-taking ensemble consisting chiefly of orchids and diamonds. She is catching the judge's eye—or I should say eyes—because there are between forty-five and fifty thousand pairs of 'em trained on every feminine entry this sunny afternoon.

IT'S funny what queer thoughts are apt to run through your head in a moment of danger.

When two masked men ran into the little bank at Moorefield, Kentucky, the cashier was frightened . . . Naturally.

"Throw up your hands!" yelled the fellow with the shotgun.

"This is a holdup!" growled the one with the pistol.

But the only thing the cashier could think about as he lifted his arms was that these men must have long noses—because of the way the handkerchiefs tied over their faces stuck away out in the middle!

It was all over in a minute. The thug with the pistol scooped about \$400 out of the till. Then they ran out of the bank and climbed into a small sedan. Recovering himself, the cashier grabbed his pistol, dashed through the door and fired five shots after the car. He noticed that it carried no license plates. Then he returned to the bank and phoned the sheriff's office—only to find that he and all his deputies were out serving papers. It looked as if the bank robbers had made a clean getaway.

And then a young clerk remembered radio.

"Deputy Barton's so darned proud of that radio in his car!" he exclaimed. "You know—the one his son Oliver rigged up for him. Let's phone the police radio station in Louisville."

"We'll phone the Ohio state police and Cincinnati too!" cried the excited cashier.

WHENEVER Deputy Sheriff Leland Barton began to worry about his wayward son Oliver, he consoled his fatherly heart with the thought that after all the boy was clever. No real harm in him. True, he had run away from home some months before. And he was restless, never able to keep a job. But with anything mechanical or electrical he was a wizard! Why, it hadn't taken him half an hour to fix up the radio in the family car so that it would bring in the police calls, just as clear! Every time Deputy Barton caught a police call over that radio, he naturally thought of his boy Oliver and wondered where he was, what he was doing, and why he didn't write.

On the February morning that the bank in Moorefield was robbed, Barton was on his way to serve a legal paper. As usual, the radio in the car was tuned to WPDE, the police radio station in Louisville. And that is how, not five minutes after the holdup, Barton picked up this message:

"Attention, police and sheriff's men in Nicholas, Carlisle and adjacent counties . . . Two masked men just held up the bank of Moorefield, Nicholas County, and escaped in a small sedan bearing no license plates . . . These men are armed. Attention . . ."

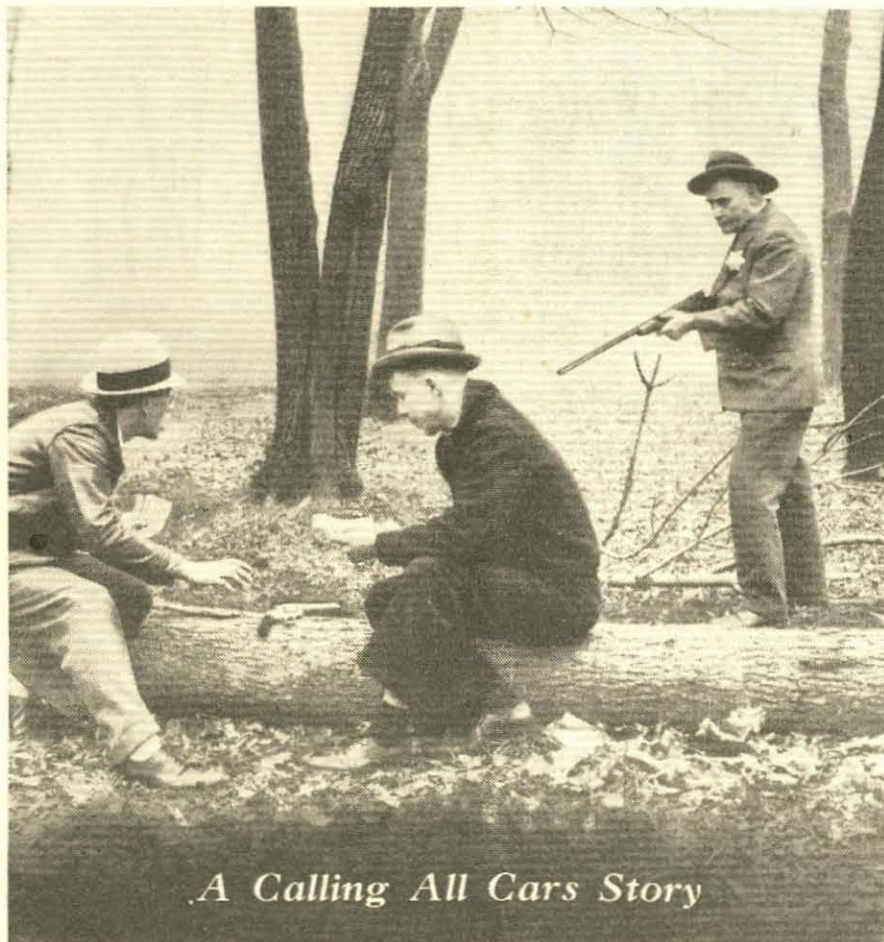
Barton stopped his car dead in the middle of the little sandy road he had been following. Rapidly but thoroughly he thought the situation out, while above his head great pines sighed in the chill breeze. Forgotten was the comparatively trivial task of serving a paper.

"It's no local job," Barton murmured to himself, "or somebody would have recognized the car. Those fellows'll likely head either to Louisville or Cincinnati." Moorefield was just about midway between these two cities, and off the main highway.

His mind made up, Barton worried his car around on the narrow road,



TAINED VICTORY



A Calling All Cars Story

"Put up your hands!" The two men whirled. One raised a revolver, then—

By Arthur Kent

"Attention! Two Masked Men Held up the Bank of Moorefield. These Men Are Armed. Attention . . ."

and lurched and bumped his way out of the forest, back to Moorefield. There he found townsmen assembling with shotguns, rifles, revolvers and automobiles in a hectic and vociferous posse.

"Steady, boys!" the deputy commanded. "We'll never catch these fellows with a lotta big talk. Let's divide up, two men to a car, and plug all the roads leading to the highway."

WHILE Barton was thus organizing his neighbors, other lawmen in a dozen communities were also snapping into action. For with the three police broadcasting stations—Louisville's WPDE, Cincinnati's WKDU, and WPDJ of the Ohio State Police—all giving the alarm, news of the crime had been picked up by hundreds of private citizens and at least a score of peace officers all around the district.

Barton, with two men in his car, had traveled a few miles west of Moorefield when the Louisville police announcer spoke again:

"Calling all peace officers engaged in the Moorefield man hunt . . . Two men in a small sedan are reported to

have been turned back at the state highway, about ten miles north of Moorefield . . . They turned around on sighting a sheriff's car parked at the intersection . . . These may be the men who held up the Moorefield bank this morning . . . They are armed as follows . . ."

This time Barton didn't have to stop to think what his next step should be. He turned his car around, sped back to the nearest crossroads, then made a left turn on two wheels.

"I know the road those guys are on!" he shouted. "This way! Maybe we can head 'em off!"

Through great stands of magnificent timber the car tore along a wintry road. The miles bounced by till they came to a cross-roads, at which Barton stopped. Instantly he was out of the car, bending down to examine this new road. Then he ran back to the wheel, whipped into gear and swung once again to the left.

"One set of new tire tracks," he announced laconically. "Looks like they traveled west, but haven't come back this far yet."

Barton was right. They hadn't gone

a mile before they found a small sedan parked beside the road. It bore Ohio markers. The deputy stopped.

"Now take it easy," he murmured, picking up his riot gun and peering into the thick bush which lined the road on either side. "I think this is the gunmen's bus."

"But it's got license plates!" objected one of the other men.

"They stopped to put 'em on before they came to the highway," Barton explained patiently. There was no more conversation.

Scattering, the three men slipped into the bush with the stealth of experienced hunters. It wasn't long before Barton found a trail which told him that two men had gone ahead of him. Not that this meant assured victory for the deputy. For all he knew, unseen eyes might even at this moment be peering at him—unseen guns training leaden death upon his body.

THROUGH the bush Barton glided like a ghost, scarcely breathing, straining his ears to catch the slightest sound which might penetrate the murmuring of the forest wind.

And then suddenly he saw them. Two men, their backs turned to Barton, were bending over something in the middle of a little clearing. Cautiously the deputy raised his riot gun—but for two very good reasons he did not fire. First, he could not yet be sure that these were the men his radio had warned him to seek. And second, even if they were the criminals, Barton knew well that a policeman's duty is to capture his quarry alive if possible. Barton edged closer. Still the two men did not turn.

"Put up your hands!" roared Barton. The two men whirled. One of them raised a revolver, then let it fall.

"Oh my God!" cried Deputy Barton in anguish. For the man who had half lifted the pistol, the man who now faced him with fear and shame in his face, was his own son—Oliver Barton!

For a moment the stricken father hoped that there might be some mistake. Hoped that—but then he saw the roll of bills that lay beside the log, the bills they were dividing.

Deputy Barton's face turned gray and hard as stone.

"That's the money from the Moorefield bank," he croaked. "You boys held it up."

"Yes, dad," admitted Oliver simply.

"You are under arrest," said Barton mechanically. "If either of you attempts to escape I'll shoot—to kill."

THERE was no word spoken on that terrible drive to the Carlisle County jail. Barton, Junior, and his confederate, one Olin Clary, were handcuffed together. Then in the office of the jail father and son faced each other across Barton's desk, and the deputy took their confessions. Awed deputies and posse-members lined the wall, wide-eyed and silent.

"You make this statement voluntarily?" Deputy Barton asked, glaring straight ahead of him.

"Yes, dad," mumbled his son. Olin Clary grunted assent.

"Come this way," said Barton tonelessly. He locked them in separate cells, then returned to the office.

Thereupon Deputy Sheriff Leland Barton, having done his duty to the bitter end, collapsed across his own desk. The radio set which his son installed in the family car had caught the boy red-handed, within an hour after committing his first crime!

THE CHILD- WOMAN BEHIND BOBBY BREEN

By Helen Hover

THEY looked so out of place in that office. She, a half-frightened little thing with spindly legs that barely reached the floor. He a cuddly sort of boy in an immaculate white sailor suit. Scene, a smoke-filled Broadway office, with loud men running in and out, and full-lipped young women with slim, silk legs and mascaraed eyes.

The efficient secretary glanced at the two children and decided to do something about it. Forty-eight hours they had been sitting on that hard bench waiting to see the producer, sitting patiently and sweetly until it hurt you to look at them. She marched into his private office.

"For the love of Mike"—the producer's voice floated into the outer office—"why don't they beat it. Tell them to scram. Tell 'em—"

He broke off. There were two pairs of gray eyes, at an elevation of five feet and three feet respectively, focused on him. The kindergarten conquerers had managed to slip in.

"What the—"

Those four eyes, glistening like shoe buttons, continued to stare at him

Sally Breen at eighteen has seen her lifetime devotion to little brother Bobby bear rich fruit. Eddie Cantor, below, heard Bobby once and immediately signed him for a broadcast series and a motion picture



meekly. The boy—and what a skinny little thing he was—wanted to sing.

"Who's your manager?"

"I am." It was that girl.

He eyed her skeptically. Couldn't be more than fifteen. Um-m-m. Not bad looking, if only she had some decent clothes on her back.

"Who's idea was it to come here?"

"Mine." That girl again.

"Who's taking care of the boy?"

"I am."

"Who are you living with?"

"Nobody." The chin wobbled.

"Who's taking care of you?"

"Nobody."

"Whew!" . . . The producer flopped into a chair, resignedly. "You win!"

That was less than a year ago. Today, the little boy is an established member of Eddie Cantor's radio program every Sunday, and considered as trail-blazing a child wonder to the airwaves as Shirley Temple has been to the movies.

His name is Bobby Breen. Heard

him yet? If you have, then you remember that God-given voice—pure and thrilling as an inspired choral singer on Easter morn. And the true story of how he got on the air is just like that voice of his. Amazing. Sweet. Inspiring. And also like that voice, it will make your heart feel warm and funny inside.

BUT you can't talk about Bobby without talking about that little girl who almost got thrown out of the producer's office. She's Bobby's Big Sister, Sally. And somehow, I can't help but place her on a lofty pedestal alongside of Amelia Earhart and the other great ladies of our day. Honest, I mean it. Because little Sally Breen, age eighteen, weight 98 pounds, who blushes in front of strangers, has the courage, the unselfishness, the indomitable will that marks a really and truly Great Woman.

It is she who guided his steps from
(Continued on Page 44)

THIS TRAIL-BLAZING CHILD WONDER IS SISTER-MADE

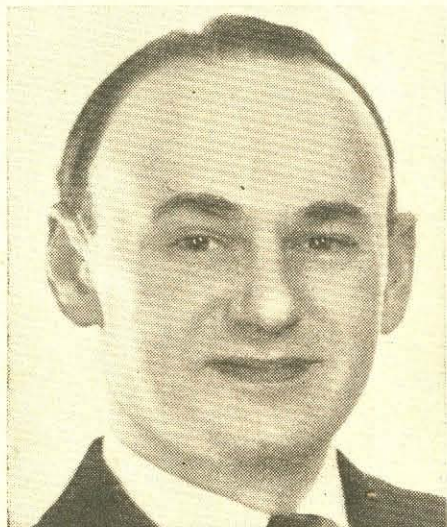
PLUMS and PRUNES

By Evans Plummer



YOUR CELEBS AT WORK

Recent Happenings Before the Mike



Top: The Cinema's petite Ann Sothern who starred with Edmund Lowe on the Radio Theater's ether version of the celebrated stage play, *Kick In*. Left: Gilbert Seldes who now is driving the news home to "You" in a brand new form for current events commentating

Right: The Micro-brothers of the Donnelly family, left to right: Tommy, Andy and Jimmy. Andy was with Tom Mix' Straight Shooters; Jimmy was in *Popeye* and *The O'Neills*; and the youngest, Tommy, is in *Death Valley Days* and *Echoes of New York Town*



Left: Margaret MacLaren, the lass with the come-"heather" look, is the youngster still in her teens who was graduated from Madge Tucker's programs to present roles on the American Pageant of Youth and the Young New Yorkers



THE Woman's National Radio Committee—founded by a lady named Mme. Yolanda-Merio-Irion—has met again, appeared before the mike and told the grand old American public *what is what* in radio (according to the W.N.R.C.). The ladies got quite an air break. Three networks gave their facilities to the cause—a cause which I fear was lost before it started.

The reason? Because the ladies, bless 'em, subconsciously will name programs they *think* they and their children *should* listen to—and high hat the broadcasts that they *really* tune in. Witness the crack sloughed into the open mike by Mrs. Harold Vincent Milligan at the end of the broadcast—or rather, after she *thought* the broadcast had ended: "Now we're off the air and we can relax."

An alert control engineer THEN PUT her and the program off the air before a truly frank discussion got underway!

The network presidents all had their say, too, including Major Lenox Lohr, the new NBC head man, who undoubtedly would have had several questions of the ladies' committee to answer had they been informed that recently he fired all NBC studio hostesses and replaced them by page boys!

The smart lads along radio row are whispering that the East-Midwest covering Mutual Broadcasting System will blossom out as a nationwide, coast-to-coast affair come Fall—and give NBC and CBS their first real competition!

HOLLYWOOD FLICKERS: Bette Davis, whom you last tuned in on the Lux Theater, will guest on Hollywood Hotel this Friday, May 1, in a radio version of "Dangerous," the picture that won her the Motion Picture Academy award for 1935 . . . Nino Martini is set to play opposite Ida Lupino in "The Gay Desperado" . . . And to your loudspeaker darling, Don Ameche, goes the celluloid role of Allesandro, the ill-fated and romantic Indian hero of "Ramona," when 20th Century-Fox shortly starts shooting it in color. His performance in "Sins of Man" earned the coveted assignment for Ameche. Loretta Young will play the title role.

If there's a sponsor heaven, the plumful, tiny commercial credits of the Wrigley company will earn P. K. his harp and crown. Note how short his "March of Time" message is . . . And the other day he made a sportscaster cut down the Wrigley air ads to two 37-word plugs for a two-hour ball game!

THINGS AND STUFF: Charlie Marshall and his boys leave the National Barn Dance after the May 2 show in order to return to the West and Carefree Carnival . . . Little Jackie Heller's in the Windy City for a week of theater bows and a homecoming with his pals. Be sure to see him in the picture, "Florida Special" . . . While Bill Bacher, Hollywood Hotel producer, is taking a needed vacation in Hawaii, Ken Niles has been doing the very good job of pinch-hitting . . . Fibber McGee, en route this past weekend to Michigan to fish, exhibited his catch before he left! . . . Gina Vanna, the former House by the Side of the Road singing star, is knocking them in the aisles at the Los Angeles Philharmonic Orchestra concerts . . . Vin Haworth, your Jack Arnold of M&M, has everything set for a rambling rest aboard his de luxe motor trailer.

Meantime you can still hear him in "Behind the Camera Lines," on WGN only . . . Gene Morgan, announcer-actor, is the new Bill Taylor of Today's Children. That show just clicked off its thousandth broadcast, an occasion which brought to the mike Merrill Hutchinson, noted advertising man, as guest . . . Anne Seymour, lead of the vacated Grand Hotel, is conferring with James Bridie, adapter of Bruno Frank's "Storm in a Teacup," concerning a proposed Broadway production next season. Miss Seymour would play the role enacted in London by Sarah Allgood. Good girl, Anne!

Who asked about Spareribs? Yes, Malcolm Claire is just as kind as his voice sounds. Born in Selma, Alabama. Practically raised, with his sis, Ethelyn, in vaudeville and the movies. His sister, a Wampus baby star in '29, now is married and retired from screen. Malcom is dotty over kids.

Astonisher! Stan Morner, whom you think you hear singing a tenor role in the epic film "The Great Ziegfeld," really isn't. The voice is that of Allan Jones, the present Hollywood Hotel m.c. Morner is a baritone—hence the double.

PODIUM POTHOOKS: Because he's in Chicago now, Abe Lyman's dropped his "California, Here I Come" theme. "Lights Out" serves instead . . . Enric Madriguera, ailing, ordered to Bermuda for a rest. Tony Sacco is filling in at the baton . . . Frankie Masters will replace Bernie Cummins at Chi's Edgewater Beach, a CBS pick-up, on May 1 . . . That will be Buddy Clark and Margaret McCrae, the Columbia songsters, warbling for the Freddie Rich version of Your Hit Parade on Saturdays starting May 2 . . . Seymour Simons, because he's a dutiful father of three small children now motherless, is disbanding to spend the Summer with them . . . Horace Heidt says he's glad he hasn't long ears, because he receives so much mail addressed "Horse Hide." But he's tough as leather, and can take it!

Scoop! NBC's "Girl Alone" sketch has been sold to Kellogg, the breakfast food maker, and shortly will augment The Singing Lady for that firm.

ROMANCE CORNER: Holding hands at the moment—Clyde McCoy, the orchestra leader, and Durelle Alexander, the smart girl who acted dumb to stardom . . . Hal Kemp's Bob Allen and Edythe York . . . Kay Thompson, the choirstress, and Jack Jenny . . . Not holding hands at the moment—Ted Husing and Ann St. George . . . Glad that they did hold hands, and proudly exhibiting the marriage certificate—Singer Dion Craddock and Igor Samalov, the socially prominent aviator whose dad was a Russian ace.

Myrt and Marge are planning to go to the Coast for the Summer; Fall plans indefinite.

MARTY LEWIS thinks I should tell you that, owing to a protracted siege of work with Editor Ernie Heyn in launching RADIO GUIDE's new sister publication SCREEN GUIDE, the Plummer vitals acquired hyperacidity. So the sawbones, after selling me fifty dollar's worth of X-rays, recommended alkaline salts . . . But—after listening to my radio for many years—I'm in a dilemma. I can't decide whether to let Fred Allen, Uncle Ezra, Rudy Vallee or Lulu Belle cure me!

INSIDE STUFF

By Martin Lewis

OF COURSE, we all know there are fifty-two weeks in the year and many of them are set aside for this, that and the other thing such as National Youth Week, Be Kind to Animals Week, et cetera. But, beginning Sunday, May 3, to May 9 inclusive, comes the observance of National Music Week. To gladden the hearts of music-lovers the networks have made elaborate plans for the celebration of this annual national festival. As Jack Hylton would say, "You Shall Have Music" and plenty of it.

Another special musical program will be given on Sunday morning, May 17. The participants will be the winners in the solo contests of the National School Band Contest which will be held in Cleveland the three days prior to the special broadcast. Each of the winners will be heard in a solo number, but they will not play so low that you wouldn't be able to hear them. Pardon it, please—I had to get that off my chest.

THE special events departments of the networks are always kept busy. It's their job to think up ideas for broadcasts that will be of general interest to the listening public. So on Wednesday, May 20, Uncle Sam's annual sale of unwanted material, such as dead letters and parcel post packages, will be broadcast over the NBC network, and announcers will describe the odds and ends that have floated in the mail during the past year.

June 17 is the date set for the return to the air of the famous Goldman Band concerts from New York City's parks. This marks the sixteenth successive season of broadcasts of these concerts which are under the direction of Edwin Franko Goldman. They will be heard several times each week until August 16.

EDDIE CANTOR winds up his current series of broadcasts on May 10. He then will make a vaudeville tour for several weeks, ending in Hollywood to make his annual motion picture.

As stated last week, he will be back in the Fall for another sponsor who will pay him the highest salary paid an entertainer on the air. He will receive 15,000 smackers (dollars to you, and me, too, for that matter) out of which he pays the cast, which will leave him enough to feed and buy nice things for Ida and the kiddies.

Parkyakarkas, Eddie's bitter half, will also trek to Hollywood for a picture. He was signed by RKO. Burns and Allen will be back in New York in June after their picture work is finished. They'll be on the air from the East throughout the Summer.

Because of the feud hovering over Tin Pan Alley, Fred Waring, Guy Lombardo and Paul Whiteman last week purchased the Engel Music Publishing Company to protect themselves against the new music publishers' ruling prohibiting any one making special arrangements. As owners of the music company, they can retain their individuality by making special arrangements on their own tunes.

THERE'S plenty of friction between the NBC piano team of Fields and Hall and Frank Crumit. The ivory ticklers are also full-fledged song writers and have written any number of hit tunes. It seems one of their songs, "There's a Blue Sky 'Way Out

Yonder," which happens to be their theme number, attracted the attention of Crumit who wanted it for his new show over NBC.

The boys jumped up immediately, informed Crumit he couldn't use it, but I'm told when Frank's new show went on the air, he used a song titled, "There is a Sky of Blue in Old New England." The fireworks started and the boys threatened to sue. To make a short story long, or what have you, Crumit settled with the boys by sending them a check for \$350.

ON MONDAY, April 20, I paid my first visit to the Fibber McGee and Molly show. The time for the "on the air" signal arrived and ork pilot Rico Marchelli held his baton in the air waiting for the signal from Harlow Wilcox to start the show. Minutes passed and still no signal—frantically the scripts were being cut as the minutes rolled by. If you think this is done easily to a carefully timed and prepared program, you're mistaken. Finally the program went on the air ten minutes late owing to NBC's special reports on the trapped miners in Nova Scotia. In cases like this NBC has to rebate the advertiser for the time lost, which comes to plenty of dollars and cents.

JACK BENNY announced recently that his author, Harry Conn, was taken ill and was going away for a rest. A few scribblers were skeptical and rushed to their typewriters to column that Benny and Conn had come to a parting of the ways. Harry visited the RADIO GUIDE office the other day and asked me please to stifle the false rumor.

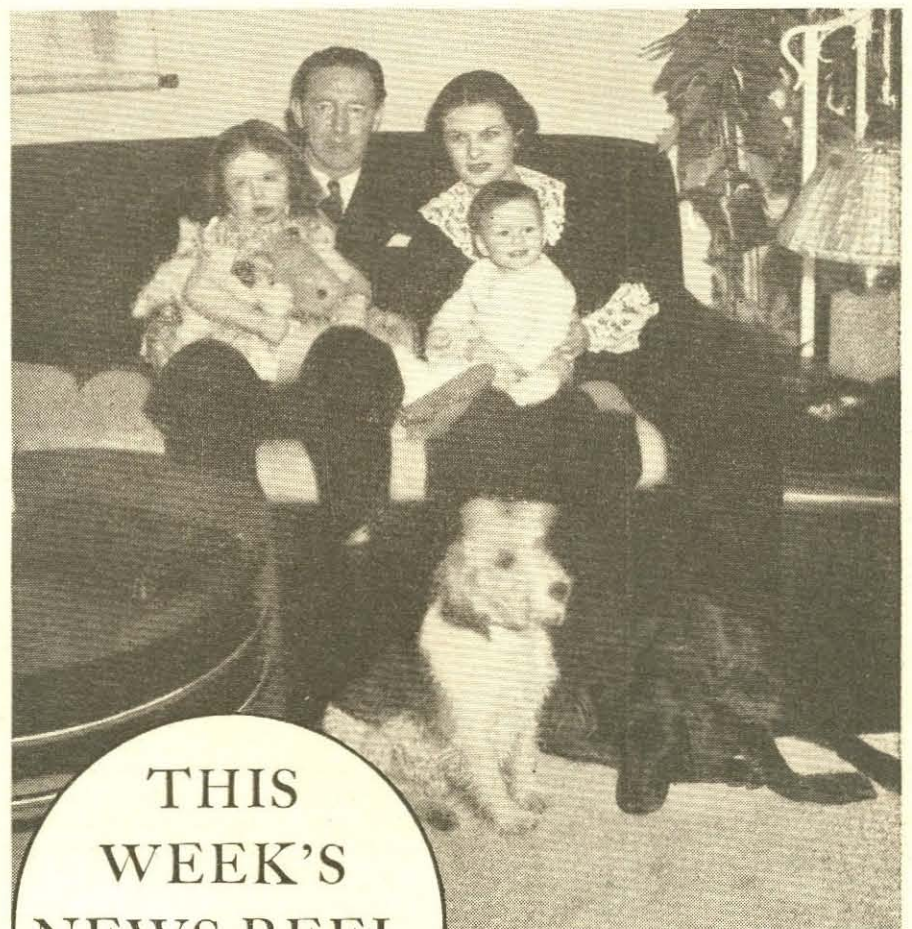
Conn really is going to take a two or three weeks' vacation in White Sulphur Springs, Virginia, to recuperate from an attack of nerves, after which he will again take over the writing assignment of the amusing Jack Benny programs.

Charlie Correll, whom you know better as Andy, apparently likes Palm Springs, California. A few days before he left the resort he plunked down some heavy cash for a cute one-story white house. It has two palm trees in front of it, and there's a private swimming pool in the rear.

ANNOUNCER Bill Hay kinda likes the place himself. I saw Bill up in the studios the other night wearing a swell coat of tan—I don't mean on his back—and raving about this trip to the Springs. He spent most of the time playing at his favorite pastime of golf.

He showed me some pictures they took on the golf course. Their outfit consisted of a pair of shorts, which is not what the well-dressed golfer is going to wear next season.

KILOCYCLE CHATTER: The George Olsen-Ethel Shutta program is slated to fold the end of May . . . Stuart Churchill has been renewed on his CBS Musical Reveries Show until late in July when it is expected to be given a night spot . . . Willis Cooper, author of the Betty and Bob and Lights Out programs, leaves for Hollywood to write for the movies. He will continue to write both scripts from the cinema city . . . Rubinoff is vacationing in Havana . . . Station WJZ has asked the Federal Communications Commission for an increase in power to 500,000 watts. The only other station in the country with this power is WLW, Cincinnati, which can be heard here, there and everywhere.



THIS WEEK'S NEWS REEL

Latest Shots of Your Favorites

A new home study of the Hal Kemp family. That's Hal, Junior, on lovely Mrs. Kemp's lap, and Sally Rush cuddles on her pop's. Right: Linda Lee, Southern vocalist currently scoring with Russ Morgan's ork, can meet all comers on looks, too



Left: Vivian Fridell who plays Mary Noble in NBC's Backstage Wife, recently celebrated her fourteenth month in the role. Below: Leopold Stokowski (center of group) confers with his associate conductors, Saul Caston (left) and Charles O'Connell, before leaving the Windy City after a concert



THIS YEAR'S STAR POLL LARGEST

MIDNIGHT oil! Late hours! Bag upon bag of mail! So it went this time a year ago for the Tellers counting the ballots in the Star of Stars Election. **RADIO GUIDE** was forced to call upon double shifts of workers to keep abreast of the terrific influx of mail.

This year the number of votes cast even exceeds all previous records. You can imagine, then, the humming activity in the contest department offices now! And the Election has only a few brief weeks to run!

When this reaches you, there will be less than thirty-one voting days left in which to bring your favorites to the tops of their various divisions. Ballots postmarked after May 31 will not be counted.

Sometimes a last-minute "jam" can push a star up and over the crest; but more often than not it is the performer whose steady and loyal supporters back him up each week, who wins. There is still time to get in those steady votes that will keep your stars consistently high in the rating before a last minute sprint is necessary. Vote now! See that your friends vote now!

THE winner last year, as you will remember, was Jack Benny. He was way out ahead. He is ahead now, but will he be on the day of final reckoning? Last year at this time Frank Parker was in second place. In one week Frank dropped almost a half dozen places and when the final count was made, he turned up seventh.

Right now Eddie Cantor is second. What will happen to him as the contest draws to a close? Lanny Ross finished up in the Number Two spot last year. Right now he is third.

Comedy teams were led by Amos 'n' Andy a year ago—and two years ago also. Fifth place is all they rate in the eyes of the voters this year.

Then on the other hand, there is Willie Morris who last year was not even listed among the first sixty favorite performers and this year figures in two groups.

The Waltz King's smooth rhythms won him distinction in the orchestra's group. And this year there is no sign as yet of his popularity waning. But Guy Lombardo is close on his heels, just as he was last year. Ben Bernie and Dick Himber are right there, too, and none of these leaders is so far ahead that a good, concentrated bit of voting wouldn't make their positions more secure or, in the case of the runner-uppers, push them to first place.

ARE the present standings the final ones? It hardly seems that the loyal listeners of many of the stars can be reconciled to seeing their favorites in anything other than first place. It's a fight. Sure it's a fight, but a good healthy clean scrap that should be entered by everybody. And do not for a minute think that the stars themselves aren't interested. They are—in a very tangible way. So are sponsors and executives in the studios. The stars don't want you to let them down.

There is an easy way to keep them from finding it out—don't neglect them! Vote today, and every day you get **RADIO GUIDE**. The Official Ballot printed on this page is of convenient size for mailing on a penny post-card. Send them to Star Election Tellers, **RADIO GUIDE**, 731 Plymouth Court, Chicago, Illinois.

And here are the standings of the leaders at the moment:

Star of Stars

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



Willie Morris, not mentioned in the Star Poll last year, is now a contender in two divisions

Musical Program

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

Dramatic Program

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

Children's Program

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

Dance Orchestra

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

Male Singer of Popular Songs

- | | |
|-----------------|-------------------|
| 1. Bing Crosby | 7. Frank Munn |
| 2. Lanny Ross | 8. Ralph Kirbery |
| 3. Dick Powell | 9. John McKeever |
| 4. Frank Parker | 10. Stuart Allen |
| 5. Kenny Baker | 11. Jack Owens |
| 6. Rudy Vallee | 12. Morton Downey |

Female Singer of Popular Songs

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

Singer of Operatic or Classical Songs

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

Comedian or Comedy Act

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

Announcer

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

News Commentator

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

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 _____

My name is _____

My address is _____

Street and Number

City and State

Mail your ballot to Star of Stars Election Tellers, Radio Guide, 731 Plymouth Court, Chicago, Illinois. (Can be pasted on a post-card)

5-9-36

MUSIC IN THE AIR

By Carleton Smith

THIS is National Music Week, a time set aside for you and me to strengthen our musical resources. For the passive musician, the listener, without whom music fails of its purpose, the radio offers many hours for meditation and reflections with the great thoughts of all ages.

David Sarnoff will inaugurate the festivities officially on the Magic Key broadcast Sunday. Immediately following, Howard Barlow will start "Everybody's Music," the first of 26 Sunday afternoon broadcasts of good music, "without pretensions of any kind and designed to appeal to people everywhere." Noble Cain and his a capella choir come before a piano symphony featuring 225 pianists playing 125 pianos simultaneously in the field house at Butler University. Sunday evening three hours of symphonic music will begin when Frederick Stock conducts a benefit concert for Hitler sufferers in Madison Square Garden.

THE shy little man whose broadcasts have made our continent the envy of the musical world and established an all-time high in symphonic perfection sails out of the harbor of New York this week for what may be the last time. If trans-Atlantic reception is good, we shall hear his Salzburg performance in August and a Mendelssohn concert from Palestine next October, but no plans for his return here have been announced.

Sceptics may wonder why we hang on every broadcast of his as if it were a pearl of great price. There are other conductors, they say, and music is the important thing after all. Certainly that is true: Toscanini will be forgotten and Mr. Beethoven will live. But Toscanini has taught us how Beethoven's music can be made to sound, what it really is, and we are loath to accept anything else.

Most people, including music critics, go to hear Mr. So-and-So, as well as the music he plays. They don't buy tickets to hear Chopin when they attend a piano recital: if they did, the recitals of John Jones and Gladys Doe would be filled. You and I pay money to hear Paderewski or Hofmann play Chopin. It's the same with conductors.

SERGE KOUSSEVITZKY concludes the memorable Boston Symphony Orchestra broadcasts Saturday evening, May 2, with Vivaldi's D minor Concerto for orchestra with organ; Liadov's Pieces for Orchestra; and Sibelius' Symphonic Fantasia, "Pohjola's Daughter." This Summer the Boston Pops will be heard weekly beginning May 9. They are almost as old as the Boston orchestra itself, and quite as much a Hub tradition as baked beans and Boston Common. They feature those semi-classics and light masterworks seldom programmed during the regular season, and the auditorium seats are replaced by tables and chairs around which listeners enjoy light refreshments. It's a capital idea, and the music—well, it suits the season.

NO SUMMARY of the glories of the past Philharmonic-Symphony concerts, which return to us in November, would be complete without a tribute to the felicitous and affecting comment made by Lawrence Gilman during the intermissions. Mr. Gilman has shared with us his own discriminating enthusiasm for the music we have heard. His word-portraits and descriptions of such subjects as Beethoven's Ninth Symphony, Inspiration, Schubert and his C major Symphony, Bach's Birthday, the Nature of Genius,

(Continued on Page 46)

PRIZE MONEY

(Continued from Page 7)

that appeared, the champion retired from the victory lists.

McCardell knew every trick of the pastime—and there are many. His work was faultless, highly embellished, and he often spent from \$50 to \$100 for printers and artists to doll up his contributions—a procedure which is no longer necessary. He was the first and only self-styled professional contestar, and but few stars of our modern era have equaled his almost unbelievable exploits. He won two of the first automobiles ever given as prizes, cars valued at \$2,000 and \$3,500 respectively; he won \$2,000 and a trophy valued at \$1,000 for slogans which were flashed on the great Chariot Race Sign at Herald Square in New York City; his motion-picture scenarios brought him one prize of \$10,000 and several smaller awards. McCardell's outstanding claim is that he never won a prize! Like all consistent winners, he earned his bounty. He retired the undefeated champion!

JACK PHIL TODD became the next champion by winning thousands upon thousands of dollars in magazine and advertising contests. He, too, retired an undefeated champion and his swan song was a book, the first on prize contesting, "The Prize Contest Manual" published by Todd & Boos, Carlstadt, New Jersey, in 1927. (A small paper-bound brochure "Ten Years of Prize Winning" by Frank B. Davis appeared in 1925. I will speak of this later. Todd wrote the first bound book.) Although many books have been written by champion contestars, none of them ever featured the volume of diversified information which Phil Todd placed in his manual.

When Todd retired he forgot that contesting was in his blood. He even

left the metropolitan area and sought seclusion in a quiet, lazy little town in northeastern New York State. After a time the necessity for money drove him back to contesting. Although he wishes his whereabouts kept confidential, Jack Phil Todd has regained his place among the greatest contestars in America. Under other names than his own he continues to win thousands of dollars, automobiles and enough radios to stock a department store. He has devoted more than half his annual prize winnings to relieving poverty and distress among the needy of the surrounding country where he is loved and respected as its leading citizen.

In 1927 National Contest Headquarters were organized on the Pacific Coast. Its main purpose was the dissemination of contest information through magazines and newspapers and the establishment of a central bureau where both contestants and sponsors might go for information and assistance, or to settle disputes. It flourished from the start and by 1930 had listed the records of so many of the country's foremost winners that it was decided to name an annual group comprising the ten leading contest winners of the preceding year.

ACCORDINGLY, in the Spring of 1930 the first All-American National Contest Group was named by the writer of this article who knows personally more than 10,000 consistent winners of prize contests, their stories and intimate life. Each year thereafter a similar group has been selected, each bringing new champions into the limelight.

Following Todd was Miss Mabel Millspaugh, the first woman star, a pretty young stenographer of Anderson, Indiana. Then came Frank G.

Davis, an advertising man of Springfield, Illinois, whose record today includes one prize winning every ten days for almost eighteen years! The automobiles Davis has won, if placed end to end, would reach from end to end of a city block!

THE next was Clarence B. Farrar, an employe of the Railway Mail Service in Atlanta, Georgia, who remained champion for two years and was succeeded by Mrs. Helen Pickett, also of Atlanta, a housewife. In 1935 Miss Hazel Manley, a radio entertainer of Union City, Tennessee, became champion of champions with a record that brings tears of happiness to the eyes of all who learn her story. Miss Manley is still the champion. In June this year the seventh annual group of All Americans will be named. You who read this may this year or some year be one of them!

There are thousands of lesser champions, great names which ring the welkin from coast to coast, such as Miss Mary Hicks, the Chicago school teacher who turned her hand to contesting when the city was broke and unable to pay its employes; C. W. Diefenderfer of Middletown, Pennsylvania, who is said to have collected \$40,000 from prize competitions; Mrs. C. M. Stevenson, the Palo Alto, California, housewife who for a time averaged \$5,000 a year from contests; Phil Phillipson, the Des Moines, Iowa, war veteran who won over 1,000 prizes, several automobiles and who lives in what he calls "The house that Jack (from contests) built!"

There is also Mrs. Nancy Vercellini, the Torrington, Connecticut, plumber's wife who has won thousands of dollars, several automobiles and has suffered more misfortunes than any living contestant; and we recall the name Elmer Whittaker, who lives in Segragansett, Massachusetts, and whose ability with crossword puzzles has gained him international fame. These and many others march in the glittering parade of champions whose combined winnings run into millions of dollars and who have captured enough automobiles to transport an army, enough radios to supply a small city, enough cash to finance a war!

Remember their names; you may see them often in contest victory lists. In this series you will be told how they work, what they think, what they do, how they do it, and what they win. Never before have such carefully guarded secrets been printed in a publication with the vast circulation of **RADIO GUIDE**. It's for you, to help you to get your share of those annual millions.

The next article will tell you the true story of contesting as it is today, and we will delve further into detail regarding the records of America's greatest contestars. In subsequent articles you will be told how to achieve the same success which has made champions in the past. Prize Money, millions of dollars of it, is in America's greatest treasure chest, and the lid is flung wide open for you, and you, to help yourself to repletion!

Watch for the continuation of this series. The next article will be printed in an early issue of **RADIO GUIDE**.

With Mr. Willet's illuminating article on Prize Money and what others have done to win it—and with what he reveals in subsequent articles out of his vast experience—you should be able to get your share of the yearly \$11,000,000. Why not start with **RADIO GUIDE's** Puzzle-Pix Contest on page 18 this issue? And why not consult **RADIO GUIDE's** list of Contests on the Air, on page 43? Cash will be paid. Why not enter and see that you get your share?



Ad Man and Author at 22

"Took the N.I.A. course at eighteen. Today at twenty-two am Assistant Eastern Advertising Manager of The Billboard, and editor of Ad-vents, monthly newspaper of the Association of Advertising Men of New York. Have just sold a story to Famous Detective Cases for \$185. So as an ad man and author permit me to say: 'If you want to write ad copy or fiction, try N.I.A.'"

JOSEPH G. CUDIA, JR.
2963 Williamsbridge Rd.
Bronx, New York, N. Y.

How do you KNOW you can't write?

Have you ever tried?

Have you ever attempted even the least bit of training, under competent guidance?

Or have you been sitting back as it is so easy to do, waiting for the day to come some time when you will awaken, all of a sudden, to the discovery, "I am a writer"?

If the latter course is the one of your choosing, you probably never will write. Lawyers must be law clerks. Doctors must be internes. Engineers must be draftsmen. We all know that, in our times, the egg does come before the chicken.

It is seldom that anyone becomes a writer until he (or she) has been writing for some time. That is why so many authors and writers spring up out of the newspaper business. The day-to-day necessity of writing—of gathering material about which to write—develops their talent, their insight, their background and their confidence as nothing else could.

That is why the Newspaper Institute of America bases its writing instruction on journalism—continuous writing—the training that has produced so many successful authors.

Learn to write by writing

NEWSPAPER Institute training is based on the New York Copy-Desk Method. It starts and keeps you writing in your own home, on your own time. Week by week you receive actual assignments, just as if you were right at work on a great metropolitan daily. Your writing is individually corrected and constructively criticized. A group of men, whose combined newspaper experience totals more than 200 years, are responsible for this instruction. Under such sympathetic guidance, you will find that (instead of vainly trying to copy some one else's writing tricks) you are rapidly developing your own distinctive, self-flavored style—undergoing an experience that has a thrill to it and which at the same time develops in you the power to make your feelings articulate.

Many people who *should* be writing become awe-struck by fabulous stories about millionaire authors and therefore give little thought to the \$25, \$50 and \$100 or more that can often be earned for material that takes little time to write—stories, articles on business, fads, travels, sports, recipes, etc.—things that can easily be turned out in leisure hours, and often on the impulse of the moment.

A chance to test yourself

We have prepared a unique Writing Aptitude Test. This tells you whether you possess the fundamental qualities necessary to successful writing—acute observation, dramatic instinct, creative imagination, etc. You'll enjoy taking this test. The coupon will bring it, without obligation. Newspaper Institute of America, One Park Avenue, New York.

Newspaper Institute of America
One Park Avenue, New York

Send me your free Writing Aptitude Test and further information about writing for profit as promised in Radio Guide, May 9.

Mr. _____
Mrs. _____
Miss _____

Address _____
(All correspondence confidential. No salesman will call on you.) 92E366

Why don't you write?

CREED OF THE LISTENERS' GUILD

Wesley Franklin, Director

WE BELIEVE that the air should be kept clean.

We believe that the advertising of hard liquor should not be broadcast.

We believe that local stations should not cut into network programs for local spot advertisements thereby mutilating network broadcasts.

We believe that the horror element should be eliminated from all programs designed for children.

We believe that advertising should be restricted to the basis of four minutes for each hour program.

We believe that broadcasting should be free from medical quackery, nostrums, cure-alls and the like.

We believe that broadcasting should be kept free from fortune-telling, crystal-gazing and other pseudo-sciences.

We believe that broadcasters should refrain from the discussion of subjects that are offensive to people of refinement and good taste.

We believe that nothing should be broadcast which will offend any race, color or religious group.

We believe that the cause of broadcasting as well as the public would be served better by the further separation of kilocycle allocations so as to prevent one station from overlapping another on the listener's dial.

Wesley Franklin, Director,
Radio Guide Listeners' Guild,
731 Plymouth Court,
Chicago, Illinois.

5-9-36

Dear Mr. Franklin: I desire to become a member of the Radio Guide Listeners' Guild. I subscribe to all the beliefs in the Guild's creed; and I hereby agree to tune in on such radio programs as the Director may ask me to review, also to report faithfully and to the best of my ability on the programs I may be called upon to review. I promise to serve the Guild in the interests of improved radio entertainment. I understand that no obligation is imposed upon me save those outlined in this application.

My name is _____ (Please Print)

I live at _____ City _____ State _____
(Street and Number)

I am _____ years old, and _____ (single). There are _____ in my family.
(married) (Number)

I am in business and my position is _____ or I am a housewife and my husband's position is _____

I _____ (own) my _____ (home). My Radio is a _____ (rent) my _____ (apartment). (State the make)

I have been a radio listener regularly for _____ years. My favorite radio program

of all is _____ (Number)

This form can be pasted on a post-card and mailed

TIRE PRICES CUT!

**on GOOD YEAR
GOODRICH-FIRESTONE
FISK-U-S- AND OTHER
FAMOUS MAKES**

Here are the outstanding standard brand tire bargains of the year, repaired by the improved "criss-cross" method and by skilled workmen. You take no risk when you buy from York, the old reliable tire house with 19 years of service in this field. Thousands of tire users throughout the U. S. declare our tires give them LONG, SATISFACTORY SERVICE. **Buy Now**—at these reduced prices and **SAVE MONEY.**

\$1.85
39x4.40-21
\$2.15
28x4.75-19

Don't Delay — Order Today!

BALLOON TIRES		REGULAR CORD TIRES	
Size	Price	Size	Price
28x4.40-21	\$1.85	30x3.50-18	\$3.15
28x4.50-20	2.00	30x3.75-18	3.10
28x4.50-21	2.10	30x4.00-18	3.30
28x4.75-19	2.15	30x4.25-18	3.40
28x4.75-20	2.20	30x4.50-18	3.55
28x4.00-19	2.25		
30x3.50-18	2.55		
28x3.50-17	2.50		
28x3.50-18	2.55		
28x3.75-17	2.60		
28x3.75-18	2.60		
28x3.75-19	2.65		
28x4.00-18	2.90		
28x4.00-19	2.90		
28x4.00-20	2.95		
28x4.00-21	3.25		
28x4.50-20	3.25		
28x4.50-21	3.65		

HEAVY DUTY TRUCK TIRES (High Pressure)

Size	Price	Size	Price
30x3.50-18	\$3.70	34x4.50-18	\$5.95
30x4.00-18	3.75	34x4.75-18	6.35
30x4.25-18	3.95	34x5.00-18	6.65
30x4.50-18	4.25	34x5.25-18	6.95
30x4.75-18	4.55	34x5.50-18	7.25
30x5.00-18	4.85	34x5.75-18	7.55
30x5.50-18	5.15	34x6.00-18	7.85
30x6.00-18	5.45	34x6.25-18	8.15
30x6.50-18	5.75	34x6.50-18	8.45
30x7.00-18	6.05	34x6.75-18	8.75
30x7.50-18	6.35	34x7.00-18	9.05
30x8.00-18	6.65	34x7.25-18	9.35
30x8.50-18	6.95	34x7.50-18	9.65
30x9.00-18	7.25	34x7.75-18	9.95
30x9.50-18	7.55	34x8.00-18	10.25
30x10.00-18	7.85	34x8.25-18	10.55
30x10.50-18	8.15	34x8.50-18	10.85
30x11.00-18	8.45	34x8.75-18	11.15
30x11.50-18	8.75	34x9.00-18	11.45
30x12.00-18	9.05	34x9.25-18	11.75
30x12.50-18	9.35	34x9.50-18	12.05
30x13.00-18	9.65	34x9.75-18	12.35
30x13.50-18	9.95	34x10.00-18	12.65

ALL OTHER SIZES DEALERS WANTED

SEND ONLY \$1.00 DEPOSIT on each tire ordered. (\$4.00 on each Truck Tire.) We ship balance C. O. D. Deduct 5 per cent if cash is sent in full with order. To fill order promptly we may substitute brands if necessary. ALL TUBES BRAND NEW—GUARANTEED—HEAVY GAUGE CIRCULAR MOLDED. Guard against price advances. Order Now. We agree to replace at full price any tire failing to give 9 months' service. **YORK TIRE & RUBBER CO., Dept. 6733-A**
3855-59 Cottage Grove Ave. Chicago, Ill.

ON SHORT WAVES

By Charles A. Morrison

President, International DX-er's Alliance

Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles

IN CONTRAST to favorable reports for several consecutive weeks, short-wave reception for the past few days has been poor. Reception from European stations has been weak and fady, many of the regular transmissions being entirely inaudible. The 31 meter band stations have been fair at times and GSC (9.58) was the most consistently heard Daventry transmitter. The usually good news period from 2RO, Rome (9.635), was weak and attended by a high background of noise.

Some of the Latin broadcasters have been putting in good signals, although Spring static makes these less enjoyable than they otherwise would be. LRU, short-wave voice of Radio El-Mundo, Buenos Aires, Argentina (15.29), was heard transmitting a special program in Spanish, on Saturday, April 18. The best heard Latin stations were: HJ1ABP, Cartagena, Colombia (9.6); HJU, Buenaventura, Colombia (9.51); COCH, Havana, Cuba (9.428); HIT, Trujillo City, Dominican Republic (6.63); HRD, La Ceiba, Honduras (6.235); HJ3ABD, Bogota, Colombia (6.05); HJ2ABC, Cucuta, Colombia (5.975); TIGPH, San Jose, Costa Rica (5.823) and HJ4ABD, Medellin, Colombia (5.77).

What is believed to have been HS8PJ, Bangkok, Siam (10.955), was heard with a weak signal on Monday, April 20. Short-wave station KZRM, Manila, Philippines (6.14), is back on the air after a long vacation. This station is being heard almost daily between 5 and 7 a.m. EST (4 and 6 CST) by Pacific coast listeners. KZRM relays the 50,000 watt broadcast station of the same call. Address your reports to KZRM, R. C. A. Communications Inc., Manila, P. I. . . . Another Philippines station, KBB (8.71), owned and operated by the Philippines Long Distance Telephone Co. of Manila, is being heard near 7 a.m. EST (6 CST), sending special programs of recorded music to the S. S. President Coolidge.

THE Golden Glove tournament between picked teams of British and American amateur boxers will be transmitted from the Empire Sports Arena at Wembley, England, on Tuesday, May 5, at 6 p.m. EST (5 CST), by Daventry stations GSC (9.58), GSD (11.75) and GSP (15.31). The American team of fourteen fistic champions hopes to regain honors lost in last year's encounter with Johnny Bull's scrappers.

Would you like a sample of Guatemalan coffee? Listen to the International Program, transmitted weekly from 10 p.m. Saturdays until 6 a.m. Sundays, EST (9 to 5 CST) by Guatemalan stations TGWA (9.45) and TG2X (5.94). A sample of coffee is yours by addressing a report on this program to either of the above stations at Guatemala City, Guatemala, Central America.

The new Chinese short-wave station XGOX, Nanking, China, is officially listed as being on 9.46 megacycles, but according to Miguel A. Rivera of Hong Kong, China, it is actually being received on 9.6 megacycles. The station, which has a power of 500 watts, is on daily except Sundays from 6:30 to 8:40 a.m. EST (5:30 to 7:40 CST), and Sundays from 7:30 to 9:35 a.m. PST (6:30 to 8:35 CST). The address is XGOX, care of P. F. Woo, director of administration of Central Broadcasting Stations, Central Executive Committee of Kuomintang, Nanking, China. It is rumored a 20,000 watt short-wave station is being built to replace XGOX in the near future.

The affairs of station YNLF, La Voz de Nicaragua, Managua, Nicaragua, have undergone a reorganization and it is now broadcasting on a new frequency of 6.451 megacycles, according to a letter from the new owners. The schedule is daily 8 to 9 a.m., 12:30 to 2:30 p.m. and 6:30 to 10 p.m. EST (7 to 8 a.m., 11:30 a.m. to 1:30 p.m. and 5:30 to 9 p.m. CST).

RADIO GUIDE Reception Post observer Earl Roberts of Indianapolis, Indiana, states that PZH, of Paramaribo, Dutch Guiana (7.088), broadcasts Monday, 5:40 to 9:40 p.m. EST (4:40 to 8:40 CST); Tuesday, 2:40 to 4:40 p.m. EST (1:40 to 3:40 CST); Saturday, 8:40 to 10:40 p.m. EST (7:40 to 9:40 CST); and Sunday, 9:40 to 11:40 a.m. EST (8:40 to 10:40 CST). The address is PZH, Algemeene Vereeniging Radio

radio set originally designed to contact stations within a radius of 100 miles, recently communicated with the Terre Haute, Indiana, police department, 2,400 miles away.

The call letters of short-wave station XEVI, P. O. Box 2857, Mexico (5.98), have been changed to XEWI.

THERE has been so much discussion and misinformation about the commercial short-wave stations of Mexico that the following facts may help to clarify the situation. XDA, Los Laboratorios de Tacubaya, Weather Bureau, Department of Agriculture, Mexico (6.98), phones XDC, from 7 to 8 p.m. EST (6 to 7 CST), daily. XDC, Weather Bureau, of Vera Cruz, Mexico (6.548), broadcasts a weather report at 8 p.m. EST (7 CST).



Mrs. Gesco, announcer for the Budapest, Hungary, short-wave transmitter, heard best in this country via HAS3 (15.37), and HAT4 (9.12). Note the difference between the microphone shown and those used in the U. S. A.

Omroep Postbus 54, Paramaribo, Dutch Guiana, South America. Since this is the first regular broadcasting station in Dutch Guiana, verifications from PZH will be eagerly sought.

The building to house the three new Daventry, England, super-power short-wave stations is progressing rapidly and contracts have been let for the erection of eight new 300 foot aerial masts.

HCJB, of Quito Ecuador, is now operating on a new frequency of 8.948 megacycles and Frank Jones, the station owner, will appreciate reports of reception. The Chicago Short Wave Radio Club states that on about May 15 a new 200 watt RCA transmitter will be installed to operate on an additional frequency of 4.10 megacycles. The lower frequency is to give a local coverage.

YSJ, the new San Salvador, El Salvador, commercial short-wave transmitter, was heard by C. J. Dawson of Brooklyn, New York, on April 19, testing for modulation with New York stations on an announced frequency of 13.41 megacycles.

Police Chief Fred W. Heere of the Piedmont, California, police department, utilizing an ultra-short-wave

According to a communication from the New Zealand DX Radio Association, short-wave station VJZ of Rabaul, New Guinea (13.88), calls Sydney, Australia, and broadcasts phonograph recordings near 5 a.m. EST (4 CST).

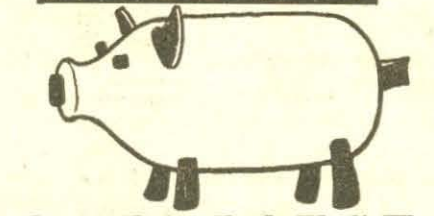
ZHI, at Broadcast House, 2 Orchard Road, Singapore, Straits Settlement, Asia (6.018), transmits Saturdays from 10:40 p.m. until 1:10 a.m. EST (9:40 p.m. and 12:10 a.m. CST) and Monday, Wednesday and Thursday from 5:40 to 8:10 a.m. EST (4:40 to 7:10 CST). Pacific coast short-wave listeners report this station frequently.

The beloved Viennese nightingale, Elisabeth Schumann, prima donna of the Vienna Opera House, will sing over Daventry stations GSB (9.51), GSD (11.75) and GSI (15.26), on Sunday, May 3, at 12:15 p.m. EST (11:15 a.m. CST).

A NEW use for short waves is that contemplated for Moscow traffic cops. It is suggested that they be provided with great coats lined with wire netting, which shall be heated by wireless from a neighboring station. The long anticipated transfer of power and heat by radio seems about to be realized.

For short-wave programs for the week see pages 31 to 43 inclusive.

MYSTERY PIG!



A BIG LAUGH
Mysterious! Everyone will wonder what makes the mystery pig wiggle as he twists his snout, blinks eyes, wiggles ears and wags tail without any mechanical contrivance or human aid. Hours of fun watching Mr. Pig do his stuff. Great for parties for men, women and young folks. Fool your friends . . . they'll wonder what makes it work. They can't tell unless you reveal secret. Nothing to get out of order. Lasts indefinitely. Fits in vest pocket or purse. **SEND 30c or \$1 FOR 4. U. S. MONEY ONLY.** Money back if not 100% satisfied. Order today. You never saw anything like it. It's the newest invention novelty of the day. *Big illustrated Catalog of many tricky novelties 10c.* **FRABER SALES,**
Dept. 105, Box 35, Ft. Hamilton, Brooklyn, N. Y.

KILL THE HAIR ROOT

Remove the hair permanently, safely, privately at home, following simple directions. The Mahler Method positively prevents the hair from growing again. The delightful relief will bring happiness, freedom of mind and greater success. Backed by 35 years of successful use all over the world. **Send 6c in stamps TODAY** for illustrated booklet—how to Remove Superfluuous Hair Forever!! **D. J. MAHLER CO., Dept. 556E, Providence, R. I.**

DEAFNESS IS MISERY

Many people with defective hearing and Head Noises enjoy Conversation, Movies, Church and Radio, because they use Leonard Invisible Ear Drums which resemble Tiny Megaphones fitting in the Ear entirely out of sight. No wires, batteries or head piece. They are inexpensive. Write for booklet and two statements of the inventor who was himself deaf. **A. O. LEONARD, Inc., Suite 109, 70 5th Ave., New York**

VOICE

100% Improvement Guaranteed
We build, strengthen the vocal organs—*not with singing lessons—but by fundamentally sound and scientifically correct vocal exercises . . . and absolutely guarantee to improve any singing or speaking voice at least 100% . . .* Write for wonderful voice book—sent free. *Why you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.* **PERFECT VOICE INSTITUTE, Studio 7885**
64 E. Lake St., Chicago

ATHLETE'S FOOT?

The most stubborn cases disappear like magic. Tiny itching blisters, excess moisture, cracking, peeling, soreness and pain call for immediate action. Don't neglect these dangerous symptoms. Serious complications may follow. **Send coupon now for FREE information.**

MAYOR LABORATORIES,
202 S. State St., Chicago, Ill.
Please tell me how I can rid myself of Athlete's Foot.

Name _____
Address _____
City _____ State _____

DESPITE ALL MEN

(Continued from Page 8)

everything you can to push me along. Why? It isn't human! What's the catch?"

I patted her hand. "Did you ever meet Louise Blocki who's been playing *Dot Moran* in *Today's Children* at NBC?"

"No, but what has that to do with us?"

"Well maybe Louise isn't human either. However, she stepped into a role that Jean MacGregor had been playing in the show for I don't know how long. I knew Jean back in Chicago. Anyway, Jean got sick. Ninety-nine out of a hundred in Louise's place would have thought they were dressed up with a real part, that they were made. Not Louise. After a year of substituting—a whole year, mind you—Louise stepped out and gave Jean her role back again. And all during that year of Jean's absence Louise kept up a correspondence with her about the role, kept reassuring her. So you see I'm not alone in doing what you think is an unselfish, inhuman thing."

"I give up!" she exclaimed. "Only it's doing big things for me." And she leaned back to sip a cocktail contentedly.

"I'll do even more," I said. I had to fight now to keep my voice steady. "I'll give you the benefit of a personal observation: if you expect to get anywhere with Mr. Hamilton—personally I mean—you must stop being so possessive. He's not the type to welcome that. You'll sour him on you unless you let him feel his independence."

"I don't think I asked your advice!" she flared, then flushed. "Oh, forgive me, Miss Kincaid. I'm sorry! Truly!" I couldn't help what I said. I was so concerned with putting Schuyler's affairs first!—If he were interested in this little thing, in doll-faced Phyllis, I didn't want even that interest marred.

"All right my dear. Let's forget it!—Now today we're going over Linda's part in this week's show. I'm going to see to it that you do it as well as I can!"

AND to that end I worked with Phyllis with twice the zeal I put into her general coaching. The big scene in the show coming up was a reconciliation between Linda and her black-guard husband, in which Linda had to compromise between her hatred of the man and her duty to her marriage vows, her duty to his mother. And the person who played the part had to make her protestations of love sound convincing, and at the same time convey to her audience that she despised her husband. Not easy! Yet I went to work to make Phyllis do it, and do it well.

I'm sure Bob didn't know what to make of me that evening. I was most agreeable. Purposely I let him choose the place we'd eat, where we went afterward to see a rather taudy floor-show at a night club—to all of which I made no demur. I appeared to be enjoying myself when I danced with him, several times. And through the evening he was strangely silent.

Were braggadocio and conceit and vanity all this man possessed? And was he at a loss when he had no chance to exercise those qualities, as tonight?

"I'm quitting the show this week, after Friday night's broadcast," I told him when we were having a cognac toward the end of the evening.

"You are? Then all the smoke I've used to get you out of yourself and running my way has won."

"Yes, Bob dear," I said, leaning close. And I pressed the point further when I added: "And when are we to be married—that's what you wanted also, isn't it?"

"Sure! Of course! . . . But wait a minute. That puts a big responsibility on me, you know—quitting your career to be Mrs. Brooks."

"Ah, but you'll have to make up for all that. Can't you imagine me in a gingham dress, greeting you when you come home of an evening, no makeup on, all perspiry and smudgy after bending over a hot stove to cook dinner?"

"Wait—there'll be servants for that!" "Not in my household—I'll do whatever's to be done to make the man I marry happy," I said, and was grateful that I could speak from the heart for once, even if I quibbled on the point.

"Oh!" "And after Friday," I went on, "I'd like a trip somewhere. Let's you and I have a vacation, say to Florida, or French Lick, maybe Atlantic City. It's a little warm for Florida now. But we'll go somewhere—"

I THINK he was dazed when I left him that night, and more so the next two evenings I spent with him. Despite the cost to me, I really had hopes that Lawyer Clark's advice was working out. Certainly Bob wasn't himself as I had known him for the past weeks.

At "dress" rehearsal I flatly refused to play Linda. "Miss Laverne is fully prepared to carry on," I told Schuyler. "I'm through, really resigning. That I believe is what you wish also."

The company was stricken dumb. Even ebullient Bud Haskins didn't make an immediate outburst when I announced my withdrawal.

"Wait a minute!" Schuyler protested. "You can't do this! What about the two weeks clause in your contract?"

"I think under the circumstances you won't bother much about that. Certainly not when you hear how well Miss Laverne can do tonight's script."

"Very well. Let's continue—and hear Miss Laverne! But I think you're making a big mistake."

"That remains to be seen," I told him—and I couldn't help observing that he was deeply concerned when he went back to his podium and called for the rehearsal to begin.

Phyllis carried through beautifully. I stood close by and whispered to her every now and again, let her see me so that she would be bolstered. And I was satisfied that she did a good, workmanlike job.

And that evening it was Phyllis Laverne and not Gloria Kincaid who broadcast the leading role of *The Three Black Crows* . . .

My task was over. I had before me the bitter and doubtful hope of removing the cause of my grief by overwhelming Bob Brooks, "killing him with kindness." That done—and it must not fail!—I could begin to rebuild, begin to pick up the shattered pieces of my own life, of my own career. I knew that even though I did go on with my work, Schuyler Hamilton always would be in my heart, he and he alone.

SOMETHING of this, and a bit of its attendant sorrow, were in my mind as I walked from the studio toward the makeshift dressing-room I had taken, after giving over my own to Phyllis. And just as I was passing her door, Schuyler was about to enter it. He carried a large bouquet of roses, evidently his congratulatory gesture—maybe more!—to the girl I had made a star.

Oh, if only the floor could have swallowed me, if only I could have been spared the poignant stab of that brief moment!

"I still think you're making a tremendous mistake," Schuyler said to me.

For a moment I could only stand and stare at him. I wanted to cry out my love for him, tear away the blinding vision that seemed to keep him from knowing how he had cheated me, how he was cheating himself, by his obtuse

(Continued on Next Page)

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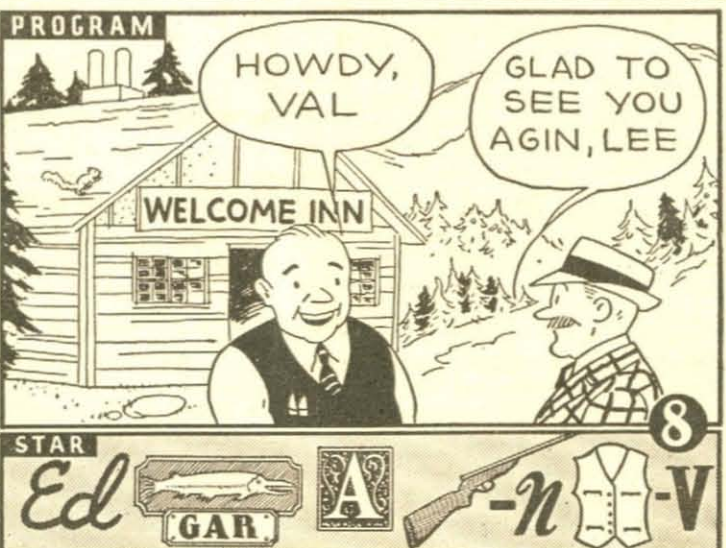
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failure to understand. I wanted to use every feminine wile I knew to snatch him away—but somehow that would cheapen all that I felt for him.

"Good-by," I said, in a whisper that was scarcely audible. "Some day you may understand."

He opened the door then and went in to Phyllis. And I put on my things and stepped out, out of the studios, out into the night to walk in the bracing air, for I knew in my heart that if I were to find happiness, even contentment, without Schuyler Hamilton, it would only be *despite all men!*

BOB didn't fall in with my proposal to take a vacation trip. He told me he might have to go back to Columbia for further sales conferences any day, and whether this was fact or an excuse I had no way to find out.

During the few days after the broadcast I changed the plan I had been following with Bob. I became the aggressor—to the extent of choosing places to go and things to do. I gave him no let-up. I think I saw more night clubs and did more dancing in that brief period than in my entire life previously. I never had cared for that sort of jittering around.

And on the following Friday I insisted that we stay in and listen to the broadcast of the Black Crows. Bob consented—and I believe he was frankly bored at the idea. But I took advantage of that to tell him:

"You surely can't be uncomfortable to spend one evening with me home, alone. Haven't you thought of the endless evenings you'll be indoors and alone with your wife?"

He fidgeted in his chair. "I know, Gertrude. But things are different, somehow. Nobody calls you up any more. You're not the center of a busy whirl of exciting things."

"And you're beginning to get a glimpse of the truth that you have been pursuing a celebrity and not a woman," I thought, but I said nothing. At that moment I could have hugged old bald-headed Lawyer Clark!

A few minutes before nine o'clock I tuned in the Constitutional station, WBBY. I had a strange mixture of emotion when I heard Bud Haskins announce the Black Crows. And then I heard him say that "due to the retirement of Miss Gloria Kincaid, Linda Crow would be played again by Miss Phyllis Laverne, a rising young actress of exceptional ability."

The show began. There was a preliminary scene between Grandma

Crow and her sons. And the big scene was between Linda and her and Jim, in which Linda quarrels with her and later tries to make her get a perspective on her biased method of bringing up her children. Linda had to implore, to cajole, then to brow-beat to gain her point.

And Phyllis—my heart sank!—might just as well have been simpering at a group of people over drinks at a cocktail lounge. She put none of the feel of the part into her lines. Twice she actually stumbled. And toward the end she sounded so corny I had to tune out.

I turned away from the set, burning with embarrassment. My sense of the fitness of things was outraged, my professional pride torn to shreds. What ever had happened to her?—was she nervous without me on hand to bolster her? Hadn't she been coached? Was it because...

The telephone rang. Bob, apparently relieved at something to do besides sit and smoke, went to answer. "It's for you," he said, and glared at me. Under his breath he said: "It's that guy Hamilton!"

It was Schuyler! For a second my heart careened so that I thought I should faint.

"Yes," I answered steadily. "I've got to see you! The show's going to pot—can you come down in the morning?"

"No," I said. "I'm sorry, but I won't be able to break an exceedingly important engagement."

"Why not? Listen—you've got to come back!"

"Oh, but you don't know what you're asking."

"Say, if it's money—I think I can get you a new contract with a sizeable increase. The sponsors are wild. The agency threatens to throw me out for letting you go—"

"The sponsors"—"the agency"—"money"—

OH, SCHUYLER! Is that all you could think of?

"Now listen. You're coming down in the morning and talk this thing over and we're coming to terms."

"That's out of the question," I told him. "For in the morning, you see, I intend to marry Mr. Brooks!"

Will she see a marriage through? How does Bob take her statement? What effect has it on Schuyler? This powerful human document will be concluded in next week's issue.

BULLS AND BONERS

ANNOUNCER: "Even Congress could not understand it; but the facts are clear."—Miss D. L. Bretiny, Parkersburg, W. Va. (April 15; WOR; 10:14 a.m.)

GEORGE HIGGINS: "Minneapolis and Toledo played an eleven inning game that was called in the thirteenth on account of darkness."—Ben Olsen, North Hudson, Wisconsin. (April 14; WTCN; 6:12 p.m.)

MYSTERY CHEF: "I am not connected in any way to a gas range."—Mrs. E. E. Wright, Stowe, Vermont. (April 15; WGY; 10:35 a.m.)

WALTER WINCHELL: "Mussolini wants to wipe out all of the Ethiopians and then civilize them."—Harold W. Kachler, Winona, Minnesota. (April 12; WLW; 8:44 p.m.)

BOB BROWN: "We haven't time to listen to your hair-brained ideas—we've got some of our own."—R. H. Barker, Mason City, Iowa. (April 15; WHO; 5:55 p.m.)

PAUL SULLIVAN: "Miss Aimee McPherson is on board this ship. One of her four motors is out of order."—Marion Barnhill, Fort Crockett, Texas. (April 9; WLW; 10 p.m.)

LOUELLA PARSONS: "Portrayed by Margaret Sullivan and Henry

Fonda, ably supported by that talented actor, Margaret Sullivan."—Thomas Gray, Vicksburg, Arizona. (April 10; KSL; 7:30 p.m.)

FRIENDLY COUNCILOR: "He comes home to a calm, well-cooked, peace-loving wife."—Helen Zimmermann, Cincinnati, Ohio. (April 20; WSAI; 1:20 p.m.)

NEWS REPORTER: "Cambridge again won the boat race which has been going on for 86 years."—Allen Morrow, Salineville, Ohio. (April 4; WTAM; 10:04 a.m.)

CHARLES KENNY: "Patriotic women donated twelve cradles in which their children were born."—J. Kieley, New York City. (April 21; WMCA; 1:10 p.m.)

LOWELL THOMAS: "Like a lion in a den of Daniels."—E. J. Blevins, Petersburg, Virginia. (April 20; WRVA; 6:45 p.m.)

SPORTS ANNOUNCER: "Brown led from the finish and at the end collapsed."—Howard A. Bodine, Jr., Bordertown, New Jersey. (April 20; WFIL; 6:15 p.m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour. Send your contribution to Bulls and Boners, Radio Guide, 731 Plymouth Court, Chicago.

OBEY THAT IMPULSE!

(Continued from Page 5)

Interviews with Dick Himer are a harum-scarum affair. If he feels like it, he'll show you card tricks in the middle of an interview. Or pat your cheek gently as he walks by your chair. There isn't anything fresh in the way he does this. He's just following a momentary impulse—and it's evidently his hallucination that if he has an impulse he has to obey it.

An interviewer once went to see Himer, and at the end of the interview he presented her with a bottle of champagne. Now interviewers aren't supposed to accept gifts from the people they write about, so this girl refused the champagne.

"I'm just a free lance writer," she explained, "and this story may never even be printed."

At that Richard Himer was terribly hurt. "What sort of a mug do you think I am?" he said. "I just want to give you this because I like you."

Himer had made up his mind that he was going to give her the champagne, and nothing on earth could dissuade him. He put the bottle inside the girl's portfolio.

An employe of his told me: "He spends hundreds of dollars for gifts. Last Christmas he bought all the boys in his band airplane luggage. He got a leather bag for me."

One day he listened in on the telephone conversation of his press agent, who was talking to his three-year-old daughter. "Daddy," lisped the child, "please buy me a white carriage for my doll."

Now white carriages are expensive and impractical. The press agent decided that he'd get the youngster something else. But he hadn't reckoned on Dick. In popped Dick one day, grinning expansively. He had called up every department store in town till he found one which had a white carriage.

ONE day he walked over to his press agent's desk and looked long and searchingly at the picture of the baby that the father kept on top of the desk. And then Dick said, out of a clear sky; "Some day I might buy that baby a house!"

It's mad, fantastic, unbelievable. If anyone else but Dick had said it, I'd call it a gag. But if Dick should ever get that impulse he's fully capable of carrying it out.

One week-end Dick decided to go down to Asbury Park with some friends. So they started out, bright and early in the morning. All the way down Dick talked of the terrific time they were going to have in Asbury Park. He'd been working much too hard, he admitted, and it was time for him to get away.

When they got to Asbury Park, Dick suddenly changed his mind. He remembered that there was a wonderful bill at the Radio City Music Hall that night. Under no circumstances did he want to miss it. He insisted on heading straight back for New York.

Dick has been following his impulses as far back as he can remember. In the old days when his band was rehearsing, if they didn't play the way he wanted, he'd get angry at them and walk out. He used to do this on his first NBC commercial. At that time there were eighteen men in his band, and he had to pay each man six dollars an hour. Naturally it cost him fifty-four dollars each time he indulged in a half hour's display of temperament. But it was worth it to him.

Thousands of men have awakened in the morning, have yawned and stretched and said: "How nice it would be to have a gym right here at home!" But how many people actually do anything about it?

Dick awoke one morning feeling tired and lazy. And he, too, thought: "How nice it would be to have a gym right here!" Well, by jove, why not? The most expensive interior decorator in New York was called in to action.

Today Dick Himer has a fully equipped gymnasium right in his own bachelor apartment. With parallel bars. Complete fencing equipment. A punching bag. A rowing machine. Levers. Indoor games. And everything else you can possibly think of.

THE most foolhardy of men, he proposes to every pretty girl he meets, without meaning a word of it. So don't be too startled if the first time you meet Dick Himer, he says to you: "Will you marry me?" He says that to all the girls. Renee Carroll, the hat-check girl at Sardi's Restaurant in New York, once said to him: "What will you do if some girl some day says 'yes'?"

Actually, he's been in love only once, with a society girl whom he met through his work. For two years they saw each other constantly. But since Himer at that time was merely working for Rudy Vallee and had nothing to offer this beautiful, glamorous girl, he never proposed. One day she phoned him and told him she was through. When he protested, she hung up on him. She had fallen in love with someone else, whom she married.

Now thousands of men have been jilted, and they don't make a fuss about it. But because Dick has always had what he wanted, the thought of this girl whom he lost became an obsession with him. When he went out with other girls, he got little enjoyment from their company, for his mind was always on her. The romance has been magnified in his mind out of all perspective. He even keeps in his rooms a perfume bottle which she once used, simply because it reminds him of her.

With that one exception, Dick Himer has had everything he ever wanted out of life. He has found that following his impulses pays. His system has worked and made little Dickie very rich. If he wants something he reaches out and gets it.

That has been so ever since he was a small boy in New Jersey, and made up his mind that he would get a job playing the fiddle in a cabaret. He got it. When his father, a wealthy real estate man, heard what his son was doing, he was furious. When Dick came home he barked at him: "You little sneak! Don't ever let me hear of your playing the fiddle in such a joint again."

Thirteen-year-old Dick turned white. He didn't say anything. But the next night he reported for work. When he came home his father was waiting for him. He grabbed the fiddle out of Dick's hand and said: "I told you I don't want anybody in our family mixed up in theatrical business," and with that he took the fiddle and broke it across Dick's arm.

THE boy shivered with pain. As it broke, the fiddle left a huge scar on his arm—a scar which still shows today.

"What did you do after that?" I asked Dick Himer.

"Do? What could I do? I had the fiddle repaired and went back to the cabaret."

Neither then nor since has Dick learned what it means to give up gracefully something on which he's set his heart.

On impulse he's gone after jobs; on impulse or for some crazy reason he's quit them. When he was fourteen he haunted music publishers' offices,

begging for a chance to go on tour. One day he was in Irving Berlin's office and heard that Sophie Tucker was rehearsing in the piano room. Someone allowed the stage-struck kid to watch Sophie through a keyhole. For a second he watched, then, wildly excited, got out of his crouching position. "For heaven's sake," he said, "guess what I saw!" Nobody could guess. The boy's voice was quivering. "I saw Sophie smoking. Gee, isn't that funny? A woman smoking. Can you beat it?"

After that he pestered Sophie Tucker for months, begging for a job. She saw him at Saumer's Beer Garden in Coney Island playing his fiddle, and she thought: "He's young and ambitious—the way I was. Chubby, too. He makes me think of the kind of youngster I was. Maybe—"

The impossible happened. She agreed to hire the chubby youngster. For two years he toured with her in vaudeville, leading the boys known as the Five Kings of Syncopation. Then when Sophie Tucker opened at Reisenweber's, a famous restaurant of the day, Richard was featured. At Sophie Tucker's entrance he sat on the top-most branches of a tree, singing and playing the violin. To Reisenweber's came many who have since become celebrities. There was Harry Cohn, the famous movie producer, at that time a manufacturer of organ slides. One night Al Jolson gave a party at Reisenweber's and handed the awe-struck boy a fifty-dollar bill.

BUT Dick Himer hardly realized his good fortune. Although today he credits Sophie Tucker with having taught him much of the showmanship that has made him a success, in those days he was too young, too spoiled to realize what she was doing for him.

One day Sophie Tucker, through an error, forgot to give him his birthday present. All the other boys who worked for her had had gifts. Sulky and unreasonable, the boy went to Miss Tucker and told her he was quitting—on a crazy, youthful impulse, just as he did everything.

Later on Dick became first violinist with the Paramount Theater orchestra. Then the Paramount booked Rudy Vallee and his Connecticut Yankees. Vallee made such a hit that the Paramount Theater decided to keep him on for several weeks, and all the musicians playing in the pit were fired—Himer along with them.

Himer was a good enough fiddler to be able to go up to almost any other theater and get a job. But instead a crazy impulse hit him. He went up to see this guy Vallee.

"I think," he said, "you're going far and I want to be with you. Why don't you take me on as manager of your office?"

"I'm sorry," said Vallee, "but I haven't any job for you."

As though anything like that could discourage Dick! "I'll work for nothing," he said, "until I can produce for you. I'll prove that I'm worth money to you."

And so began a long association that was profitable for both these men. When Vallee finally gave up his club engagements to devote himself exclusively to his work on the air and in vaudeville, he advised Dick to go into business for himself. More than that—he gave him \$2,500 as a bonus, and all the furnishings in his office.

And it all grew out of a hunch—an impulse! No wonder Dick believes in obeying his impulses.

Richard Himer and his Studebaker Champions may be heard every Friday over an NBC network at 10 p.m. EDT (9 EST; 9 CDT; 8 CST; 7 MST; 6 PST) also at 9 p.m. PST (10 MST; 11 CST).

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MIRACLES CAN HAPPEN—MARION TALLEY'S STORY

(Continued from Page 3)

she turned her back on the Metropolitan with a terse comment. "I am just through with it—that's all."

Rumors that she was fired or none too gently forced from her position as perhaps the world's foremost opera star never ruffled her. Today she still refuses to tell why she left the Metropolitan, other than to say briefly and with quiet emphasis: "I really don't care to go back. The performances are not up to the standard of my day."

SO IT is that Marion Talley has turned to radio and a 26-week contract to sing semi-popular and homey songs on a program sponsored by Rye Crisp. She never has sung for the critics; she sings for her listeners alone. With this new career she is combining a venture for the screen called "My Old Kentucky Home."

Even as the world of opera never could quite break through the strong, almost stubborn reserve of this remarkable woman, so Hollywood is gently rebuffed and puzzled. She spends little or no time in the social whirl which means so much to most screen favorites, and this is not for lack of opportunity. She lives in a world of her own making.

But she does speak wryly of the changes a screen career has brought into her life. "They changed my hair first," she says, with the suggestion of a gesture toward her great mop of softly-waved auburn hair. "It used to be quite blond, but they wanted it red. Then I had to take off a number of pounds by cutting out all starches, sweets and fats. Dieting isn't fun. The only way to do it properly is never to weaken once you have resolved to lose weight."

"Never to weaken," might well be Marion Talley's watch-word. Once she makes a decision, based on her own careful analysis, she follows it to the inevitable conclusion without once deviating from her course. This is why, during her full lifetime, she has repeatedly been robbed of those things every woman holds most dear, but robbed either without realization of what she missed or simply without a care.

ROMANCE never entered her life during girlhood. Singing in church choirs and professionally from the age of fourteen, she never knew the average girl's rightful heritage to young love. "Work and more work," Marion Talley says, "is the absolute necessity for one who hopes to become a singer. If I missed things in my youth, I am sure they were not really important."

Not really important to her, perhaps, because she never knew them—but this gentle woman of 29 has known much of love. She has been bound in matrimony twice. The first was to a singing teacher whom she had known for three years. That marriage lasted only five months.

"It just didn't go," Marion Talley tells all who attempt to ferret out the reason for such an abrupt climax to her first romance.

Since last year she has been the wife of Michael Rauchiessen, singing teacher and coach whom she met in Germany. Her description of the situation which led her again to desert the singing life is classic in its cryptic brevity.

"I had gone with a friend who was to have an audition with Mr. Rauchiessen. I didn't want to go, but she urged me strongly. He seemed pleasing and intelligent. About ten days passed. I telephoned him and decided to take advantage of his coaching. I took my first lesson on July 6, 1933, and now I have been married a year."



Marion Talley and socially prominent Rusty Heinz shared interests in dude ranching and movie making

That being a wife never will interfere with the career of Marion Talley, is strongly evident. Her husband would like her to give up her career some time soon, but she quietly refuses.

The explanation is another of her brief, to-the-point comments: "I would never be content to be completely idle, and I will never retire unless my services are no longer in demand. I didn't become a singer merely to gain wealth. I feel that financial well-being should be the result of one's ambitions—not the goal."

This explanation suffices to set at rest the prompt rumor which spread immediately after she quit opera. The impression was that she had fled to the quiet life from which she sprang and was through forever with public life. The truth is, however, that the farm to which she was supposed to have retired is rented to tenant farmers. She never has farmed a day in her life. Like her other investments, this 1600-acre slice of western Kansas

is but a safe outlet for excess profits.

Marion Talley looks more like a shy debutante than a woman about to turn thirty. She lives in a modest Hollywood apartment at the Beverly Wilshire with her mother and a sister. Her husband of one year's standing stays in New York.

OF AN evening she sits before the grand piano playing her favorite songs, which are typically American despite her years in opera. Among these are "Believe Me if All Those Endearing Young Charms," "Old Folks at Home," and "Carry Me Back to Old Virginia," which she sings frequently as an encore.

Frankly unimpressed by screen celebrities, Marion Talley expresses a great admiration for Norma Shearer, whom she considers the screen's most talented actress.

She likes the California climate, but her deeply rooted business sense is slightly aghast at the methods of movie studios. "They waste more

money here than they do in New York," she says, but refuses to comment on what happened after she first signed with Metro-Goldwyn-Mayer and was under contract for almost a year without appearing on the screen. "They couldn't find a suitable story," is her explanation.

Among the endless parade of curious facts in the life of Marion Talley is the story of a \$25,000 pearl necklace which she received from Mrs. Laura Nelson Kirkwood, owner of the Kansas City Star. Accepting the necklace after one of her concerts, the child prodigy casually thanked Mrs. Kirkwood, never dreaming of its value. When someone told her, she was deeply embarrassed and promptly placed the gift in a safety deposit vault. She still treasures it, and did not, as rumor says, sell the pearls to finance her studies.

ON HER debut at the Metropolitan February 17, 1926, a special train of admirers arrived from Kansas City, and lines before the Opera House began to form at noon for the evening performance. After her first big aria she took eleven curtain calls, and when she arrived at her modest three-room apartment that night she found the place submerged in floral tributes. Even the bathtub was utilized, and one exceedingly rare orchid reflected its delicate beauty from a milk bottle.

Success never touched her. She continued to live as before on West 74th Street near Central Park. To this day she never has succumbed to the urge for the impressive swank of Park Avenue, and she never will.

Many men and women have helped Marion Talley. She appreciates this and never loses a friend, but to anyone who inquires what single person has meant more to her, what one individual is most responsible for her miraculous climb to present heights, she says simply: "My mother."

Marion Talley sings on NBC Fridays at 10:30 p.m. EDT (9:30 EST; 9:30 CDT; 8:30 CST; 7:30 MST; 6:30 PST).

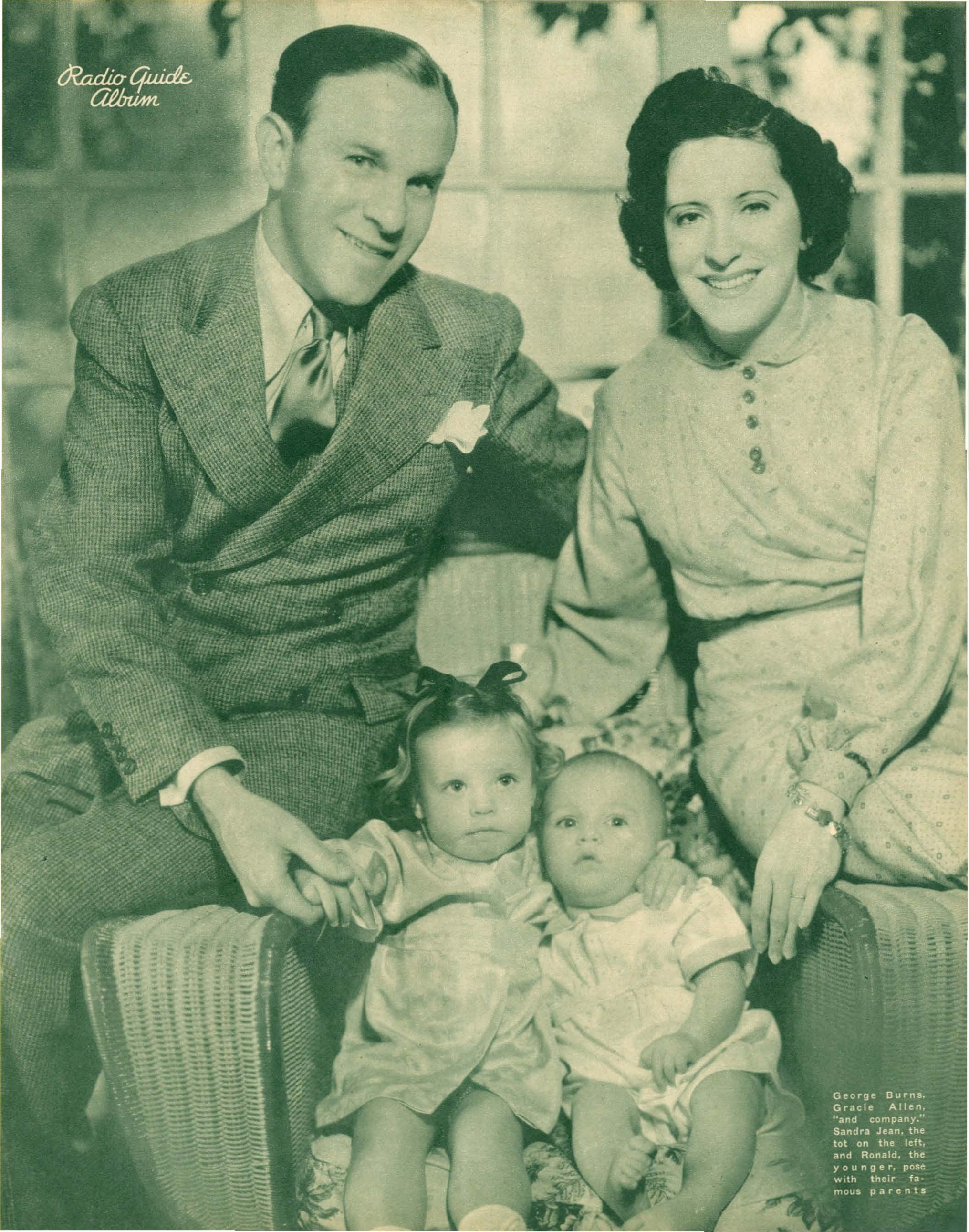
THE COVER PORTRAIT

THE radiant, queenly beauty of Virginia Clark graces this week's RADIO GUIDE cover and embues it with a surpassing loveliness. Virginia is the personification of what a girl with real determination can do.

Many singers have a yen to become dramatic actresses. In fact it is such an ordinary yearning that it no longer arouses even the slightest bit of interest—until after it has been done. This girl did it. Virginia started in radio as a singer and let the world know she wanted to act. Came the time to prove her ability, and the girl who was raised in Little Rock, Arkansas, delivered the goods.

Before her debut on the air she used to sing with Dick Powell when they were both high schoolers in the Arkansas town. Later she completed her education at the University of Alabama, where she devoted plenty of time being mascot to the great Crimson Tide eleven, that football team which takes Rose Bowl games in its stride and produces on the side stars of the entertainment world such as Johnny Mack Brown for the movies and Virginia Clark for the air.

Her love for sports such as tennis, yachting and horseback riding is reflected in her picture-of-health type of beauty. Her love for acting is responsible for the tremendous popularity of her "Romance of Helen Trent" program, heard over the CBS network daily except Saturday and Sunday, at 11:15 a.m. EDT (10:15 EST; 10:15 CDT; 9:15 CST; 8:15 MST; 7:15 PST).



George Burns,
Gracie Allen,
"and company."
Sandra Jean, the
tot on the left,
and Ronald, the
younger, pose
with their fa-
mous parents

The RADIO CITY TOURISTS DON'T SEE

By Gerald Breitigam

THROUGH Radio City every day flows a tide of 100,000 persons—and none of them knows the melancholy idyl of Oscar and Fifi!

They come to break their monotonous days by looking at the city within a city which Rockefeller millions constructed. They parade through the two miles of shops where you can buy everything but a cradle or a coffin. They stand in the Sunken Plaza and get a crick in the neck gawking upward at the 70-story RCA building. They grow leg weary getting to a seat in the vast reaches of the Music Hall. They shop, dine, dance, visit the studios, take in the art shows, move through mirror-lined catacombs connecting buildings. They marvel at the miracle and then return to their homes somewhere satisfied that they have seen one of the world's modern wonders.

But they haven't learned the story of Oscar and Fifi. Oscar was a gray pigeon, one of millions. But Oscar climbed higher in the world than his kind. He got up to the sixty-fifth floor terrace of the Rainbow Room. Customers fed him bits of cake, bread, even caviar. Naturally he returned. So the waiters made him a penthouse out of a champagne case. Then Oscar moved Fifi in to keep house.

They lived in the champagne case two years. One day Oscar must have been disloyal to the Rainbow Room, for he acted just as if he'd dropped into a gyp joint in the lower reaches of the neighborhood and had lapped up a Mickey Finn. He started home but couldn't make the grade, and quit at the sixth floor terrace, where he lay down and died. But Fifi's a true heart. She's chased several suitors away and remains a widow. And when the Rainbow Room's new cocktail lounge was opened, behold a mural by Witold Gordon, commemorating Oscar!

Radio City is a tight little kingdom from its vast underground warehouses to its dizzy Sky Ride—and more goes on behind the scenes than before them!

It's been that way from its beginning. Take the time six years ago when mammoth excavators were gouging where brownstone mansions and speakeasies once stood. Practically every property owner gave up to the Rockefeller. Houses were torn down. But white-mustached Nelson

Cromwell, the ruddy-faced old lawyer who earned the first million-dollar fee by representing Uncle Sam in the Panama Canal purchase, lived in a little marble palace on 48th Street and he held out. He liked his home and the wealth of Croesus couldn't buy him. He's still there—surrounded by Radio City!

There is the case of Rosa Ponselle. The first time she entered Emile's she demanded service plus. It's air-conditioned, but the star demanded that windows be thrown wide. "I can't stand the air," she said. And when reminded there were others to be considered, she cried, "Never mind! I am Ponselle!"

Emile finally fixed her hair the way she prescribed. "It looks beautiful," she said. "It looks terrible," said Emile.

"I fixed it your way," said Emile. "Next time I fix it my way or I won't fix."

Today they're good friends.

Mrs. Fred Allen may be found almost any day in the book store. Perhaps you brushed against her, but you wouldn't have known her. You wouldn't have suspected she was the wife of your favorite radio humorist when she said, "Wrap this up. My husband will like it," and handed the clerk a tome on economics. Yet that's Fred's favorite reading!

ON THE fifth floor of the British Empire Building is Winston, the jeweler. He's the man who got stuck with the Wanamaker jewels. He also paid \$750,000 for the famous 726-karat Jonker diamond, biggest in the world. No ordinary tourist finds his off-the-beaten-path shop, with its safety alarms and iron doors and bullet-proof glass. But those in the know find Harry Winston chummy with fellows like Jimmy Wallington and Ozzie Nelson, who buy their rings from him. Winston's hope is that the Jonker may be bought by or for some museum.

Charles De Ziemler, in whose shop many radio and movie stars get their hair cut, collects historical tonsorial objects. Take a look the next time you're in Radio City and note George Washington's glass shaving mug. De Ziemler will tell you, "That mug is authentic. I have its history."

In the same building with De Ziemler is George's very British haberdashery. It even has its collection of school and

Announcer James Wallington: He patronizes the downstairs drug-store for his favorite peanut-butter sandwiches, the jeweler's for engagement rings



Portland Hoffa: She visits the book-store almost daily and, below, the entrance to the studio and executive offices on Fiftieth Street



Spectacular night view of Radio City, showing the Tower, Sunken Gardens, Music Hall, parking lot and buildings surrounding them



Rubino: He would rather miss a concert engagement than miss his delectable toasted English muffins for one meal, 'tis said



Rosa Ponselle: She went for a coiffure, stayed for a change the beauty parlor's ventilating system

created by the Rockefeller Center Exhibition Act of 1932, so that the so many foreign nations and foreign firms might exhibit their products and imports.

It's harder to gain entry to this underworld than it used to be to get into a speakeasy. Peepholes abound. So do electrically controlled iron doors. They do say that even John D. once was turned back when he tried to park there.

There are lots of places to dine in Radio City—and not all are known. On the 64th floor of the RCA Building, for instance, are the private dining rooms of Standard Oil, American Cyanamide, RCA, Shell Oil, Westinghouse and the Rockefeller Foundation. Served from the kitchens of the Rainbow Rooms by a special corps of 25 waiters, they provide the executives with chaste seclusion.

Many of the NBC executives, however, scorn the private dining room and mix with hoi-polloi at the lunch-counter of the ground-floor Kaufman Bedrick Drug Store. Jimmy Wallington always orders peanut butter sandwiches with little peanut butter. Rudy Vallee likes his macaroni. Rubino goes for toasted English muffins. Fred Allen likes to hide behind a newspaper at the Oyster Bar of the Old New York Restaurant.

NOT all the Radio City atmosphere, however, lies within its confines. Some of it can be found on the side streets adjacent to the Center of Swank. Such places as the Onyx Club, Leon and Eddie's, "21" and the Famous Door are near.

Those are the things tourists miss—in the Radio City they don't see.

and four and one-half inches in length.

One place, however, into which no tourist—and certainly no radio star ever penetrates—and certainly no tourist—is the warehouse district, 34 feet beneath the Promenade and Sunken Plaza. It's a world strange as any that Edgar Rice Burroughs envisaged. For here in the granite heart of Manhattan, artificially lighted and air-conditioned, is a vast receiving hall, 183 feet wide by 200 feet long, surrounded by loading platforms from which freight elevators lead to warerooms and the upper regions. And all day long there is a never-ending procession of trucks.

Out of them, at the rate of 500 an hour, pour packing cases from the far ends of the earth. These are hustled away under the eyes of U. S. Customs officers. For Radio City is a free port,



Above: (left) Best Informal Photo of a Man, Kenny Baker not Singin' in a Bathtub; (center) Best Photo of Charm Is, of course, Jessica Dragonette in a classic Greek costume; (right) Best Portrait Man, the Connecticut Yankee himself. Rudy Vallee poses as a naval officer

Below: Best Character Photo, Helen Jepson's portrayal of Nedda from Verdi's I Pagliacci



Below left: Best Fashion Photograph. Stunning Irene Rich never need worry about the art of wearing clothes. Right: Trickiest Photograph, and of one of radio's dandiest gals, Harriet Hilliard inverted



Best Portrait Woman, and that's not hard to see—Firestone's Margaret Speaks



Best Gag Photograph—and don't tell anyone it's knot cowboy Fred Allen

RAY LEE JACKSON PRESENTS

Hitch Your Stars to a Lens Suggests Expert Jackson as He Exhibits His NBC "Best . . ." Collection



Jane's \$250,000 Predicament



To be a Soloist, Maybe an Opera Star—or to Remain One of the Pickens Sisters—That's Jane's Question. And When All the Facts Are Known, Maybe You Could Help Her Decide

By Gladys Oaks

THE Pickens sisters now have reached a point in their careers where most women would relax and have a good, stiff fight. Their trio is smash-hitting on stage, screen and radio, and Jane is turning to solo work. She has signed up with Texaco to do a number in their program for the remainder of the series. By singing one song alone when she appears on the stage with her sisters, she is inviting single engagements. And though there is no immediate prospect that the trio will crack up, she admits the solo work now comes first with her. If it becomes big enough the ensemble will have to become past history to the networks.

Yet to date not one strand of wavy Southern hair has been torn out. Words about family loyalty and sisterly love continue to remain unspoken. No howl of hysteria has disturbed the peace of the Pickens' Park Avenue apartment. Such self-control and amiability between three women performers is plenty mysterious. To understand the mystery, you have to understand Helen, Jane and Patti Pickens, also the fourth sister, Grace, who functions as their business manager. You have to understand their family love and their individual differences. Each of them has reached a point of civilization where she can accept an intimate without trying to make him over. And this is an achievement so rare in women that it will pay to ferret out how it came about. Their mother, whose name is also Patti Pickens, was herself a woman who knew how to help her children to be themselves. When they were still tots she taught them to sing, not forcing them to adopt her style, but cherishing the ways of each of the tiny

voices. Then their father, who was master of several musical instruments, taught them to blend those voices, to work in a group.

The four little girls played home in the rambling back yard of the family's Georgia plantation. Helen was always mother. Jane was the papa, who made a career in the large world back of the magnolia trees, and brought home the bacon. Grace was the family friend, also mayor of the town, who gave them good advice. And Patti, a toddling baby, ran errands and was cuddled.

THESE roles never varied. Two of the girls never fought to be the mayor or the mother. Little Patti was always happy to act what she really was—the baby. In school each made friends in her own class. Each had plenty of school activities. There was no competition.

Song became an expression of the girls' mutual affection. They learned from their mother and father. They learned from the fifty Negro workers of the plantation. By the carved, upright piano or in the flowering fields, they could burst spontaneously into improvised songs.

When Grace and Helen and Jane were four, five and six, they sang in church without accompaniment, the three childish heads like golden stair-

At sacrifices to the family Jane's musical education—and all that goes with it to develop her latent talents in other fields—was advanced

steps. Sometimes the friendly minister would sound a note on the piano to test their accuracy, and find them always "on key."

But it soon became apparent that even in this melodious family, Jane was the most ambitious musician. At four she sang in an amateur theatrical and had her first experience of stopping the show. At thirteen she was teaching adults to play the mandolin, guitar and ukulele, and being paid for the lessons.

When she was about half way through high school there was no instructor nearby who could teach her more about singing and harmony, so the Pickens held a family conclave. In the trim parlor with its Wilton rug and old prints they had an important decision to make. Should they keep this beloved daughter, not yet a woman grown, or send her forth alone to cultivate her gifts?

At little more than fifteen, Jane had to learn the hard lesson of an artist. At fifteen she left the warm shelter of her home, and the blending voices of her sisters, to forge ahead alone in the strange, far city of Philadelphia.

After she had been studying at the Institute a few months a great day came. Every year Marcella Sembrich, the great singing teacher of Curtis, would choose two pupils from the hundreds of candidates. Jane was chosen!

Sembrich encouraged Jane to study French, German and Italian. "You have it in you," she said in one of her rare moments of expansiveness, "to

become a great opera singer. One does not get too many pupils like that!"

During the closing exercises at Curtis Institute, Madame Sembrich met Mrs. Pickens. "Send Jane to Paris," teacher advised mother, "to study with Camille Decreus. Then we'll see something!"

ALTHOUGH it meant something of a financial sacrifice, the family decreed that to Paris Jane must go. Helen went along to study costume design. For while Jane was at Curtis, her sisters, too, had been sprouting ambitions. Grace had notions of writing. Helen, beautiful, hyper-feminine, had a flair for making original clothes. Patti was just one of the most popular girls in school. At home she was still the baby.

But every time they got together the Pickens sisters would harmonize. Two or three or four of them. It was fun! They are undemonstrative, reserved, and the singing gave expression to their emotional togetherness, their love of one another.

Jane came back from Paris full of soaring hope. Decreus had echoed Marcella Sembrich's prophecies. The royal road of high musical achievement was to open up before her!

This and that small engagement turned up and petered out. And since the Pickens funds were not sufficient to launch her magnificently by concerts and recitals, she was at a loose end.

One night at the Pickens apartment Stella Karns, a well-known radio publicity woman, heard Grace and Helen and Jane singing Negro spirituals. "If you could do popular songs that way," she exclaimed with enthusiastic excitement, "you'd be a knockout in radio!"

JUST to see if she could do it, Jane bought a few song hits and arranged them for three voices. She tried to put the spontaneous simplicity of Negro singing into her arrangements, and to substitute for blurring jazz tricks the "humming and pings and bongs" Negroes use to accent melody.

Stella Karns was ecstatic. She brought Vincent Lopez around to hear. Lopez was sure the trio could make a hit and a great deal of money. He offered to arrange an audition with the Victor Company. First records then radio, he advised.

Helen and Grace were eager to try, but Jane was in conflict. She wanted to be loyal, to go the way her sisters wished, but she couldn't bring herself to do it. She thinks now she was silly and highbrow. But remember, she asks, that she was only a bit over twenty and fresh from the high hopes of a Sembrich and a Decreus. And, characteristically, her sisters exerted no pressure.

A week-end party at the home of Adolph Ochs brought Jane to a decision. The editor of the New York Times and his wife had met Jane and Patti at Madame Sembrich's, and taken an instantaneous liking to them. Now, planning a rather heavy musical week-end party with Marcella Sembrich and Louise Homer and several other thoroughly mature and serious professionals, they decided to lighten the atmosphere by asking the two sisters.

It was a huge country estate, the house regal and English in its furnishings—rich, heavy hangings—velvets



Jane has been called one of the best-dressed women in radio, and from the way she wears her evening wrap of white Russian broad-tail, she seems to deserve the title, fully

and brocades—massive mahogany furniture and elaborate upholstered chairs.

Jane never has known what possessed Patti to suggest a jazz duet in those surroundings. For that audience! Maybe tiny Patti was wiser than her sister realized.

Once suggested, the thing had to be carried through. Mr. Ochs insisted on it genially, Madame Sembrich commandingly.

The girls sang Rock, Rock Jubilee, a real jazz adaptation. Then, impelled by the completely unexpected enthusiasm of the party, a whole group of songs.

"Look here," Madame Homer exploded into the silence after applause, "do you know what you've done, Jane Pickens? You've made instruments of your voices, just as Negroes do."

But things didn't really begin to happen until after the audition with Victor. First, the Valspar program invited the girls as guest artists. And again the element of chance pushed forward the trio, for Merlin Aylesworth, at that time president of NBC, happened to be listening, and while he was listening, he was debating which stars to send to an important function at the White House.

The new trio coming over the air caught his attention. He asked the singers to come to his office after the broadcast. Their pretty faces and Southern charm decided him. He

sent the Pickens sisters to President Hoover's party.

Singing before the biggest men in the nation, hearing their applause, what girls wouldn't have been thrilled? Jane began to want this trio to go on, to grow. Her reservations melted before the prospect that lay glitteringly ahead.

BUT this same evening that so stimulated Jane, dampened Grace. She was ill and nervous, and the very applause depressed her. She never had spent the night away from her little boy, and she kept finding herself worrying about him.

Back in New York the pressure of the trio's work began to mount. El Toyo cigarettes put them on the air regularly. Victor ordered more and more records. Night clubs began to demand their services.

Probably because the oil of enthusiasm was not smoothing her path. Grace broke down two months after the trio had been started. But from her sickbed the erstwhile mayor advised: "Use Patti! Her voice is as good as mine, and she'll love the adventure!"

Helen, the maternal sister, was appalled. "Patti!" she exclaimed. "Why, she's only fourteen!"

So that's how it happened that Patti, yanked unceremoniously from high school, remained officially sixteen for

(Continued on Page 46)



The Pickens Sisters as they may be heard nowadays: Jane at top, Helen beneath, and Patti, bottom

• Corner for Romance •

In the Spring a Young Man's Fancy Turns to What's Been in the Girl Friend's Mind All Winter. And Here Is the Proof

The rumors are flying thick and fast about Gertrude Niesen's spark - that's - turned - into - a - flame for Tom Hoyt. There's something about Gertrude that just makes men go completely ga-ga. Maybe it's her songs

Below: Happy Meri Bell, and no wonder! The torch singer was secretly married to that pleasant-voiced CBS announcer, Dell Sharbutt, a few weeks ago at City Hall, New York, and the honeymoon's still on

Below: Maybe a jealous rival put Frank Fay behind bars because of the temperature he and a certain New York lassie are said to be enjoying together nowadays. Or maybe sponsors are fearing an elopement?



Above: Al Dary, who used to sing with Bing Crosby and Harry Barris in the Paul Whiteman Rhythm Boys trio, and Mrs. Dary, nee Dwyer, who were married recently at Great Neck, N. Y.



COMING EVENTS

The Daily Listings Will Show Your Nearest Station for These Programs



Eastern and Central Time Are Given For MST Subtract One Hour from CST

SUNDAY, MAY 3

VIENNESE FESTIVAL

Heurigen, or the famous May Wine festival of Vienna, will be broadcast from the Austrian capitol at 11:30 a.m. EST (10:30 CST) over CBS.

SUNDAY FORUM

Doctor Ralph W. Sockman returns to the air in the Sunday Forum, a symposium on public and religious affairs, beginning today over NBC at 12:30 p.m. EST (11:30 a.m. CST). This series, to be heard throughout the Summer, succeeds Doctor Poling's National Youth Conference.

EVERYBODY'S MUSIC

The first program of a new series with Howard Barlow, CBS conductor, directing the Columbia Symphony Orchestra, will be heard at 2 p.m. EST (1 CST). The broadcasts of be known as Everybody's Music will present well-loved symphonic classics.

RHODE ISLAND

Commemorating Rhode Island's Tercentenary celebration a special program paying tribute to one of its renowned pioneers, Roger Williams, will be broadcast over NBC at 4 p.m. EST (3 CST).

MUSIC FESTIVAL

A massed piano concert comprising 225 pianists playing 125 pianos simultaneously at the Indianapolis Music Festival will be carried over NBC at 4:30 p.m. EST (3:30 CST).

MUSIC SERIES

"Echoes from the Orchestra Pit," new weekly series recalling popular music of the past and present, featuring Emil J. Polak and his orchestra, Annette Hastings and Ralina Zarza, soloists, and a male quartet, replaces the "Melody Lingers On" broadcast over NBC at 7 p.m. EST (6 CST).

DUSOLINA GIANNINI

Dusolina Giannini, Italian and Metropolitan Opera House soprano, appears as guest star at 8 p.m. EST (7 CST) over the CBS network with Victor Kolar and the Ford Symphony Orchestra.

LAWRENCE TIBBETT

The baritone star of screen, opera and radio, Lawrence Tibbett, will be the guest soloist on the General Motors Concert at 9 p.m. EST (8 CST). NBC is the network.

MONDAY, MAY 4

WILDERNESS ROAD

The dramatic script featuring the adventures of a pioneer American family in the wilderness is heard at a new time, 4:45 p.m. EST (3:45 CST) over CBS. The series

will be heard each week day at this new time.

WOMEN SPEAKERS

Elizabeth Christman, Executive Secretary of the National Woman's Trade Union League, and Mrs. Harris T. Baldwin of the National League of Women Voters, will speak over NBC at 6:15 p.m. EST (5:15 CST). They will be heard in their addresses to the National Woman's Trade Union League in Washington

on "Why Should Women in Industry Organize?"

TUESDAY, MAY 5

GOLDEN GLOVES

The Golden Gloves contest in London will be described for NBC listeners in an international broadcast at 4 p.m. EST (3 CST).

MORTON DOWNEY

The famed Irish tenor, Mor-

ton Downey, will be the guest of the Old Maestro, Ben Bernie, on his program over NBC at 8 p.m. EST (7 CST).

WEDNESDAY, MAY 6

JAMES A. FARLEY

Postmaster-General of the United States, the Honorable James A. Farley, will deliver an address on "Progress Under President Roosevelt," from Hartford, Connecticut, CBS, 8:30 p.m. EST (7:30 CST).

SAFETY TALK

Paul Hoffman, president of the Studebaker Corporation and chairman of the Safety Traffic Committee of the Automobile Manufacturers Association, will be heard over NBC at 9 p.m. EST (8 CST). The subject, "Making Our Highways Safe," will be stressed during his talk originating from the Chicago NBC studios.

THURSDAY, MAY 7

CHORAL SOCIETY

A recital by the Boston University Choral Art Society will be presented for NBC audiences at 2:45 p.m. EST (1:45 CST).

ROBERT BROWNING

Commemorating the anniversary of the birth of the great poet, Robert Browning, NBC will give listeners the American radio premiere of his lyric-drama, "Pippa Passes," as the Radio Guild offering at 3:30 p.m. EST (2:30 CST). Milton J. Cross, narrator, with an outstanding cast of dramatic actors and soloists, will be heard during the performance.

FRIDAY, MAY 8

COLLEGE CHOIR

A special program by the Michigan State Normal College choir will be presented in observance of National Music Week over NBC at 1:30 p.m. EST (12:30 CST).

DROWSY RHYTHM

Drowsy Rhythm, new weekly series featuring Eva Taylor, blues singer, and Clarence Williams, pianist and guitarist, is presented for NBC listeners at 7:15 p.m. EST (6:15 CST).

SATURDAY, MAY 9

COLLEGE CHOIR

To climax the Music Week Festival a full hour's program by the Olivet College orchestra and choir of Detroit, Michigan, will be heard over an NBC network at 1 p.m. EST (12 noon CST).

CHAMBER MUSIC

The MacDowell Club amateur prize quartet, recent winners in the chamber music contest, will be heard over NBC at 2:30 p.m. EST (1:30 CST).

MAVERICKS

Charles Marshall's Mavericks, vocal and instrumental ensemble, replace the Johnstone Ensemble over NBC at 3:45 p.m. EST (2:45 CST).

BOSTON CONCERTS

The Boston Symphony's famous "pop" concerts return to the air for another weekly series beginning tonight at 7:30 p.m. EST (6:30 CST), NBC. Arthur Fiedler conducts.

IN CINCINNATI WITH—

Orville Revelle

WHETHER you want it or not, this week I'm going to tell you the correct pronunciation of a word you will hear no less than a thousand times on May 2. During a recent visit to Louisville, Kentucky, I learned that Credo Harris, WHAS impresario, has decreed there is no such word as Derby—that the Blue Grass state's and the world's most famous race is the Kentucky *Darby*!

Mr. Harris, a true son of the Blue Grass, delved into the controversy whether Kentuckians and the rest of us should say Derby or Darby and after much correspondence with his life-long friend, the Earl of Derby, arrived at the conclusion that this great test for the thoroughbreds should and will be known as the Kentucky *Darby*.

Out at Churchill Downs where this well-known event will be contested I tackled a few horsemen and learned that most of them believe that this drive to rename this age-old race is more or less propaganda to distinguish it from other events held in America which also are known as derbies!

It took a commercialized program to change suave Frank Zwygart into "Red" Zwygart, the baseball-announcing assistant to Harry Hartman. Frank, who now works for the company using the sign of the Flying Red Horse, is known as the Flying Red Horseman. Just another Hartman brain child.

NEXT Fall the Dayton, Ohio, headlines will read: "From Radio Announcer to Politician." And here's the success story to end all such yarns. Sidney TenEyck started out as an announcer at WCKY, later on jumped to WLW—it was here that he earned fame and fortune as an m.c. on his nationally-known Doodlesockers. We next hear of him as a star for NBC, then home and back at WCKY. Two years ago he treks to WSMK, conducts the "Man on the Street" program and at the same time becomes the man about town in Dayton. Last Fall, to prove his

versatility, Sid organizes a band and takes up baton waving. While shaving one chilly morn this past January he glances into the mirror and asks himself, "What has Gable that I haven't?" (I could answer that one but after all this is Sid's success story!) TenEyck's answer to his own question was the donning of grease paint and the lead in a movie short. But that's only the beginning, folks. Now we hear through a friend of his that Sid will run for city commissioner in the election next Fall up in Dayton! And if this pillar remembers correctly, it was Sid who once said, "It's better to be a big fish in a small pond than a minnow in the ocean." Go to it pal, and if they'll allow us a vote, it's yours!

Wanna see WHIO's duplicate of Ray Perkins? He's Announcer Dave Byrn and incidentally he sounds like Perkins on the air. All he lacks is an Arnold Johnson to stooge for him.

ATILIO BAGGIORE, the WGN operatic tenor you have been hearing over Mutual, leaves the lanes for a seven week tour of the far West Coast. While in Los Angeles he will appear in the opera *Maytime*, which is by and under the direction of Sigmund Romberg. He will be heard in the role of "Rodolfo."

Ruth Lyons is the Jill of all trades up at WKRC. Ruth directs all of the women's activities, has charge of the music, is the official organist, acts as accompanist for numerous artists, heads the feature "The Upstarts" and in her spare (?) time plays hostess to visiting luminaries.

The rough edges are disappearing gradually from the new WHAS Minstrel Show, which in the future will be known as the "Opening at Macauley's." This Wednesday night (7:30 CST; 8:30 MST) program is based on the idea of Macauley's grand opening of thirty years ago and the introduction of the minstrel man in this vicinity.

Soloists, quartet, an interlocutor, end men and the studio band complete the local talent picture. By means of a dramatic skit and to the strains of the traditional minstrel-show number, The Billboard March, this new feature hits the waves with a bang.

FORREST ROSE, WKRC's technician, has a smile for everyone since his election to the office of secretary of the Columbia engineers. He deserves every honor bestowed upon him—during the 1935 storm it was Forrest who remained on the job righting the Hilltop station's trouble, getting no sleep for sixty hours just so you and you could be entertained.

Here's another story about another Forest (one R, please). Last week while a net talent scout was in town he happened to dial WCPO and heard Forest Bradford's orchestra from the Glenn Rendezvous and was so pleased with the program that when he gets back to the big village he's going to try and find a spot for him!

Bryson B. Rash is behind that new voice over WLW. He's a graduate of KMOX, St. Louis, Missouri. Rash, besides announcing, will double in dramatics.

IT SEEMS that WLW and WHAS are running a race to prove ownership of the man with the most voices. The score to date has the Crosley outfit in the lead by ten. Jimmie Scribner, the man with twenty-two voices, does the Johnson Family over the Nation's Station. Bob Drake, with a change of a dozen voices, is heard as The Jackson Family from the Louisville ether palace. Both do a very entertaining act and I advise a tune-in of each with you deciding who is to be the victor.

Dolly Sullivan sends word that Drake has just completed his new tune entitled "Virginia," and it will be heard for the first time next Wednesday on "Macauley."

PROGRAMS

MAY THESE PAGES BRING THE

WHOLE WORLD INTO YOUR HOME

SUNDAY

May 3

Program Changes

As an additional service to our readers, below is presented a list of your favorite programs that have changed times since last week.

Columbia Symp. orch. replaces N. Y. Philharmonic orch.—CBS, 2 p.m. EST (1 CST)
Songs of Russia, formerly heard on Monday, will be heard today—CBS, 3:30 p.m. EST (2:30 CST)

News

9:30 a.m.—CBS-WSMK
10:00 a.m.—NBC-WCKY
11:45 p.m.—International News Exchange: CBS-WKRC
8:30 p.m.—Walter Winchell: NBC-WJZ
10:00 p.m.—CBS-WABC
10:10 p.m.—NBC-WJZ
10:30 p.m.—NBC-WEAF

Classical Music

9:35 a.m.—Beethoven Sonata Series: CBS-WSMK
11:30 p.m.—Radio City Music Hall: NBC-WLW
2:00 p.m.—Philharmonic Symphony Society: CBS-WKRC
6:30 p.m.—Fire-side Recitals: NBC-WEAF
8:00 p.m.—Ford Sunday Evening Hour: CBS-WABC
9:00 p.m.—General Motors Concert: NBC-WEAF

Comedy

6:00 p.m.—Jack Benny: NBC-WJZ
6:00 p.m.—Eddie Cantor and Parkyakarkus: CBS-WABC
6:30 p.m.—Phil Baker: CBS-WABC

Drama

3:00 p.m.—The Widow's Sons: NBC-WCKY

Talks

4:30 p.m.—Malcolm La Prade: NBC-KDKA

Morning

7:00 EST 6:00 CST
NBC-William Meeder, organist: WSM
CBS-On the Air Today; Organ Reveille: (sw-21.52)
NBC-Melody Hour: WTAM
WWVA—△ Wheeling Gospel Tabernacle

7:30 EST 6:30 CST
CBS-Lyric Serenade: (sw-21.52)
NBC-Tone Pictures: WSAI
WOWO—△ Old Time Religion

7:45 EST 6:45 CST
CBS-Radio Spotlight: (sw-21.52)

8:00 EST 7:00 CST
NBC-Coast to Coast on a Bus, children's prgm.: WLW KDKA
WMAQ (sw-15.21)

CBS—Sunday Morning at Aunt Susan's: WLAC WSMK WFBM WMMN (sw-21.52)
NBC-Mexican Marimba Orch.: WTAM WCKY WHIO
WCPO—Pages from Old Hymnal
WKRC—Young People's Hour
WLS—Ralph Emerson, organist
WSAI—Good Morning

8:15 EST 7:15 CST
WCPO—Enquirer's "Uncle Bob"
WSAI—△ Church Forum

8:30 EST 7:30 CST
NBC-Concert Ensemble; Harry Gilbert, organist; Mixed Chorus: WCKY WTAM
KMOX—Rise & Shine
WHIO—△ Christian Tabernacle
WKRC—△ Wayside Church
WLS—Everybody's Hour
WWVA—Sunday Morn. at Aunt Susan's, (CBS)

8:45 EST 7:45 CST
WSAI—Stirings

9:00 EST 8:00 CST
CBS—△ Church of the Air: WSMK KMOX WKRC WHAS KMOX WLAC WMMN WWVA (sw-21.52)
NBC—△ Radio Pulpit; "The Grace of God," Dr. S. Parkes Cadman, speaker; Radio Choristers, dir. Charles A. Baker; WAVE WTAM WCKY WHIO WIRE WSM (sw-15.33)
NBC—The Southernaires: KDKA WSAI (sw-15.21)
WCPO—△ God's Bible School
WFBM—Solving Today's Problems
WGBF—△ Gospel Home Circle
WGN—Sunday Morning Concert
WLW—Church Forum
WMAQ—Sunshine Hour
WOWO—△ Christian Science

9:15 EST 8:15 CST
WCPO—△ Sunrise Worship
WFBM—String Pickers
WLS—Everybody's Hour
WOWO—Sunshine Melodies

9:30 EST 8:30 CST
NBC—Walberg Brown String Ensemble: KDKA WLW WSM (sw-15.21)
NBC—Music & American Youth: WHIO WCKY WAVE WTAM
CBS—News, Beethoven Sonata Series: WSMK KMOX WLAC WWVA WHAS WMMN (sw-21.52)
Sonata in G Minor, Op. 49, Beethoven; Sonata in F Major, Op. 54, Beethoven; Sonata in G Major, Op. 31, No. 1, First Movement, Beethoven

WCPO—Golden Opportunities
WFBM—△ Little Church
WGBF—△ First Church of the Fundamentals
WIRE—△ Church of Christ
WKRC—Jim Lightfield
WLS—△ Little Brown Church, Dr. John W. Holland
WOWO—News; Sunshine Melodies
WSAI—Your Home

9:45 EST 8:45 CST
WCPO—Galvano & Cortez
WOWO—Mellow Music
WSAI—News

10:00 EST 9:00 CST
NBC—News; Ward & Muzzy, piano duo: WCKY WHIO WAVE WSM
CBS—Reflections: WKRC WMMN
WOWO WLAC WHAS KMOX
★ CBS-Children's Hour: (sw-21.52)
To be announced: WCPO WIRE

10:15 EST 9:15 CST
NBC—Rudd & Rogers, songs and piano duo: WCKY WTAM
★ NBC-Nellie Revell: WLW WAVE WSM
NBC—Peerless Trio: WHIO (sw-15.33)
WCPO—Jimmy Lee
WGN—Carveth Wells, explorer
WLS—Roy Anderson, bar.; Ralph Emerson, organist

10:30 EST 9:30 CST
★ NBC-Major Bows Family; Waldo Mayo, conductor & violinist; Joey Nash, tr.; Three Majors; Nicholas Cosentino, tr.; Helen Alexander, sop.; WTAM WAVE WCKY WHIO WMAQ WIRE (sw-15.33)

Log of Stations

Call Letters	Kilo-cycles	Power Watts	Location	Network
KDKA	980	50,000	Pittsburgh, Pennsylvania	NB
KMOX	1090	50,000	St. Louis, Missouri	C
WABC†	860	50,000	New York City	C
WAVE	940	1,000	Louisville, Kentucky	N
WBBM†	770	50,000	Chicago, Illinois	N
WCKY	1490	5,000	Cincinnati, Ohio	C
WCPO	1200	250	Cincinnati, Ohio	N
WEAF†	660	50,000	New York City	NR
WENR	870	50,000	Chicago, Illinois	NB
WFBM	1230	1,000	Indianapolis, Indiana	C
WGBF	630	500	Evansville, Indiana	L & M
WGN	720	50,000	Chicago, Illinois	NR
WGY†	790	50,000	Schenectady New York	NR
WHAM†	1150	50,000	Rochester, New York	NB
WHAS	820	50,000	Louisville, Kentucky	C
WHIO	1250	1,000	Dayton, Ohio	N
WIRE	1400	1,000	Indianapolis, Indiana	N
WJR†	750	50,000	Detroit, Michigan	C
WJZ†	760	50,000	New York City	NB
WKRC	550	1,000	Cincinnati, Ohio	C
WLAC	1470	5,000	Nashville, Tennessee	C
WLS	870	50,000	Chicago, Illinois	NB
WLW	700	500,000	Cincinnati, Ohio	N & M
WMAQ†	670	50,000	Chicago, Illinois	NR
WMMN	890	500	Fairmont, West Virginia	C
WOWO	1160	10,000	Fort Wayne, Indiana	C
WSAI	1330	2,500	Cincinnati, Ohio	N
WSAZ	1190	1,000	Huntington, West Virginia	L
WSM	650	50,000	Nashville, Tennessee	N
WSMK*	1380	200	Dayton, Ohio	C
WTAM	1070	50,000	Cleveland, Ohio	NR
WWVA	1160	5,000	Wheeling, West Virginia	C

C—CBS (Columbia Broadcasting System)
L—Local Programs
M—MBS (Mutual Broadcasting System)
N—NBC (National Broadcasting Company)
NB—National Broadcasting Company Basic Blue Network
NR—National Broadcasting Company Basic Red Network
†—Night Programs
*—Network Programs

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 △ 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 listings immediately above. The chances are that a network program of 30 or 60 minutes' duration is on the air at a quarter-hour when you do not find your station listed.

KDKA—△ First U. P. Church
WFBM—Jake's Entertainers
WGBF—△ German Church Services
WGN—N. U. Reviewing Stand
WLW—News
WSAI—String Four
WTAM—News; Current Interlude
WWVA—△ Judge Rutherford, Tamburitza Orchestra

10:15 EST 9:15 CST
NBC—Rudd & Rogers, songs and piano duo: WCKY WTAM
★ NBC-Nellie Revell: WLW WAVE WSM
NBC—Peerless Trio: WHIO (sw-15.33)
WCPO—Jimmy Lee
WGN—Carveth Wells, explorer
WLS—Roy Anderson, bar.; Ralph Emerson, organist

10:30 EST 9:30 CST
★ NBC-Major Bows Family; Waldo Mayo, conductor & violinist; Joey Nash, tr.; Three Majors; Nicholas Cosentino, tr.; Helen Alexander, sop.; WTAM WAVE WCKY WHIO WMAQ WIRE (sw-15.33)

SHORT WAVES
Symbol after a program, like (sw-9.53), means that program is broadcast on short waves on 9.53 megacycles.

CBS—Salt Lake City Tabernacle Choir & Organ: KMOX WLAC WMMN WOWO
NBC—Samovar Serenade: WLW Stenka Rozin; Slavonic Dance (No. 7), Dvorak; Kalkka, Pomin; Waiting, Frigo; Sailor's Dance, Kirilloff; Doosinuschka, Andreeff; Polanka, Privaloff; Media Luz; Donato; Kravoutch, Leopold
WCPO—Gladys & Mary
WFBM—△ Christian Men Builders WGY—Musical Prgm.
WHAS—△ Sunday Jail Service
WKRC—Rug Weavers
WLS—Otto Marek, tr.
WSM—John Ford
WWVA—△ Gospel Tabernacle

10:45 EST 9:45 CST
WCPO—Golden Opportunities
WGBF—Honolulu Serenaders
WGN—Singing Canaries
WMMN—△ First Presby. Church
WSAI—Herbert Spiekerman, songs
WSM—△ First Baptist Church

11:00 EST 10:00 CST
CBS—Salt Lake City Tabernacle Choir & Organ: (sw-21.52)

NBC—Amer. Pageant of Youth
Johnny Johnson's Orchestra
Guest: KDKA WSAI WLS (sw-15.21)
WAVE—△ Methodist Church
WCPO—Amateur Revue
WGBF—△ Agoga Tabernacle
WGN—△ Univ. of Chicago Chapel
WHAS—△ Presbyterian Church
WIRE—News
WLW—Cadle Tabernacle
WMAQ—Sunshine Hour

11:15 EST 10:15 CST
WIRE—Radio Warblers
WLS—Roy Anderson, bar.

11:30 EST 10:30 CST
NBC—Univ. of Chicago Round Table Discussion: WTAM
WCKY WMAQ WHIO (sw-15.33)

★ CBS-Int'l Broadcast from Vienna: "Heurigen," May Wine Festival: WHAS WSMK WLAC KMOX (sw-21.52-9.59)
★ NBC-Radio City Music Hall: WLW WAVE KDKA WSM (sw-15.21)
WFBM—Star Dust Melodies
WIRE—Melody Hour
WKRC—Amer. Legion Prgm.
WOWO—Mayfair Revue
WSAI—Highlights; Organ
11:45 EST 10:45 CST
★ CBS-Trans-Atlantic Broadcast from Paris; News Exchange: WHAS WSMK WOWO WKRC WLAC KMOX (sw-21.52-9.59)
WSMK—△ Salt Lake City Tabernacle

12:00 EST 11:00 CST
NBC—Songs of Spring: WTAM WHIO WCKY WMAQ (sw-15.33)
CBS—△ Church of the Air: WWVA WKRC WHAS KMOX WMMN (sw-15.27)
WCPO—Salvation Army Prgm
WENR—Radio City Music Hall (NBC)
WGN—Reading the Comics
WLAC—△ Church of Christ
WOWO—Mayfair Revue
WSAI—American Family Robinson
WSAZ—Light Classic
WSM—△ Presby. Church

12:15 EST 11:15 CST
WCPO—Jewish Community Prgm.
WSAI—Andrew Kelly
WSAZ—Uncle Henry

12:30 EST 11:30 CST
NBC—While the City Sleeps: WHIO WCKY WIRE WMAQ (sw-15.33)
CBS—Poets Gold; David Ross, readings: WFBM WHAS WKRC WWVA KMOX WOWO (sw-15.27-9.59)
NBC—Sunday Forum; "Our Good Temptations," Dr. Ralph W. Sockman; Youth Glee Club; (Premiere): WSM WENR
WLW WAVE
MBS—Ted Weems' Orch.: WSAI WGN

KDKA—Slim & Jack's Gang
WCPO—Future Stars
WMMN—Touring with Carveth Wells
WSAZ—Jessie Bracken
WTAM—Golden Strings

12:45 EST 11:45 CST
NBC—Harold Nagel's Orch.: WIRE
CBS—Kaltenborn Edits the News: WSMK WHAS WKRC KMOX WOWO WFBM (sw-15.27)

WCKY—Mirth & Melody
WGBF—Press Funnies
WHIO—Clara Oglesby Lyman, organist
WMAQ—Musical Revue
WSAZ—Rudolph Friml
WTAM—Don Jose
WWVA—Voice of Peace

1:00 EST 12:00 CST
★ NBC-Magic Key; Symph. Orch., dir. Frank Black; Milton J. Cross, m.c.; David Sar-noff, Pres. of RCA, guest: WLW WSM WAVE KDKA WENR WHIO (sw-15.21)
CBS—French Trio: WHAS WKRC WLAC WWVA WOWO WSMK (sw-15.27-9.59)
NBC—Pop Concert: WTAM WMAQ KMOX—June & Jerry
WCPO—Bowling News
WFBM—Friendship Circle
WGBF—Golden Hour of Music
WGN—Rhea Seeger, man about town
WIRE—Air Parade
WMMN—△ Pentecostal Mission
WSAI—News
WSAZ—Varsiteers

1:15 EST 12:15 CST
MBS—Palmer House Ensemble: WGN WSAI
KMOX—French Trio (CBS)
WCKY—Memory Lane
WCPO—German Hour

1:30 EST 12:30 CST
NBC—Peter Absolute, sketch: WMAQ WCKY WHIO (sw-15.33)
CBS—St. Louis Blues: WKRC WHAS KMOX WOWO (sw-15.27-9.59)

WFBM—Love Story
WGN—Aft. Serenade
WIRE—Rhythm Makers
WLAC—Boy's Week Speaker
WMMN—Mello Tone Poems
WSAI—△ Sermonette & Hymn Time
WSAZ—Upper Window
WTAM—Oberlin Hour
WWVA—Round Table

1:45 EST 12:45 CST
CBS—St. Louis Blues: WWVA WFBM
WCPO—Musical Selections
KMOX—Russell Brown, songs
WIRE—House Beautiful
WKRC—Stardust Serenade
WLAC—△ Seventh Day Adventists
WMMN—Hugh Ike Shott, political
WSAZ—Al Bowly

2:00 EST 1:00 CST
NBC—Anne Jamison, sop.: WCKY WMAQ WTAM WHIO WIRE
CBS—Symph. Orch., Dir. Howard Barlow (Premiere): WFBM WHAS WLAC WSMK WKRC (sw-15.27-9.59)
Carnival Overture, Dvorak; Die Moldau, Smetana; Islamey, Balakireff; Till Eulenspiegel, Strauss
NBC—You, Gilbert Seldes, commentator: KDKA WENR WSM WSAI (sw-15.21)
KMOX—Musical Matinee
WAVE—While the City Sleeps
WCPO—Variety Prgm.
WGBF—Singing Canaries
WGN—Lampighter
WGY—Musical Prgm.
WOWO—△ Missionary Hour
WLW—To be announced
WMMN—△ Church of Christ
WSAZ—Blossom in Music
WWVA—Gospel Tabernacle

2:15 EST 1:15 CST
NBC—Joe Venuti's Orch.: WENR KDKA WSM WAVE WSAI (sw-15.21)
WSAZ—Jan Garger

2:30 EST 1:30 CST
NBC-Ed Youngers' Mountaineers:
WCKY WIRE WMAQ WTAM

CBS-Hour of Charm; Phil Spitalny's Orch.: WHAS WKRC
KMOX WFBM WWVA WBBM

KMOX-Three Brown Bears
WBBM-Harry Richman
WGN-Kay Kyser's Orch.

CBS-Terror by Night, drama:
WABC WSMK WBBM WHAS
WMMN WKRC WFBM WLAC

KMOX-Musical Moments
WCKY Ted Lewis' Orch. (NBC)
WFBM-Governor Paul V. McNutt

NBC-Carl Ravazza's Orch.: WJZ
KDKA WAVE WENR WHAM
(sw-6.14)

2:45 EST 1:45 CST
NBC-Henri Deering, pianist:
WAVE WSAI KDKA WLW

5:15 EST 4:15 CST
KDKA Thank You, Stusia
WSAZ-Effrem Zimbalist

7:00 EST 6:00 CST
NBC-Echoes from the Orch. Pit;
Soloists: WJZ WLS WCKY

9:15 EST 8:15 CST
WGBF-Classical Hour
WABC WKRC WMMN WHAS

CBS-Tommy Dorsey's Orch.:
WABC WKRC WMMN WHAS
WFBM WLAC

11:45 EST 10:45 CST
KMOX-Buddy Fisher & Orch.
WIRE-Ted Lewis' Orch. (NBC)

3:00 EST 2:00 CST
NBC-Widow's Sons, sketch:
WCKY WIRE WMAQ

5:30 EST 4:30 CST
NBC-Benno Rabinoff, violinist:
WMAQ WCKY WIRE WTAM

7:15 EST 6:15 CST
WCPO-Supper Dance
WGN-Palmer House Ensemble

9:30 EST 8:30 CST
NBC-Dreams of Long Ago: WENR
CBS-Freddie Rich's Penthouse

CBS-Freddie Rich's Penthouse
Party: WABC KMOX WHAS
WMMN WSMK WOVW WFBM

12:00 EST 11:00 CST
CBS-Aida Sturman: WBBM
NBC-Earl Hines' Orch.: WIRE

3:15 EST 2:15 CST
WSAZ-Nazarene Sacred Singers

5:45 EST 4:45 CST
CBS-The Voice of Experience
advice: WWVA KMOX WHAS

7:30 EST 6:30 CST
CBS-To be announced: WABC
WFBM WHAS KMOX WJR

9:45 EST 8:45 CST
CBS-Freddie Rich's Orch.:
WKRC WLAC

CBS-Frank Dailey's Orch.:
WABC WKRC KMOX WBBM

12:15 EST 11:15 CST
KMOX-To be announced (CBS)
WAVE-Charles Boulanger's Orch.

3:30 EST 2:30 CST
NBC-Svithiid Singing Club:
WCKY WAVE WIRE WMAQ

5:45 EST 4:45 CST
CBS-Songs of Russia; Russian
Male Choir, Dir. Vladimir

7:45 EST 6:45 CST
KMOX-Hot Dates in History
WBBM-Abe Lyman's Orch.

10:00 EST 9:00 CST
NBC-Ted Lewis' Orch.: WFAE
WTAM WIRE WMAQ WHIO

CBS-Benny Goodman's Orch.:
WJZ KDKA KMAQ WHAM

12:30 EST 11:30 CST
CBS-Aida Sturman: WFBM
WFBM

3:45 EST 2:45 CST
WLV-Howard Cof, violinist
WSAZ-Annette

5:45 EST 4:45 CST
CBS-Senator Fishback & Prof
Figgshottle: WSM WENR

7:45 EST 6:45 CST
KMOX-Hot Dates in History
WBBM-Abe Lyman's Orch.

10:15 EST 9:15 CST
NBC-Shandor, violinist WJZ
WHAM WSAI

CBS-Xavier Cugat's Orch.:
WABC WKRC WSMK WLAC

1:00 EST 12:00 CST
WBBM-To be announced
WGN-Ted Weems' Orch.

4:00 EST 3:00 CST
NBC-Sunday Drivers; Fields &
Hall, pianist: WCKY WTAM

6:00 EST 5:00 CST
NBC-Jack Benny and Mary
Livingstone, Kenny Baker,

8:00 EST 7:00 CST
STOP-\$5,000 in Cash Is to
Be Given Away in RADIO

10:15 EST 9:15 CST
NBC-Vincent Travers' Orch.:
WAVE WSM

CBS-Walter Winchell, com-
mentator: WAVE WSM

End of Sunday Programs

Night

4:15 EST 3:15 CST
WCPO-Laura Shields
WMMN-Matinee Varieties

6:15 EST 5:15 CST
WCPO-Basin St. Ramblers
WGN-Freddie Martin's Orch.

8:15 EST 7:15 CST
WGBF-Barons of Rhythm
WMMN-Wanderer

10:15 EST 9:15 CST
NBC-Walter Winchell, com-
mentator: WAVE WSM

CBS-Walter Winchell, com-
mentator: WAVE WSM

SHORT-WAVE PROGRAMS FOR SUNDAY

Table with columns for time, program name, and station. Includes 'EST Shown: for CST Subtract One Hour' and 'Log of Foreign Stations Whose Programs Are Listed'.

ASK MR. FAIRFAX

KAY KYSER-Rocky Mount, North Carolina, is the birthplace of this bachelor maestro. 'The Perfect Song' is Amos 'n' Andy's theme song.

Tune in WSM Tonight for Francis Craig and His Orchestra 11:15 p.m. EST-10:15 CST 650 Kilocycles 50,000 Watts



Ann Leaf See 6 p.m. EST (5 CST)

Program Changes

Wilderness Road, formerly 4:15 p.m., now CBS 4:45 p.m. EST (3:45 CST), Monday through Friday... Michigan Boulevardians, formerly 4:30 p.m., now CBS 4:15 p.m. EST (3:15 CST)...

News

9:00 a.m.—NBC-WMAQ 5:30 p.m.—CBS-WHAS 5:30 p.m.—NBC-WHAS 5:45 p.m.—Lowell Thomas: NBC-WLW

Classical Music

7:30 p.m.—Nelson Eddy, bar.: NBC-WFAF 8:30 p.m.—Sigmund Romberg: NBC-WFAF

Morning

7:00 EST 6:00 CST CBS—Oleanders, male quartet: (sw-21.52) NBC-Morn. Devotions: KDKA WSAI (sw-21.54) KMOX-Jimmie & Dick WAU-Shindiggers WCKY-Morn. Roundup WCPO—God's Bible School WGN-Good Morning WKRC-Jerry Foy WLW—A Nation's Family Prayer Period WMAQ-Suburban Hour WOWO-Wake Up Melodies WSAZ-Jack Pierce's Cowboys WTAM-Hank Keene WWVA—A Wheeling Gospel Tabernacle 7:15 EST 6:15 CST NBC-Good Morning Melodies: WTAM KDKA-News; Musical Clock WAU-Morning Melodies WCPO—Sunrise Worship WKRC-Stepping Along WLS Pat Buttram & Oshkosh Boys WLW—A Morn. Devotions WSAI-Good Morning WSAZ-George Olsen's Orch 7:30 EST 6:30 CST NBC-Cheerio: WTAM WCKY WLW WSM CBS Lyric Serenade: (sw-21.52) KMOX—Markets; Home Folks' -our WCPO-Musical Sundial WFBM Chuck Wagon WGN Garden Melodies WHAS—A Asbury College Devotions WHIO—A Morning Devotions WIRE—A Morn. Devotions WKRC-Breakfast Express WLAC-News Scoops & Melodies

WLS-Otto & His Tunetwisters WOWO-Breakfast Club 7:45 EST 6:45 CST WGN-Good Morn. WHIO—Breakfast Express WIRE-News WLS-Hotan Tonka, Indian Legends WMMN-Cap, Andy & Flip WSAI-Setting Up Exercises WSAZ-Early Bird Bargains 8:00 EST 7:00 CST * NBC-Breakfast Club; Orch.: News: KDKA WAVE WSAI WSM (sw-21.54) CBS Metropolitan Parade: WHAS WSMK (sw-21.52) NBC Organ Rhapsody: WCKY WTAM News: WSAZ WWVA KMOX-News; Home Folks Hour WFBM-Early Birds WGBF—A Gospel Tabernacle WGN-Timely Tunes WHIO-Almanac WIRE-Musical Clerk WLAC-Arizona Wranglers WLS-Jolly Joe & His Pet Pals WLW-News WMAQ-Fashion Horoscope WMMN-Carly's Gang 8:15 EST 7:15 CST NBC-Streamliners: WCKY WHIO WTAM KDKA-Old Timer Discovery Drive WCPO—News WGN-Whistler & His Dog WHAS—Log Cabin Boys WLAC-Favorites of the Air WLS-Otto's Novelodeons WLW-Arthur Chandler, Jr. WWVA-Happy Hal Harris 8:30 EST 7:30 CST CBS-Richard Maxwell, songs: WSMK WOWO (sw-21.52) KDKA-Style & Shopping Service KMOX-Tick Tock Revue WCPO-Golden Opportunities WGN-Good Morning WHAS—The Jackson Family WKRC—A Delta of Churches WLW-Dance Rhythm WMMN-Morn. Shopping Notes WVA—Morning Dance Lines 8:45 EST 7:45 CST CBS-Hubert Hendrie, bar.: WSMK KMOX WMMN WOWO WKRC (sw-21.52) WCPO-Hits from the Shows WGBF—Timely Topics WHAS—Breakfast Business WLS—A Morning Devotions WLW-Mail Bag 9:00 EST 8:00 CST NEC-News; Walter Cassel, bar.: WMAQ CBS-News; Montana Siam, yodeling cowboy: WKRC WFBM WHAS (sw-21.52) NBC-Vic & Sade: WLS NBC-Vaughn de Leath, songs: WSM WAVE KDKA-News; Pride; Music KMOX-Views on News WCKY-News; Hollywood News WCPO-Gray Bros. Orch. WFBM-News WGBF—Simpson Service WHIO-News; To be announced WIRE-Cub Reporters WLW-Variety Show WMMN—A Morn. Devotions WOWO-News; Messengers WSAI—A Church Forum WSAZ-Melodies of Yesterday WTAM-News; Fur Trapper WWVA-Cowboy Loye's Blue Bonnet Boys 9:15 EST 8:15 CST NBC—Home Sweet Home, sketch: WTAM WLW CBS-Thyra Samter Winslow: WHAS WSMK WOWO WFBM KMOX (sw-21.52) NBC—Edward MacHugh, Gospel Singer: KDKA WCKY WHIO WSM WAVE WIRE (sw-15.21) WCPO—A Bible School WGBF—City Court WGN-We Are Four WKRC-Georgia Wildcats WLS-Morning Minstrels WMAQ-Dan Harding's Wife WSAI-Birthday Greetings WSAZ—A Rev. L. H. Roseman 9:30 EST 8:30 CST NBC-Sweethearts of the Air; Breen & de Rose with Andy Sannella: WSM CBS-Edgar Mower, "Results of the French Elections": WKRC WHAS WSMK WMMN WOWO WFBM (sw-21.52) NBC—Today's Children, sketch: KDKA WCKY WLS (sw-15.21) KMOX-Cornhuskers WAVE—A Devotional Service

WCPO-Deep South WGN-Morning Serenade WHIO To be announced WIRE Sons of the Pioneers WLAC-Man on the Street WLW—"Way Down East" WMAQ-Morn. Melodies WSAI-Round House Boys WSAZ-Ritz Quartet WTAM-Health & Home WWVA Musical Bouquet 9:45 EST 8:45 CST NBC-Amateur Cooking School of the Air: WAVE WSM CBS-Ozark Melodies: WOWO WKRC WSMK WMMN WFBM WHAS (sw-21.52) NBC—David Harum, sketch: WLS WCKY WHIO WIRE KDKA (sw-15.21) CBS Melody Weavers: WHAS MBS-Organ Recital: WGN KMOX-Let's Compare Notes WCPO-I Hear America Singing WKRC-Fire Dept. on the Air WLAC-Neighbor Prgm. WLW King's Men WMAQ Gale Page, contralto WSAI News WSAZ Chuck Wayne WTAM-Sources of Power of Famous Lives WWVA—The Ol' Pardner 10:00 EST 9:00 CST NBC-Jack & Loretta Clemens: KDKA WSAI WAVE WSM (sw-15.21) CBS Goldbergs, sketch: WKRC WOWO (sw-21.52) NBC-Girl Alone, sketch: WCKY WIRE WTAM WLW WMAQ KMOX-Molly Perkins, sketch WFBM-Hollywood Highlights WGN-Friendly Neighbor's WHIO-Municipal Court WLAC-News; Malcolm Tate, organist WLS-Martha Crane & Helen Joyce WMMN-Bob Callahan, pianist WSAZ-Shopping at Ten WWVA-Hugh Cross' Pals 10:15 EST 9:15 CST CBS—Romance of Helen Trent, sketch: WKRC KMOX (sw-21.52) NBC-Women's Nat'l Republican Club Prgm.: WCKY WMAQ (sw-15.33) NBC-Charles Sears, tr.: KDKA WSAI WAVE WSM (sw-15.21) WCPO-Dot Club News WFBM-Barton Rees Pogue WGBF—Household Hour WGN-Musical Moments WHAS-Chats with Dolly Dean WIRE-Lone Star Boys WKRC-Woman's Day WLW-Jacob Tarshish WMMN Studio Notes WOWO Musical Prgm. WSAZ-Pianist WTAM-Board of Education WWVA-Helpful Helper 10:30 EST 9:30 CST NBC-Walter Blaufuss' Orch.: KDKA WSAI WSM WAVE (sw-15.21) CBS—Just Plain Bill, sketch: WKRC KMOX (sw-21.52) WCPO-Stepping Along WFBM-Kitchen of the Air WGN-Lucky Girl WHAS-Herbert Koch, organist WHIO-Dr. Peters, health talk WIRE-Tuneful Topics WLAC-Club Calendar WLW-Jane Emerson, vocalist WMMN Pop. Dance Tunes WOWO-Market Reports WSAZ-Popular Concert WTAM-Met. Melodies (NBC) WWVA-Rapid Ad Service 10:45 EST 9:45 CST NBC-Concert Orch.: WMAQ WIRE WCKY (sw-15.33) CBS-Rich Man's Darling: WKRC KMOX (sw-21.52) WCPO—Clarence Berger WGN-Bachelor's Children WHAS—Party Line WHIO-Metropolitan Parade WLAC-Polly Baker WLS-Hilltoppers WLW—Livestock Reports; News WMMN-Lone Star Cowboys WOWO-Monticello Party Line WSAZ-Fats Waller WWVA-Chief Ammons 11:00 EST 10:00 CST NBC-Navy Band; WAVE WLW CBS-Voice of Experience, advice: WKRC KMOX WOWO WWVA WFBM WHAS (sw-21.52-9.59) NBC-Gene Arnold & Ranch Boys: WIRE WCKY WMAQ WTAM WHIO WSM News: KDKA WCPO WGBF-Mister & Missus WGN-Painted Dreams WLAC-Dance Rhythms WLS-News; Markets WMMN-Dance Varieties

WSAI-Household Hints WSAZ-Hal Davis 11:15 EST 10:15 CST CBS—Musical Reveries; Stuart Churchill, tenor; Readings and Orch.: WHAS KMOX WFBM WKRC WLAC (sw-21.52-9.59) NBC-Honeyboy & Sassafras, comedy team: WTAM WCKY WAVE WIRE WSAI WHIO KDKA-Slim & Jack's Gang WCPO-Moods WGBF-Pinto Pete WGN-Don Pedro, violinist WLS-Prairie Ramblers & Patsy Montana WMAQ-Home Service Prgm. WMMN-Ladies of the Mop WOWO-Housewife's Hour WSAZ-Henry Gruner, organist WWVA—Elmer Crowe 11:30 EST 10:30 CST CBS—Madison Ensemble: WWVA WMMN WLAC NBC-Navy Band: WMAQ WSM WSAI NBC-Merry Madcaps: WCKY WTAM WIRE CBS—"Mary Marlin," sketch: WKRC KMOX WHAS WFBM (sw-21.52-9.59) KDKA Stroller's Matinee WAVE-To be announced WCPO—Homespun Philosopher WGBF—Baby Shop WGN-Popular Rhythm WHIO Markets WLS-Old Kitchen Kettle WLW-Stumpus WSAZ-Money Saving Time 11:45 EST 10:45 CST CBS—Five Star Jones, sketch: WKRC KMOX WHAS WFBM (sw-21.52) MBS—Broadway Cinderella: WLW WCPO-Alice Rogers WGN-The Worry Clinic WHIO-Merry Madcaps (NBC) WLAC-Better Homes Week; Souvenirs of Song WLS-Virginia Lee & Sunbeam WMMN-Old Gardner WOWO-Melody Memories WSAZ-Fraley Booth WTAM-Hank Keene's Radio Gang WWVA-Royal Serenaders

Afternoon

12:00 EST 11:00 CST NBC-Wendell Hall, songs: WJZ WSM WMAQ WSAI CBS-Matinee Memories: WOWO WHAS WWVA WKRC KMOX (sw-15.27-9.59) NBC-Joe White, tr.: (sw-15.33) WAVE To be announced WCKY-News; Question Box WCPO-Musicale WFBM-Mary Baker's Album WGBF—Wedding Anniversaries WGN-Life of Mary Sothorn WHIO-Banjoleers (NBC) WIRE-Hughes Reel WLAC-Garden & Home Prgm. WLS-Cornhuskers & Chore Boy WLW-To be announced WMMN-News WSAZ-Salt & Peanuts WTAM—Noon-Day Resume WWVA-Matinee Memories 12:15 EST 11:15 CST NBC-Dot & Will: WMAQ WSM WAVE CBS-Matinee Memories: WMMN WFBM WLAC NBC-Emerson Gill's Orch.: WCKY WTAM (sw-15.33) KMOX-Magic Kitchen WCPO-Dixieland Band WGN-Tom, Dick & Harry WHIO-Inquiring Mike WIRE-Dramas of Life WLS-Hometowns; Sophia Germanich; Orch. WLW-Tom, Dick & Harry WOWO-News WSAI-Blue Belle, girls trio WSAZ-West Virginia Spectra 12:30 EST 11:30 CST NBC-Nat'l Farm & Home Hour: WMAQ WAVE WSM KDKA WLW (sw-15.21) CBS-The Rhythmairs: WHAS WWVA WOWO WFBM WLAC WMMN (sw-15.27) NBC-Dress Parade; Orch. & Soloists: WCKY WHIO (sw-15.33) WCPO—Man in the Street WGBF-Lighthouse WGN-Markets; A Midday Service WIRE-Farm & Home Hour WKRC-Melodious Measures WLS-Weather, markets, news WSAI-Friendly Councillor WTAM-Hank Keene 12:45 EST 11:45 CST * CBS-Between the Bookends: Ted Malone: WKRC WMMN WFBM KMOX (sw-15.27)

Luncheon Music: WCPO WWVA WHAS-Log Cabin Boys WLAC-Luncheon Musicale WLS-Dinnerbell Prgm. WOWO-Dance Orch. WSAI-Day Dreams WSAZ-Mildred Bailey WTAM-Manuel Contreras' Orch. 1:00 EST 12:00 CST NBC-Forum on Character Building: WCKY WTAM CBS-Freddie Skinner, songs: WOWO (sw-15.27-9.59) CBS-Goldbergs, sketch: WHAS WFBM WLAC KMOX WCPO-Fashion Flashes WGBF-Church & School News WGN-Your Lover WHIO-Naida Wilkerson WKRC-Upstairs WMMN-Midday Shopping Notes WSAI-Treadwells on Tour WSAZ-Buyer's Guide 1:15 EST 12:15 CST CBS-Happy Hollow, sketch: WKRC WMMN KMOX (sw-15.27) WCPO-Wallenstein Presents WFBM-Hoosier Farm Circle WGBF—Markets; Farmer Purcell WGN-Story of Helen Trent WHAS-College of Agriculture WHIO-Star-Stuff WLAC-Luncheon Musicale WOWO-Purdue Prgm. WSAZ-South Sea Islanders WWVA-Musical Prgm. 1:30 EST 12:30 CST NBC-Waltz Favorites: WCKY WTAM WHIO WMAQ (sw-15.33) CBS-Manhattan Matinee: WSMK WLAC WKRC WOWO (sw-15.27) NBC-Music Guild: WSAI MBS-Worry Clinic: WLW News: WIRE WSM WMMN KDKA-Home Forum KMOX-Dream Avenue WAVE-Savings Talk WCPO—Conservatory of Music WGN-Palmer House Ensemble WHAS—Savings Talk; Weather WLAC—A Church of Christ WLS-Jim Poole, Livestock Market Summary WSAZ-Michael Piasto WWVA-Dr. Lamont 1:45 EST 12:45 CST KMOX-Barn Yard Follies WAVE-Waltz Favorites (NBC) WFBM-Mid-day Meditation WGBF-Curbstone Reporter WGN-Marriage License Bureau WHAS—Shopping Guide WLS-Markets; News WLW-Pat Barnes & Larry Larson WMMN-Cap, Andy & Flip WSAZ-Benny Krueger's Orch. WSM-Ma Perkins WWVA—A Gospel Tabernacle 2:00 EST 1:00 CST NBC—Forever Young, sketch: WTAM WMAQ CBS-Milton Charles, organist: WSMK WKRC WFBM WOWO WMMN WLAC (sw-15.27-9.59) NBC-Ray Heatherton, bar.: WAVE WCKY WENR KDKA WHIO (sw-15.21) WCPO-Dr. Ada Hart Arlett WGN-Molly of the Movies WHAS-University of Kentucky WIRE-Walter Hickman WLS-Homemakers' Hour WLW-Molly of the Movies WSAI-Rex Stevens, drama WSAZ-Here & There at Two WSM-Dept. of Agriculture 2:15 EST 1:15 CST NBC-Ma Perkins, sketch: WLW WTAM WLS KDKA-Human Values KMOX-Inquiring Reporter WCPO-Carnival WFBM-News WGN-June Baker, economist WIRE-Ray Heatherton, bar. WMAQ-Home Forum WOWO-Guest Revue WSAI-Songs of the Islands WSAZ-Fingers & Keys WSM-Carson Robison's Buckaroos WWVA-Jingle Man 2:30 EST 1:30 CST NBC—Beatrice Mack, soprano: WAVE WCKY WSM WHIO CBS-Hoosier Hop: WKRC WLAC WOWO WMMN (sw-15.27-9.59) NBC—Vic and Sade, sketch: WLW WTAM WMAQ KDKA-League of Women Voters KMOX-The Anyone Family WGBF—Billboard WGN-Good Health & Training WIRE-Matinee Musicale WLS-Homemakers' Hour WSAI-Musical Comedy WSAZ-Farm & Home Hour WWVA—Ma Perkins, sketch

2:45 EST 1:45 CST NBC-King's Jesters: WCKY KDKA WHIO (sw-15.21) NBC-The O'Neills, sketch: WLW WTAM WSM WMAQ KMOX-Window Shoppers WAVE-Aft. Melodies WCPO-Goldman Band WGN-Baseball Game WLS-Homemakers Hour WSAZ-Carl Brisson's Orch. WWVA-Words & Music 3:00 EST 2:00 CST NBC—Woman's Radio Review: WAVE WTAM WSM WCKY WIRE WSAI CBS-Concert Miniatures: WMMN WFBM WKRC WHAS WSMK KMOX (sw-15.27-9.59) NBC-Betty & Bob, sketch: KDKA WENR (sw-15.21) WHIO-Baseball Game WLAC-Aft. Melodies WLW-Gene Perazzo, organ WMAQ-Tuneful Topics WOWO-Radio Neighbor WSAZ-Reggie Child's Orch. WWVA-Cowboy Loye's Blue Bonnet Boys 3:15 EST 2:15 CST NBC-Backstage Wife: KDKA WCKY WIRE WENR WHIO (sw-15.21) WGBF—A Bible Hour WLW-Betty & Bob WMAQ-Happy Jack (NBC) WSAZ-Meditation 3:30 EST 2:30 CST CBS-Chicago Variety Hour: WSMK WFBM WLAC WHAS WKRC (sw-15.27-9.59) NBC-How to be Charming: WIRE WAVE WCKY WENR WHIO KDKA (sw-15.21) KMOX-Dope from Dugout WLW-Forever Young (NBC) WMMN-Carly's Gang WOWO-Old Time Religion WSAI-Ed Fitzgerald WSAZ-Virginia Vale WSM-Ivory Varieties WTAM-Art Museum WWVA-Musical Bouquet 3:45 EST 2:45 CST NBC-Grandpa Burton, sketch: WCKY WTAM NBC-Ross Graham, bar.: WAVE WIRE WSM WENR KDKA (sw-15.21) KDKA-Dental Talk KMOX-Johnnie Adams, songs WCPO-News WHIO-Baseball Game WLW-News & Financial Notes WMAQ-Larry Cotton, tr. WSAZ-Ozzie Nelson's Orch. WTAM-Musical Cocktail 4:00 EST 3:00 CST NBC-Let's Talk it Over: WENR WSAI WAVE WSM CBS-Jack Shannon, tr.: WFBM WMMN WSMK WLAC WOWO (sw-11.83-9.59) NBC-Top Hatters: WCKY WIRE WMAQ WTAM (sw-9.53) KDKA-Kiddies' Klub KMOX-Baseball Game WGBF-Sunshine Hour WHAS—A Weekday Devotions WKRC-High School Choir WLW-Biltmore Trio WSAZ—A Ashland Church WWVA-Hugh Cross' Boys 4:15 EST 3:15 CST CBS-Michigan Boulevardians: WSMK WFBM WLAC WKRC WHAS WMMN (sw-11.83) * MBS-Life of Mary Southern, sketch: WLW KDKA-Carly Millers' Plough Boys WOWO-Little Joe 4:30 EST 3:30 CST NBC-Walter Logan's Musicale: WSM WCKY WIRE WTAM (sw-9.53) NBC-The Singing Lady: KDKA WLW (sw-15.21) CBS-Vocals by Verrill: WHAS WFBM WLAC WMMN (sw-11.83-9.59) WAVE-Recreation Prgm.; Interlude WENR-Musical Grab Bag WGBF-News WKRC-Eddie Schoelwer WMAQ-Larry Larsen, organist WOWO-Old Time Religion WSAI-Concert Carnival WSAZ-Soprano WWVA—Shopping Syncopation 4:45 EST 3:45 CST NBC-Walter Logan's Musicale: WAVE WMAQ CBS-Wilderness Road, sketch: WOWO WFBM WLAC WHAS WMMN (sw-11.83) NBC-Little Orphan Annie: KDKA WLW (sw-15.21) WCKY—Dick Tracy, sketch WENR-Cadet Quartet WGBF—Musical Masterpieces



Ted Malone 12:45 p.m. EST (11:45 a.m. CST)

Frequencies

Table with 3 columns: Station, Frequency, and City. Includes stations like KDKA-980, WGN-720, WLW-700, etc.

WGY-Dance Music
WLAC-Dance Orch.
WLN-Dance Orch.
WMAQ Ted Lewis' Orch.
WOWO Earl Gardner's Orch.
11:45 EST 10:45 CST
KMOX-C. Albert Scholin, organist
WJR-Meditation
WMMN-Laurie Higgins' Orch.
12:30 EST 11:00 CST
CBS-Alida Sturman: WBBM
WFBM KMOX
NBC-Earl Hines' Orch.: WENR
WIRE
WAVE-Club Hollywood
WHAS-Dance Orch.
WHIO-Sammy Watkins' Orch.
WJR-Sam Jack Kaufman's Orch.
WLAC-Malcolm Tate, organist
WLW-Eddy's Orch.
WMAQ-Phil Levant's Orch.
WSAI-Slumber Hour
WSM-Francis Craig's Orch.
WTAM-Todd Rollins' Orch.
End of Monday Programs

WGN-Margery Graham, books
WKRC-Contract Bridge
WSAI-Tea Time
WSAZ-Dance Orch.
5:00 EST 4:00 CST
NBC Flying Time: WAVE WSM
WCKY WIRE WMAQ
CBS-Buck Rogers, sketch:
WKRC WBBM (sw-11.83-9.59)
NBC-Army Band: WENR WSAI
CBS-The Chicagoans: WLAC
WFBM
KDKA-News
WGN-Armchair Melodies
WHAS-University of Louisville
WHIO-Spelling Bee
WISW-To be announced
WMMN-Mystery Melody
WOWO-Musical Prgm.
WSAZ-Bargain Counter
WTAM-Pie Plant Pete
WVVA-Flyin' X Round Up
5:15 EST 4:15 CST
NBC-Edward Davies, bar.: WSM
WIRE WCKY WAVE WTAM
CBS-Bobby Benson & Sunny
Jim: (sw-9.59-11.83)
CBS-Dorsey & Dailey, vocal duo:
WLAC
CBS-Jr. Nurse Corps: Children's
Dramatic Prgm.: WBBM WJR
KDKA-Grenadiers
WFBM-Tea Time Tunes
WGBF-Bible Hour
WKRC-News; Tune Time
WLW-Edith Karen, songs
WMAQ-Sparerihs (NBC)
WMMN-Eve. Shopping Notes
WOWO-Jungle Jim
WSAZ-Fraley Booth's Band
WVVA-Economy Notes
5:30 EST 4:30 CST
NBC-News; Answer Me This:
WMAQ WAVE WIRE
CBS-News; Blue Flames: WLAC
WHAS WOWO (sw-11.83)
NBC-The Singing Lady: WGN
KDKA-Baseball Scores; Weather
WCKY-Buddy & Ginger
WENR-What's the News?
WGBF-WPA Music
WHIO-Tarzan, sketch
WKRC-Annie Longworth Wall-
ingford
WLW-Toy Band
WSAI-To be announced
WSAZ-Dance Orch.
WSM-News
WTAM-Tommy & Betty
WVVA-Industrial Labor Party
5:45 EST 4:45 CST
CBS-Renew of the Mounted:
WFBM WVVA KMOX WBBM
WSMK (sw-11.83)
NBC-Little Orphan Annie, sketch:
WSM WGN
* NBC-Lowell Thomas, com-
mentator: KDKA WTAM WLW
(sw-15.21)
WAVE-Variety Prgm.
WCKY-News; Sports
WHAS-Melody Cruise
WHIO-Jimmie Allen, sketch
WIRE-Dance Revue
WKRC-Spring Prom
WLAC-State Health Speaker
WMAQ-Three Scamps (NBC)
WMMN-Sons of the Pioneers
WSAI-Baseball Resume
WSAZ-Ray Noble's Orch.

Diary of Jimmie Mattern: WLW
WMMN
KDKA-Slim & Jack's Gang
WAVE-Round the Town
WCPO-Community Chest Prgm.
WGN-Music for the Dinner
WHAM-Sportscast
WHAS-Dick Tracy, sketch
WJR-Adv. of Jimmie Allen
WKRC-Dick Bray
WOWO-Musical Prgm.
WSAZ-Dinner Music
WVVA-Terry & Ted
6:30 EST 5:30 CST
* NBC-HORLICK'S MALTED
Milk Presents Lum & Abner,
sketch: WJZ WLW WENR
WSM
CBS-Ted Husing & The Char-
acterists: WABC WKRC WBBM
KMOX WFBM WJR (sw-
11.83-9.59)
NBC-Gabriel Heatter, news:
WAVE WMAQ
KDKA-Ambassador Quartet
WCKY-Rubinfon & Violin
WCPO-Merchants' Bulletins
WGN-Sports Review
WGY-Jim Healey
WHAM-Rhythm Review
WHAS-To be announced
WHIO-News; Si Burick
WIRE-Black Magic
WLAC-News; Peace Officers
Ass'n Speaker
WMMN-Eve. Organ Melodies
WSAI-News
WTAM-All-Star Revue
WVVA-Edgar Cochran
6:45 EST 5:45 CST
NBC-Education in the News:
WAVE
* CBS-Boake Carter, commen-
tator: WABC WHAS WKRC
KMOX WBBM WJR (sw-9.59-
11.83)
NBC-Ralph Kirbery, Dream Sing-
er; Al & Lee Reiser, pianist:
WJZ
News: WCKY WHAM WFBM
KDKA-Romance of Dan & Sylvia
WCPO-Miami Aces
WENR-Earl Hines' Orch.
WGBF-Club Time
WGN-Palmer House Ensemble
WGY-Variety Prgm.
WHIO-Bessie Lee
WLAC-Sons of the Pioneers
* WLW-Lilac Time
WMAQ-To be announced
WMMN-Fairmont Recreation Cen-
ter; Tracin' the Sports with
Trace
WOWO-Musical Moments
WSAI-Knot Hole Club
WSAZ-Hal Kemp's Orch.
WSM-Off Boat, Fan, Rose Shore
WTAM-Hot Dates in History
WVVA-Diary of Jimmy Mattern
7:00 EST 6:00 CST
* NBC-Fibber McGee and
Molly; Rico Marchelli's Orch.:
WJZ WHAM KDKA WIRE
WCKY WLS WAVE WSM
(sw-11.87)
CBS-Eleana Moneak's Ensemble:
WHAS WFBM KMOX
NBC-Hammerstein's Music Hall;
Lazy Dan; Armida; Guy Rob-
ertson, guests: WEAFF WSAI
WTAM WHIO WMAQ WGY
* CBS-Guy Lombardo's Orch.:
WABC WLAC WVVA (sw-
11.83-6.06)
WBBM-Traffic Court
WCPO-U. C. Fresh Painters
WGBF-Rhythm Revue
WGN-To be announced
WJR-Musicafe
WKRC-Rhythm Orch.
WLW-Jack Randolph's Music
WMMN-Beverly Stull, accordion
WOWO-High School Varieties
7:15 EST 6:15 CST
CBS-Herbert Foote, organist:
WFBM WHAS
KMOX-The Symphoners
WCPO-Gov. Martin L. Davey
WGBF-What's Going On
WKRC-Stardust
WLW-Crusaders
WMMN-Pop. Dance Tunes
7:30 EST 6:30 CST
* NBC-Margaret Speaks, sop.;
Nelson Eddy, bar.; Mixed
Chorus; Wm Daly's Orch.:
WAVE WTAM WSM WAVE
WGY WHIO WLW WIRE
WMAQ (sw-9.53)
CBS-Pick & Pat; Dramatic &
Musical; Benny Krueger's
Orch.: WABC WBBM WKRC
WJR (sw-11.83-6.06)
NBC-Evening in Paris; Morton
Downey, tenor; Pickens Sis-
ters; Mark Warnow's Orch.:
WJZ KDKA WHAM WCKY
WLS (sw-11.87)
KMOX-Henry Halstead's Orch.
WCPO-Harry Hartman's Sports
WFBM-Recovery Speaker; Four
Part Fancy
WGN-Lone Ranger

WHAS-Hot Dates in History
WLAC-Musical Moments
WMMN-Musical Moments
WOWO-Variety Prgm.
WSAI-Music for Today
WVVA-All-Star Revue
7:45 EST 6:45 CST
Diary of Jimmie Mattern: WIRE
WSM
WCPO-Von Hallberg's Orch.
WFBM-All-Star Revue
WGBF-Looking Out on the World
WGY-Sob Ballads of the Nineties
WHAS-To be announced
WLAC-Variety Prgm.
WMMN-Ruth & Boy Friends
WVVA-Strange As It Seems
8:00 EST 7:00 CST
STOP-\$5,000 in Cash Is to
Be Given Away in RADIO
GUIDE'S Puzzle-Pix Contest.
See Page 18.
* NBC-Harry Horlick's Gypsies;
Howard Price, tenor; Romany
Singers: WEAFF WGY WTAM
WIRE WHIO WCKY WMAQ
(sw-9.53)
* CBS-Radio Theater; "The Music
Master," starring Jean
Hersholt: WABC WFBM WJR
WHAS WKRC KMOX WBBM
WLAC (sw-11.83-6.06)
NBC-Greater Minstrels; Malcolm
Claire, Bill Childs & Joe Par-
sons; Billy White, tr.: WJZ
WSM WAVE WLW WHAM
WLS KDKA (sw-11.87)
WCPO-Unusual Suitsuits
WGN-News; Sports Shots
WMMN-Thornton Singers
WSAI-Bob Nolan's Orch.
WVVA-Musical Varieties
8:15 EST 7:15 CST
WCPO-One Night Bandstand
WGN-Rhythm Review
WVVA-News
8:30 EST 7:30 CST
* NBC-Studio Party at Sigmund
Romberg's with Lionel Barry-
more: WEAFF WTAM WGY
WMAQ WLW (sw-9.53)
NBC-A Tale of Today: WJZ
KDKA WENR WCKY WHAM
(sw-11.87)
WAVE-To be announced
WCPO-Ward's Orch.
WGN-Joe Sanders' Orch.
WHIO-Musical Review
WIRE-Rhythmmania Retreat
WMMN-Rhythm Revue
WOWO-House of a Thousand
Eyes
WSAI-Eddy Brown's Orch.
WSM-Francis Craig's Orch.
8:45 EST 7:45 CST
WCPO-Margaret Rasbach
WGN-Mr. Clifton Utley
WHIO-Barney Rapp's Orch.
WMMN-Roma Noble, sop.
WSM-Rhythmic Orch.
9:00 EST 8:00 CST
NBC-Russ Morgan's Orch.: WJZ
WHAM
* CBS-Wayne King's Orch.:
WABC WHAS KMOX WKRC
WBBM WFBM WJR (sw-
6.12-6.06)
NBC-Contented Prgm.: Guest:
WEAF WTAM WCKY WGY
WSM WAVE WHIO WIRE
WMAQ (sw-9.53)
To be announced: KDKA WENR
WCPO-Soft Lights & Sweet Mu-
sic
WGN-With Banners Flying
WLAC-The Apothecaries
WLW-House of a 1000 Eyes
WMMN-Campus Hi-Lights
WOWO-Variety Prgm.
WSAI-Al Kavelin's Orch.
9:15 EST 8:15 CST
WGN-Arch Ward, Sports
WLAC-League of Nations
WSAI-Today's News
9:30 EST 8:30 CST
NBC-Pulitzer Prize Awards for
1935: WJZ WENR
* CBS-March of Time: WABC
KMOX WHAS WFBM WKRC
WBBM WJR (sw-6.12-6.06)
NBC-Nat'l Radio Forum: WEAFF
WTAM WCKY WGY WAVE
WMAQ (sw-9.53)
KDKA Behind the Law
WCPO-Bradford's Orchestra
WGN-The Northerners
WHAM-Paint Parade
WHIO-Viennese Maids
WIRE-Rhythm Revue
WLAC-Sports
WLW-House of Thousand Eyes
WOWO-Strange As It Seems
WSAI-To be announced
WSM-Paint Parade
9:45 EST 8:45 CST
CBS-Public Opinion: WABC
WMMN WKRC WBBM (sw-
6.12)
KDKA-Sammy Fuller
KMOX-News & Sports
WFBM-Musical Moments

WHAM To be announced
WHAS-Musical Moments
WHIO-Musical Moments
WIRE-Diary of Jimmie Mattern
WJR-Rhythm
WLAC-Strange As It Seems
WOWO-Thank You, Stusia
WSM-Unsolved Mysteries
10:00 EST 9:00 CST
NBC-Dick Mansfield's Orch.:
WEAF WHIO
CBS-Jack Denny's Orchestra
WABC WMMN WSMK WKRC
* NBC-Amos 'n' Andy: WSM
WLW WMAQ WTAM
NBC-(News, WJZ only) Benny
Goodman's Orch.: WJZ WHAM
KDKA-News; By the Fireside
KMOX-Country Club
WAVE-To be announced
WBBM-Xavier Cugat's Orch.
WCKY-Five Star Final
WCPO-Fraternity House Party
WENR-Phil Levant's Orch.
WFBM-Sports
WGN-The World of Sport
WGY-News; Dance Music
WHAS-Down on the Farm
WIRE-News
WJR-Duncan Moore
WLAC-Around the Town
WOWO-News, Sports
WSAI-News
10:15 EST 9:15 CST
NBC-Ink Spots Quartet: WJZ
WAVE
NBC-Pratt & McNeill: WTAM
WMAQ WLW
CBS-Frankie Masters' Orch.:
WSMK WBBM
KDKA-Behind the Law
KMOX-Musical Revue
WCKY-Dick Mansfield's Orch.
(NBC)
WFBM Station Probation Ass'n
WGN-Dance Music
WGY-Johnny Albright, songs
WHAM-Michael Covert's Orch.
WHAS-Jack Denny's Orch.
WIRE-Basonology
WJR-Motor City Quartet &
Orch.
WSAI-Dance Orch.
WSM-Diary of Jimmie Mattern
10:30 EST 9:30 CST
CBS-Pick & Pat in Pipe Smoking
Time: WFBM WHAS WLAC
KMOX
CBS-Abe Lyman's Orch.: WABC
WSMK WKRC WMMN WOWO

NBC-Glen Gray's Orch.: WJZ
WSAI WHAM KDKA (sw-
6.14)
NBC-(News, WEAFF only) Mag-
nolia Blossoms, Choir: WEAFF
WHIO WCKY WSM WAVE
WIRE WTAM
WCPO-Dream Weaver
WENR-Globe Trotter
WGY-Jerry Johnson's Orch.
WLW-Dance Orch.
WMAQ-Earl Hines' Orch.
10:45 EST 9:45 CST
WBBM-Bob Crosby's Orch.
WENR-King's Jesters
WJR-Abe Lyman's Orch. (CBS)
WLAC-Musical Moments
WMAQ-Jesse Crawford, organist
11:00 EST 10:00 CST
NBC-Shandor, violinist; Henry
Busse's Orch.: WJZ WAVE
WSM KDKA WENR WHAM
(sw-6.14)
CBS-Henry Halstead's Orch.:
WABC WSMK WOWO WKRC
WLAC WMMN WJR
NBC-Rudy Vallee's Orch.: WEAFF
WCKY WHIO WIRE WTAM
KMOX-Cugat's Orch. (CBS)
WBBM-News; Abe Lyman's
Orch.
WFBM-News
WGN-Hal Kemp's Orch.
WGY-Dance Music
WHAS-Dance Time
* WLW-Paul Sullivan, news room
WMAQ-Benny Goodman's Orch.
WSAI-Hal Kemp's Orch.
11:15 EST 10:15 CST
WFBM-Xavier Cugat's Orch.
(CBS)
WLAC-March Time
WLW-Old Fashioned Girl
WSAI-Ted Weems' Orch.
11:30 EST 10:30 CST
NBC-Phil Ohman's Orch.: WJZ
WENR KDKA WAVE WSM
WHAM (sw-6.14)
CBS-Hawaii Calls: WABC WKRC
WBBM WFBM WSMK WMMN
WJR WHAS
NBC-Maurice Spitalny's Orch.:
WEAF WCKY WHIO WIRE
WTAM
KMOX-Buddy Fisher & Orch.
WGN-Dance Time

SHORT-WAVE PROGRAMS FOR MONDAY

(See Page 31 for List of Stations and Frequencies)
EST Shown; for CST Subtract One Hour
6:15 a.m.—Saki, humorist: GSG GSH
7:45 a.m.—Story of Big Ben: GSG GSH
8 a.m.—Siamese program: HSBPJ
9:45 a.m.—Gypsy band: GSG GSF
10:30 a.m.—Vatican City hour: HVJ
11 a.m.—Commerce hour: COCD
11:30 a.m.—Polish hour: SPW
12:15 p.m.—Keyboard photography: GSB GSD GSI
1 p.m.—Cuban dance music: COCD
2 p.m.—Latin-American music: COCD
2:30 p.m.—Buerger Potpourri: GSB GSD GSI
3:30 p.m.—Saki, humorist: GSB GSD GSI
4 p.m.—Talk: RNE
4 p.m.—Overseas hour: JVN JVM
4:55 p.m.—Listener greetings: DJD
5 p.m.—Mayor's program: COCD
5 p.m.—New month: DJD
5:30 p.m.—Brazilian hour: PRF5
6 p.m.—Lecuna's orchestra: COCD
6 p.m.—Grab Them by the Ears: GSC GSD GSP
6:30 p.m.—Opera, Don Pasquale: 2RO
7 p.m.—South American program: PCJ (9.59)
7 p.m.—Insurance Against Tuberculosis: 2RO
7 p.m.—South American program: COCD
7 p.m.—IBC trio: YV2RC
7:15 p.m.—Violin concert: 2RO
7:30 p.m.—Ballads: DJD DJM
7:45 p.m.—Venezuelan songs: YV2RC
8 p.m.—Sergio Codes' band: YV2RC
8:30 p.m.—German lesson: DJD DJM
8:45 p.m.—Piano: DJD DJM
9 p.m.—Revue, Spring Cleaning: GSC GSD
9 p.m.—Dance music: YV2RC
9:15 p.m.—Variety: DJD DJM
9:30 p.m.—Piano syncopation: GSC GSD
10:30 p.m.—Opportunity program: COCD
11:10 p.m.—DX program: HJIABE
12 mid.—Overseas hour: JVN JVN
12:20 a.m.—Story of Big Ben: GSB GSN
12:30 a.m.—Honolulu program: KKH
12:35 a.m.—Novelty quintet: GSB GSN
1:37 a.m.—Fiji hour: VPD

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WJZ, WLW, WSYR, WBZA, WBZ, WENR, WSM and WMC

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Priscilla Lane See 8:30 p.m. EST (7:30 CST)

Program Changes

Meetin' House, usually heard at 4 p.m. EST (3 CST), is replaced this date by a special broadcast of the Int'l Golden Gloves Tournament from England & will follow immediately after

News

9:00 a.m.—NBC-WTAM
5:30 p.m.—CBS-WHAS
5:45 p.m.—Lowell Thomas: NBC-KDKA
6:15 p.m.—Edwin C. Hill: WFAE
6:45 p.m.—Boake Carter: CBS-WABC
10:00 p.m.—NBC-WJZ
10:30 p.m.—NBC-WEAF

Classical Music

10:45 a.m.—Piano Recital: NBC-WCKY
12:45 p.m.—Music Guild: NBC-WTAM
5:35 p.m.—Alexander Cores, violinist: WSMK

Morning

7:00 EST 6:00 CST
CBS On the Air Today; Bluebirds, girls' vocal trio: (sw-21.52)
NBC Morn. Devotions: KDKA WSAI (sw-21.54)
WCKY Morn. Roundup
WCPO—God's Bible School
WGN Good Morning
WKRC—Jerry Foy
WLS—Smile-a-While Time
WLW—Family Prayer
WMAQ—Suburban Hour
WOWO—Bible Class
WSAZ—Jack Pierce's Cowboys
WTAM—Hank Keene
WWVA—Wheeling Gospel Tabernacle.
7:15 EST 6:15 CST
NBC—Good Morning Melodies: WTAM WSM
CBS—City Consumers' Guide: (sw-21.52)
KDKA—News; Musical Clock
WCPO—Sunrise Worship
WKRC—Stepping Along
WLS—Weather; Livestock
WLW—Morn. Devotions
WSAI—Good Morning
7:30 EST 6:30 CST
NBC—Cheerio: WTAM WLW WCKY
CBS—Bob & Rennie, songs & patter: (sw-21.52)
Morn. Devotions: WIRE WHIO
KMOX—Home Folks Hour
WCPO—Musical Sundial
WFBM—Chuck Wagon
WGN—Good Morn.
WHAS—College Devotions
WKRC—Breakfast Express
WLAC—News & Melodies
WLS—Tumble Weed and Hoosier Sodbusters
WOWO—Breakfast Club
WSAZ—Dance Orch.
WSM—Variety Prgm.
7:45 EST 6:45 CST
CBS—Salon Musicale: (sw-21.52)
WHIO—Breakfast Express
WIRE—News
WLS—Tommy Tanner, Hoosier Sodbusters
WMMN—Cap, Andy & Flip
WSAI—Setting Up Exercises
WSAZ—Early Bird Bargains
8:00 EST 7:00 CST
CBS—Bugle Call Revue: WHAS WSMK (sw-21.52)
★ NBC—Breakfast Club; Ranch Boys; Clark Dennis, tr.; News: KDKA WAVE WSAI WSM (sw-21.54)
NBC—Banjoleers: WCKY WTAM
News: WWVA WSAZ WLW
KMOX—News; Home Folks' Hour
WFBM—Early Birds

WGBF—Gospel Tabernacle
WHIO Almanac
WIRE—Musical Clock
WLAC—Arizona Wranglers
WLS—Jolly Joe's Pet Pals
WMAQ—Fashion Horoscope
WMMN—Curly's Gang
8:15 EST 7:15 CST
NBC—The Streamliners: Orch.: WCKY WTAM WHIO
WCPO—News
WHAS—Log Cabin Boys
WLAC—Favorites of the Air
WLS—Otto's Novelodeons
WLW—Chandler Chats
WSAI—Round House Boys
WSAZ—Al Hendershot's Gang
WWVA—Happy Hal Harris
8:30 EST 7:30 CST
CBS—Richard Maxwell, songs: WHAS WOWO WSMK (sw-21.52)

KDKA—Style & Shopping Service
KMOX—Tick-Tock Revue
WCPO—Golden Opportunities
WHAS—The Jackson Family
WKRC—Delta of Churches
WLW—Dance Rhythm
WMMN—Morn. Shopping
8:45 EST 7:45 CST
CBS—To be announced: WKRC WSMK WMMN WOWO (sw-21.52)
WCPO—Range Ramblers
WGBF—Timely Topics
WHAS—Breakfast Business
WLS—Morning Devotions
WLW—Aunt Mary
WSAZ—Henry Gruner, organist
9:00 EST 8:00 CST
NBC—Vic & Sade, sketch: WLS NBC-News; Alden Edkin, bar.: WTAM WMAQ
CBS—News; Fred Feibel, organist: WHAS WSMK (sw-21.52)
NBC—Vaughn de Leath, songs: WAVE WSM
KDKA—News; Music
KMOX—News
WCKY—News; Hollywood News
WCPO—Moods
WFBM—News
WGBF—Simpson Service
WHIO—News; To be announced
WIRE—Cub Reporters
WKRC—Woman's Hour
WLW—To be announced
WMMN—Morn. Devotions
WOWO—News, Salon Orch.
WSAI—Church Forum
WSAZ—Mother & Son
WWVA—Cowboy Loye's Blue Bonnet Boys
9:15 EST 8:15 CST
NBC—Home Sweet Home, sketch: WLW WTAM
CBS—Mrs. John S. Reilly: WHAS WFBM KMOX (sw-21.52)
NBC—Edward MacHugh, Gospel Singer: WSM KDKA WAVE WIRE WHIO (sw-15.21)
WCKY—Newlyweds
WCPO—Bible School
WGBF—City Court
WGN—We Are Four
WKRC—Georgia Wildcats
WLS—Morning Minstrels
WMAQ—Dan Harding's Wife, sketch (NBC)
WSAI—Birthday Greetings
WSAZ—Rev. Wayland
9:30 EST 8:30 CST
NBC—Sweethearts of the Air; May Singh Breen & Peter de Rose; Andy Sannella: WSM
CBS—The Romany Trail: WHAS WFBM WKRC (sw-21.52)
NBC—Today's Children, sketch: KDKA WLS WCKY (sw-15.21)
Morn. Serenade: WCPO WGN
To be announced: WHIO WMAQ
WGN—Morn. Serenade
WHIO—To be announced
WIRE—Sons of the Pioneers
WLAC—Man on the Street
WLW—Way Down East
WMMN—Revue
WOWO—Marie, Duke & Mary
WSAI—Roundhouse Boys
WSAZ—National Cavaliers
WTAM—Health and Home
WWVA—Musical Bouquet
9:45 EST 8:45 CST
NBC—David Harum, sketch: WLS KDKA WHIO WCKY WIRE (sw-15.21)
CBS—Three Stars, trio: WHAS WSMK WFBM WMMN WLAC (sw-21.52)
NBC—Gale Page, songs: WAVE WSM
KMOX—Let's Compare Notes
WCPO—Public Library's Guide Post
WGN—Organ Recital
WKRC—Ruth Lyons
WLW—Betty Crocker
WMAQ—Melody Bakers

WOWO—Eddie & Ralph
WSAI—News
WSAZ—Chuck Wayne
WTAM—Old Timer's Drive
WWVA—The Ol' Pardner
10:00 EST 9:00 CST
CBS—Carol Hammond, songs: WHAS WFBM
NBC—Girl Alone, sketch: WTAM
WIRE—WCKY WMAQ WLW
CBS—Goldbergs, sketch: WKRC WOWO (sw-21.52)
NBC—Marine Band: WSAI WSM KDKA WAVE (sw-15.21)
KMOX—Ma Perkins, sketch
WCPO—20th Century Serenade
WGN—Friendly Neighbors
WHIO—Municipal Court
WLAC—Malcolm Tate, organist
WLS—Martha Crane; Helen Joyce; Morning Homemakers
WMMN—Eddie & Ralph
WSAZ—Shopping at Ten
WWVA—Hugh Cross' Boys
10:15 EST 9:15 CST
NBC—Norcross Sisters: WCKY WIRE
CBS—Romance of Helen Trent, sketch: KMOX WKRC (sw-21.52)
MBS—Lampighter: WGN WLW
WCPO—Dot Club News
WFBM—Harlin Brothers
WGBF—Household Hour
WHAS—Aunt Betsy
WMMN—Studio Notes
WOWO—Melody Memories
WSAZ—Richard Cox
WTAM—Bard of Education
10:30 EST 9:30 CST
CBS—Jns: Plain Bill, sketch: WKRC KMOX (sw-21.52)
NBC—Your Child: WTAM WCKY (sw-15.33)
WCPO—Diceland Band
WFBM—Kitchen of the Air
WGN—Color Tones
WHAS—Herbert Koch, organist
WHIO—Pantry Parade
WIRE—Tuneful Topics
WLAC—Pop Concert
WLW—Peggy at the Switchboard
WMAQ—What To Eat & Why
WMMN—Kalua Serenaders
WOWO—Market Reports
WSAZ—Xavier Cugat's Orch
WWVA—Rapid Ad Service
10:45 EST 9:45 CST
NBC—Piano Recital: WCKY (sw-15.33)
CBS—Rich Man's Darling, sketch: WKRC KMOX (sw-21.52)
Party Line: WOWO WHAS
WCPO—Anita Auch
WGBF—School for Brides
WGN—Bachelor's Children
WLAC—Variety Prgm.
WLS—Ralph Emerson, organist
WLW—Livestock Reports News
WMMN—Lone Star Cowboys
WSAZ—Lewis James
WTAM—Bobby Schirmer
WWVA—Elmer Crowe
11:00 EST 10:00 CST
NBC—Gene Arnold & Ranch Boys: WIRE WCKY WMAQ WTAM WHIO WSM
CBS—The Voice of Experience, advice: WKRC KMOX WOWO WWVA WHAS WFBM (sw-21.52, 9.59)
NBC—Jack & Loretta Clemens: WAVE WLW
News: WCPO KDKA
WGBF—Mister and Missus
WGN—Painted Dreams
WLAC—Masters of Music
WLS—News & Markets
WMMN—Morn. Varieties
WSAI—Household Hints
WSAZ—Nat Shilkret's Orch.
11:15 EST 10:15 CST
CBS—Mary Lee Taylor, talk: WHAS WWVA WOWO WLAC KMOX
NBC—Honeyboy & Sassafras: WTAM WAVE WCKY WHIO WIRE WSM
CBS—Rhythm Boys: (sw-21.52-9.59)
KDKA—Slim & Jack's Gang
WCPO—Bob Osborne's Orch
WFBM—Public School Prgm.
WGN—To be announced
WKRC—Hymn Time
WLS—Prairie Ramblers & Patsy Montana
WLW—Old Fashioned Girl
WMAQ—Home Service Prgm.
WSAZ—Henry Gruner organist
11:30 EST 10:30 CST
CBS—"Mary Marlin," sketch: WKRC KMOX WHAS WFBM (sw-21.52-9.59)
NBC—Words & Music: WAVE WSM WMAQ WSAI
NBC—Merry Madcaps: WCKY WTAM WIRE
CBS—Salon Musicale: WLAC WMMN WWVA
KDKA—Artist's Service Revue
WCPO—Homespun Philosopher

WFBM—Kitchen of the Air
WGBF—Baby Shop Man
WGN—Len Salvo, organist
WHIO—Markets
WLS—Old Kitchen Kettle
WLW—Stumpus
WOWO—Housewife's Hour
WSAZ—Economy Hour
11:45 EST 10:45 CST
CBS—Five Star Jones, sketch: KMOX WKRC WHAS WFBM (sw-21.52)
MBS—Broadway Cinderella: WLW
WCPO—Y. W. C. A. Prgm
WGBF—Hoosier Philosopher
WGN—Worry Clinic
WHIO—Merry Madcaps (NBC)
WLAC—Jewel Box
WLS—Rocky & Ted
WMMN—Old Gardner
WSAZ—Salt & Peanuts
WTAM—Hank Keene's Radio Gang
WWVA—Eddie & Ralph

Afternoon

12:00 EST 11:00 CST
NBC—Todd Rollins' Orch.: WIRE (sw-15.33)
CBS—George Hall's Orchestra WSMK WOWO WHAS WWVA (sw-15.27)
NBC—Joan & Escorts: WMAQ WSM WAVE WSAI
News: WKRC WMMN
KMOX—Discovery Drive
WCKY—News
WCPO—College of Music
WFBM—Mary Baker's Album
WGBF—Wedding Anniversaries
WGN—Life of Mary Sothorn
WLAC—Garden & Home Prgm.
WLS—Old Music Chest
WLW—To be announced
WSAZ—Helen Morgan
WTAM—Noonday Resume
12:15 EST 11:15 CST
NBC—Dot & Will: WSM WMAQ WAVE
CBS—George Hall's Orch.: WFBM (sw-9.59)
NBC—Todd Rollins' Orch.: WCKY WTAM
News: WWVA WOWO
KMOX—Magic Kitchen
WGN—Luncheon Music
WHIO—Inquiring Mike
WKRC—Jane Grey
WLAC—Old Time Discovery Drive
WLS—Carson Robison's Buckaroos
WLW—Irene Lee Taylor
WMMN—Buddy Starcher
WSAI—Darktown Meeting Society
WSAZ—W. Va. Specials
12:30 EST 11:30 CST
NBC—Nat'l Farm & Home Hour: Guest Speakers; Walter Blaufuss' Orch.: WSM KDKA WLW WAVE WMAQ (sw-15.21)
CBS—The Rhythmaires: WMMN WOWO WHAS WFBM WLAC (sw-15.27)
NBC—Mitchell Schuster's Orch.: WCKY WHIO (sw-15.33)
WCPO—Man in the Street
WGBF—Lighthouse
WGN—Markets; Midday Service
WIRE—Farm & Home Hour
WKRC—Melodious Measures
WLW—Livestock, River, Weather & Market
WSAI—Friendly Councilor
WTAM—Hank Keene
WWVA—Tony and Dominic
12:45 EST 11:45 CST
NBC—Music Guild: WTAM WCKY (sw-15.33)
★ CBS—Between the Bookends: WKRC WMMN WFBM (sw-15.27)
KMOX—Magic Hour
WCPO—Deep South
WGBF—Bulletin Board
WHAS—Log Cabin Boys
WHIO—To be announced
WLAC—Luncheon Musicale
WOWO—Earl Gardner's Orch.
WSAI—Day Dreams
WSAZ—Big Boy Teddy Edwards
WWVA—Luncheon Music

WAVE—Man in the Street
WCPO—Dude Ranch Days
WFBM—Hoosier Farm Circle
WGBF—Markets; Farmer Purcell
WGN—Story of Helen Trent
WHAS—College of Agriculture
WHIO—Better Business Bureau
WLAC—Luncheon Musicale
WOWO—Farm Credit
WSAI—King's Men
WSAZ—Mack's South Sea Islanders
WWVA—Musical Prgm.
1:30 EST 12:30 CST
CBS—Eddie Dunstedter Entertains: WKRC WSMK WOWO WFBM (sw-15.27)
NBC—Jerry Sears' Rhythm Octet; Mudge Marley; Twin City Four-some, Rhythm Girls & Gould & Shelter: WCKY WMAQ WTAM WHIO (sw-15.33)
News: WISN WSM WIRE
KDKA—Home Forum
KMOX—Thank You, Stusia
WAVE—Savings Talk
WGN—Doring Sisters
WHAS—Livestock Reports
WLAC—Church of Christ
WLS—Jim Poole, Livestock Market Summary
WLW—To be announced
WMMN—Inquiring Reporter
WSAZ—Fritz Kreisler
WWVA—Dr. H. Lamont
1:45 EST 12:45 CST
KMOX—Eddie Dunstedter, organist (CBS)
WAVE—Rhythm Octet (NBC)
WBBM—Pappy Chesire's Barnyard Frolic
WCPO—Federal Housing Prgm.
WFBM—Flying Squadron
WGBF—Curbstone Reporter
WGN—Palmer House Ensemble
WHAS—Mrs. Randolph, shopping
WIRE—Inlaws
WLS—Markets; News
WLW—Adrian O'Brien, songs
WMMN—Cap, Andy & Flip
WSAZ—Ray Noble's Orch.
WSM—Ma Perkins
WWVA—Gospel Tabernacle
2:00 EST 1:00 CST
NBC—Forever Young, sketch: WTAM WMAQ
CBS—Margaret McCrae, songs: WSMK WKRC WFBM WOWO WLAC WMMN (sw-15.27)
★ NBC—Nellie Revell Interviewing The O'Neills: WCKY WAVE WHIO
MBS—Molly of the Movies: WLW WGN
KDKA—Congress of Clubs
KMOX—Barnyard Follies
WCPO—Freddie Bergin's Orch.
WGN—Molly of the Movies
WHAS—Univ. Men's Glee Club
WIRE—Walter Hickman
WLS—Homemakers' Hour
WSAI—Rex Stevens, drama
WSAZ—Here & There at Two
WSM—Dept. of Agriculture
2:15 EST 1:15 CST
NBC—The Continental Varieties: WCKY WAVE KDKA WHIO (sw-15.21)
CBS—Science Service: WSMK WKRC WMMN WLAC (sw-15.27)
NBC—Ma Perkins, sketch: WLW WTAM WLS
WCPO—To be announced
WFBM—News
WGN—June Baker, economist
WIRE—Harry Bason
WMAQ—Home Forum
WOWO—Guest Revue
WSAI—Drowsy Waters
WSAZ—Cope & His Piano
WSM—William A. Burnett
WWVA—Jingle Man
2:30 EST 1:30 CST
NBC—Vic & Sade, sketch: WLW WTAM WMAQ
CBS—Mayfair Choristers: WLAC WFBM WSMK WHAS WKRC WMMN (sw-15.27)
Baseball Game: WCPO WHIO
KMOX—Seth Greiner, pianist
WGBF—Billboard
WGN—Good Health & Training
WIRE—Matinee Musicale
WLS—Homemakers' Hour
WOWO—Musical
WSAI—Musical Comedy
WSAZ—Farm & Home Hour
WSM—Continental Varieties (NBC)
WWVA—Ma Perkins, sketch
2:45 EST 1:45 CST
NBC—Cadets Quartet: WCKY WMAQ WHIO
NBC—The O'Neills, sketch: WLW WTAM WSM
KDKA—Happy Home
KMOX—Window Shoppers
WGN—Aftrenoon Melodies
WLS—Homemakers Hour
WSAZ—Al Bowly, song

WWVA—Words & Music
3:00 EST 2:00 CST
NBC—Betty and Bob, sketch: KDKA WENR (sw-15.21)
CBS—Vivian Della Chiesa, sop.: WSMK WHAS WKRC (sw-15.27)
NBC—Woman's Radio Review: WAVE WTAM WSM WIRE WCKY WSAI
KMOX—Medical Society
WFBM—Bohemians
WHIO—Baseball Game
WLAC—Aft. Melodies
WLW—Gene Perazzo, organist
WMAQ—Tuneful Topics
WMMN—For Women Only
WOWO—Radio Neighbor
WSAZ—Frank Dailey's Orch.
WWVA—Cowboy Loye's Blue Bonnet Boys
3:15 EST 2:15 CST
NBC—Backstage Wife, sketch: KDKA WCKY WENR WHIO WIRE (sw-15.21)
KMOX—News Through a Woman's Eyes
WLW—Betty & Bob
WMAQ—Thank You, Stusia
WSAZ—Meditation
3:30 EST 2:30 CST
NBC—Happy Jack, songs: WTAM WMAQ
CBS—Chamber Orch.; Victor Bay, cond.: WFBM WLAC WSMK WHAS WKRC (sw-15.27)
NBC—Ivy Scott, songs: WAVE WENR WCKY WIRE WSM
KDKA—Karen Fladoes
KMOX—Dope from Dugout
WGBF—Sunshine Hour
WHIO—Baseball Game
WLW—To be announced
WMMN—Curly's Gang
WOWO—Old Time Religion
WSAI—Moment Musicale
WSAZ—Oscar Spears
WWVA—Musical Bouquet
3:45 EST 2:45 CST
NBC—To be announced: WENR WIRE WSM WAVE KDKA (sw-15.21)
NBC—Gen. Fed. of Women's Clubs Prgm.: WCKY WMAQ
KMOX—Johnnie Adams, songs
WCPO—News
WLW—News & Financial Notes
WSAZ—Melodies of Yesterday
WTAM—Viennese Ensemble
4:00 EST 3:00 CST
★ NBC—Int'l. Broadcast from London; Golden Gloves: WSAI WENR
CBS—Jimmie Farrell, bar.: WOWO WKRC WFBM WMMN (sw-15.27)
NBC—American Medical Ass'n.: WSM WTAM WAVE WIRE WCKY WMAQ
KDKA—Kiddies' Klub
KMOX—Baseball; St. Louis Cardinals vs. Boston
WCPO—Baseball Game
WHAS—Week-day Devotions
WLAC—Baseball Game
WLW—Biltmore Trio
WSAZ—Parent Teachers' Orch.
WWVA—Hugh Cross' Boys
4:15 EST 3:15 CST
NBC—Meetin' House; Music & Drama: WENR WSAI
CBS—Billy Mills' Orch.: WKRC WSMK WFBM WHAS WMMN (sw-11.83)
KDKA—Curly Miller's Plough Boys
★ WLW—Life of Mary Sothorn, sketch
WOWO—Little Joe
4:30 EST 3:30 CST
CBS—Men & Maids of Manhattan: WHAS WFBM (sw-11.83-9.59)
NBC—Hugo Mariani's Orch.: WIRE WCKY WAVE WSM
NBC—Singing Lady: WLW KDKA (sw-15.21)
WGBF—News
WENR—Musical Grab Bag
WKRC—Eddie Schoelwer
WMAQ—Larry Larsen, organist
WMMN—Valley School
WSAI—Concert Carnival
WGN—Good Health & Training
WIRE—Matinee Musicale
WLS—Homemakers' Hour
WOWO—Musical Cocktail
WWVA—Shopping Synchronator
4:45 EST 3:45 CST
CBS—Wilderness Road, sketch: WHAS WKRC WOWO WFBM (sw-11.83)
NBC—Little Orphan Annie, sketch: KDKA WLW (sw-15.21)
WCKY—Dick Tracy, sketch
WENR—Chi. Bar Ass'n Talk
WGBF—Musical Masterpiece
WMAQ—Hugo Mariani's Orch. (NBC)
WMMN—Sons of Pioneers
WAVE—Aftrenoon Melodies
WSAI—Tea Time
WSAZ—Dance Orch.
WTAM—Armchair Explorers Club

5:00 EST 4:00 CST
NBC-Flying Time: WCKY WAVE
WSM WIRE WMAQ

Diary of Jimmie Mattern: WLW
WMMN
Dinner Music: WGN WSAZ

WGN-Life on the Red Horse
Ranch
WMMN-Joe Torchia, violinist

CBS-Willard Robison's Orch.:
WABC WOVO WHAS (sw-6.12)

May 5
WSM-Musical Moments
WTAM-Rhythm Revue



Morton Downey
See 8 p.m. EST (7 CST)

Frequencies

Table listing station call letters and frequencies, including KDKA 980, WGN 720, WLW 700, etc.

NBC-Earl Hines' Orch.: WENR
WIRE

WAVE-Club Hollywood
WFBM-Atop the Indiana Roof
WGBF-Coral Room

Night
6:00 EST 5:00 CST
NBC-Easy Aces, sketch: WJZ
KDKA WCKY WHAM WENR

Diary of Jimmie Mattern: WLW
WMMN
Dinner Music: WGN WSAZ

WGN-Life on the Red Horse
Ranch
WMMN-Joe Torchia, violinist

CBS-Willard Robison's Orch.:
WABC WOVO WHAS (sw-6.12)

May 5
WSM-Musical Moments
WTAM-Rhythm Revue

Book Worth \$5000
Found by Woman
in New England

A woman in a small town in Massachusetts read an article in a leading weekly magazine about valuable old books.

SHORT-WAVE PROGRAMS
FOR TUESDAY

(See Page 31 for List of Stations and Frequencies)
EST Shown; for CST Subtract One Hour
7:30 a.m.—Stage star interviews: GSG GSH



Gogo De Lys See 2:45 p.m. EST (1:45 CST)

CBS Wilderness Road, sketch: WHAS WOWO WFBM WKRC (sw-11.83) NBC-Orphan Annie, sketch: WLW KDKA (sw-15.21) WCKY-Dick Tracy, sketch WCPQ-News WENR-Sandy Williams' Orch. WGBF-Musical Masterpieces WHIO-To be announced WMMN-College Club WSAI-Tea Time WSAZ-Dance Music WTAM-Cleveland Art Museum 5:00 EST 4:00 CST NBC-Flying Time: WCKY WAVE WSM WMAQ WIRE CBS-Buck Rogers, sketch: WKRC WBBM (sw-11.83-9.59) NBC-Animal News Club: WENR KDKA-News WCPQ-Moods WFBM-Indiana Central College WGN-Armchair Melodies WHAS-State Teachers College WHIO-Piano Novelties WLW-To be announced WMMN-Mystery Melody WOWO-Mellow Music WSAI-To be announced WSAZ-Bargain Counter WTAM-Doc Whipple WWVA-Flyin' X Round-Up 5:15 EST 4:15 CST CBS-Jr. Nurse Corps: WBBM KMOX WJR NBC-Clark Dennis, tr.: WCKY WIRE WENR WHIO CBS-Bobby Benson and Sunny Jim: (sw-11.83-9.59) NBC-Mary Small, songs: WAVE KDKA WSM WSAI (sw-15.21) WCPQ-Galvano & Cortez WFBM-Tea Time Tunes WGBF-Bible Hour WKRC-Tune Time WLW-Edith Karen, songs WMAQ-Sparteribs (NBC) WMMN-Eve, Shopping Notes WOWO-Jungle Jim WSAZ-Briarhoppers WTAM-Youth & Experience WWVA-Economy Notes 5:30 EST 4:30 CST NBC-The Singing Lady: WGN NBC-News; To be announced: WMAQ CBS-News; Community Welfare League Prgm.: WSMK WLAC WHAS (sw-11.83) NBC-News; Three X Sisters: WAVE WIRE KDKA-Baseball Scores; Weather WCKY-Buddy and Ginger WCPQ-Song Contest Prgm. WENR-What's the News? WHIO-Tarzan of the Apes WKRC-Annie Longworth Wallingford WLW-Toy Band WMMN-Jubilee WOWO-Musical Prgm. WSAI-To be announced WSAZ-Clark Randall; Orch. WSM-News WTAM-News; Tommy & Betty WWVA-Jr. Broadcasters Club 5:45 EST 4:45 CST NBC-Little Orphan Annie: WGN WSM *NBC-Lowell Thomas, commentator: WLW KDKA WTAM (sw-15.21) CBS-Renew of the Mounted: WFBM WWVA KMOX WSMK WBBM (sw-11.83) To be announced: WENR WAVE WCKY-News; Sports WCPQ-Smilin' Dan WHAS-Melody Cruise WHIO-Jimmy Allen, sketch WIRE-Paul Pendarvis' Orch. WKRC-Spring Frolic WLAC-Charlie & Red WMAQ-Three Scamps (NBC) WMMN-Sons of the Pioneers WSAI-Baseball Resume WSAZ-George Hall's Orch.

WSAI-Omar, the Mystic WSAZ-News WSM-Interlude; Pan American Broadcast WTAM-Sportsman WWVA-Radio Gossipers; Baseball Scores 6:15 EST 5:15 CST *NBC-ALKA-SELTZER Presents Uncle Ezra's Radio Station: WFAF WGY WTAM WHIO WIRE WMAQ WCKY (sw-9.53) WCPQ-Harry Hartman's Sports WGN-Lone Ranger *WLW-Music Box Hour WMMN-Musical Moments WWVA-News WWVA-Musical Moments 7:45 EST 6:45 CST WCPQ-Dixieland Band WFBM-News WLS-Ford's Rhythm Orch. WMAQ-Benny Goodman's Orch. WMMN-Mello Tone Poems 8:00 EST 7:00 CST STOP-\$5,000 in Cash Is to Be Given Away in RADIO GUIDE'S Puzzle-Pix Contest. See Page 18. *NBC-Fred Allen & Portland Hoffa; Art Players; Amateur & Peter Van Steeden's Orch.: WFAF WTAM WAVE WMAQ WSM WLW WGY (sw-9.53) *CBS-Lily Pons, sop.; Andre Kostelanetz' Orch.; Chorus: WABC WKRC WHAS WJR KMOX WFBM WLAC WMMN WBBM (sw-11.83-6.06) NBC-Concert Hour; Orch., dir. Cesare Sodero: WJZ WCKY WHIO WHAM KDKA (sw-15.21) WCPQ-Dude Ranch Nights WLS-To be announced WGN-News; Sports Review WIRE-Mello Fellos WLS-Rhythm Orch. WSAI-Bob Nolan's Orch. WWVA-Musical Varieties 8:15 EST 7:15 CST WENR-Concert Hour (NBC) WGN-Music Makers WIRE-Gilbert Mershon WLS-The Government and Your Family Purse WWVA-All Star Revue 8:30 EST 7:30 CST CBS-"Progress Under President Roosevelt," Jas. A. Farley: WABC KMOX WOWO WFBM WMMN WBBM (sw-11.83-6.06) WCPQ-Ward's Orch. WGN-Freddie Martin's Orch. WHAS-Opening of Macaulay's WHIO-Musical Review WIRE-Red Dickerson's Stringers WJR-Strange as It Seems WKRC-Dance Orch. WLAC-Musical Moments WSAI-Community Chest 8:45 EST 7:45 CST WCKY-Rubinoff, violinist WCPQ-Bradford's Orch. WGN-Witch's Tales WHIO-Sammy Watkin's Orch. WJR-Sports Parade WKRC-Honor the Law WLAC-Murder Mysteries WMMN-Dance Tunes 9:00 EST 8:00 CST NBC-Fourteenth Annual Safety Conference; Speakers: WJZ WHIO WCKY WENR WHAM *CBS-Gang Busters; Crime Drama by Phillips Lord: WABC WHAS WKRC WBBM KMOX WOWO WFBM WJR WLAC (sw-6.12-6.06) *NBC-Your Hit Parade; Al Goodman's Orch.: WFAF WTAM WAVE WGY WMAQ WSM WLW (sw-9.53) KDKA-To be announced WCPQ-Bill Dietrich's Orch. WGN-Jack Hyton's Orch. WIRE-Opportunity Night WMMN-Wine, Minger & Wine WSAI-Husbands & Wives 9:15 EST 8:15 CST WCPQ-Boxing Matches WGN-Ted Weems' Orch. WIRE-Strange As It Seems WMMN-Joe LaRosa's Orch. 9:30 EST 8:30 CST *CBS-March of Time: WABC WFBM WBBM WHAS WKRC KMOX WJR (sw-6.12-6.06) NBC-Whirligig; Harold Anderson's Orch.: WJZ WCKY WHAM WSM WENR KDKA (sw-6.14) WGN-Mardi Gras; Harold Stokes & Dance Orch. WHIO-C. S. Mitcham WIRE-Rhythm Revue WLAC-Sports WMMN-News WOWO-Evening Concert WSAI-Kenny's Orch. 9:45 EST 8:45 CST CBS-To be announced: WABC WKRC WSMK WMMN WBBM (sw-6.12) Musical Moments: WFBM WHAS

*CBS-Burns & Allen; Milton Watson, tr.; Jacques Renard's Orch.: WABC WKRC KMOX WBBM WOWO WFBM WJR WHAS WLAC (sw-11.83-6.06) *NBC-Wayne King's Orch.: WFAF WTAM WAVE WHIO WCKY WSM WIRE WMAQ WGY (sw-9.53) WCPQ-Harry Hartman's Sports WGN-Lone Ranger *WLW-Music Box Hour WMMN-Musical Moments WWVA-News WWVA-Musical Moments 7:45 EST 6:45 CST WCPQ-Dixieland Band WFBM-News WLS-Ford's Rhythm Orch. WMAQ-Benny Goodman's Orch. WMMN-Mello Tone Poems 8:00 EST 7:00 CST STOP-\$5,000 in Cash Is to Be Given Away in RADIO GUIDE'S Puzzle-Pix Contest. See Page 18. *NBC-Fred Allen & Portland Hoffa; Art Players; Amateur & Peter Van Steeden's Orch.: WFAF WTAM WAVE WMAQ WSM WLW WGY (sw-9.53) *CBS-Lily Pons, sop.; Andre Kostelanetz' Orch.; Chorus: WABC WKRC WHAS WJR KMOX WFBM WLAC WMMN WBBM (sw-11.83-6.06) NBC-Concert Hour; Orch., dir. Cesare Sodero: WJZ WCKY WHIO WHAM KDKA (sw-15.21) WCPQ-Dude Ranch Nights WLS-To be announced WGN-News; Sports Review WIRE-Mello Fellos WLS-Rhythm Orch. WSAI-Bob Nolan's Orch. WWVA-Musical Varieties 8:15 EST 7:15 CST WENR-Concert Hour (NBC) WGN-Music Makers WIRE-Gilbert Mershon WLS-The Government and Your Family Purse WWVA-All Star Revue 8:30 EST 7:30 CST CBS-"Progress Under President Roosevelt," Jas. A. Farley: WABC KMOX WOWO WFBM WMMN WBBM (sw-11.83-6.06) WCPQ-Ward's Orch. WGN-Freddie Martin's Orch. WHAS-Opening of Macaulay's WHIO-Musical Review WIRE-Red Dickerson's Stringers WJR-Strange as It Seems WKRC-Dance Orch. WLAC-Musical Moments WSAI-Community Chest 8:45 EST 7:45 CST WCKY-Rubinoff, violinist WCPQ-Bradford's Orch. WGN-Witch's Tales WHIO-Sammy Watkin's Orch. WJR-Sports Parade WKRC-Honor the Law WLAC-Murder Mysteries WMMN-Dance Tunes 9:00 EST 8:00 CST NBC-Fourteenth Annual Safety Conference; Speakers: WJZ WHIO WCKY WENR WHAM *CBS-Gang Busters; Crime Drama by Phillips Lord: WABC WHAS WKRC WBBM KMOX WOWO WFBM WJR WLAC (sw-6.12-6.06) *NBC-Your Hit Parade; Al Goodman's Orch.: WFAF WTAM WAVE WGY WMAQ WSM WLW (sw-9.53) KDKA-To be announced WCPQ-Bill Dietrich's Orch. WGN-Jack Hyton's Orch. WIRE-Opportunity Night WMMN-Wine, Minger & Wine WSAI-Husbands & Wives 9:15 EST 8:15 CST WCPQ-Boxing Matches WGN-Ted Weems' Orch. WIRE-Strange As It Seems WMMN-Joe LaRosa's Orch. 9:30 EST 8:30 CST *CBS-March of Time: WABC WFBM WBBM WHAS WKRC KMOX WJR (sw-6.12-6.06) NBC-Whirligig; Harold Anderson's Orch.: WJZ WCKY WHAM WSM WENR KDKA (sw-6.14) WGN-Mardi Gras; Harold Stokes & Dance Orch. WHIO-C. S. Mitcham WIRE-Rhythm Revue WLAC-Sports WMMN-News WOWO-Evening Concert WSAI-Kenny's Orch. 9:45 EST 8:45 CST CBS-To be announced: WABC WKRC WSMK WMMN WBBM (sw-6.12) Musical Moments: WFBM WHAS

KMOX-News & Sports WHIO-Musical Moments WIRE-Diary of Jimmie Mattern WJR-Hot Dates in History WLAC-To be announced WOWO-Thank You, Stusia WSAI-Ted Weems' Orch. 10:00 EST 9:00 CST NBC-Eddy Duchin's Orch.: WFAF WHIO CBS-Bob Crosby's Orch.: WABC WSMK WMMN WHAS NBC-(News, WJZ only) Phil Levant's Orch.: WJZ WENR WHAM *WBS-Amos 'n' Andy, sketch: WSM WLW WMAQ WTAM KDKA-News; Variety Time KMOX-Country Club of the Air WAVE-Rhythm Orch. WBBM-Frankie Masters' Orch. WCKY-Five Star Final WFBM-Sports WGN-Joe Sanders' Orch. WGY-News; Jerry Johnson's Orch. WIRE-News WJR-Duncan Moore WKRC-News WLAC-Around the Town WOWO-News, Sports WSAI-News 10:15 EST 9:15 CST NBC-Pratt & McNeill: WTAM WLW WMAQ CBS-Bob Crosby's Orch.: WBBM WJR WKRC WOWO WFBM NBC-Eddy Duchin's Orch.: WCKY WAVE KDKA-Driving Information; Music KMOX-Musical Revue WGN-Freddie Martin's Orch. WHAM-Michael Covert's Orch. WIRE-Basonology WJR-Rhythm WSAI-Don Bestor's Orch. WSM-Diary of Jimmie Mattern 10:30 EST 9:30 CST CBS-Sterling Young's Orch.: WABC WKRC WSMK WMMN WOWO WHAS NBC-(News, WFAF only) Earl Hines' Orch.: WFAF WIRE WMAQ NBC-Enoch Light's Orch.: WJZ WHAM WAVE WSAI KDKA KMOX-To be announced

WBBM-News WCKY-Rhythmianics WENR-Globe Trotter WFBM-State Probation Ass'n WGN-Kay Kyser's Orch. WGY-Dance Music WHIO-Harry Kalk's Orch. WJR-Waltz Time WLAC-News; Marcia Manners WLW-Dance Orch. WSM-Jubilee Singers WTAM-Otto Thurn's Orch. 10:45 EST 9:45 CST NBC-Jesse Crawford, organist: WFAF WIRE WMAQ WHIO WGY WTAM (sw-9.53) CBS-Sterling Young's Orch.: WFBM WBBM WLAC WCKY-Plantationaires WCPQ-Dream Weaver WENR-King's Jesters WSM-Unsolved Mysteries 11:00 EST 10:00 CST NBC-Benny Goodman's Orch.: WFAF WCKY WIRE WHIO WGY WMAQ (sw-9.53) CBS-Merle Carlson's Orch.: WABC WKRC WSMK WMMN WBBM WLAC WOWO WJR NBC-Shandor, violinist; Joe Rines' Orch.: WJZ WAVE WSM KDKA WHAM (sw-6.14) KMOX-Henry Halstead & Orch. WENR-Hedy Busse's Orch. WFBM-News WGN-Hal Kemp's Orch. WHAS-Dance Time *WLW-Paul Sullivan, news room WSAI-Hal Kemp's Orch. WTAM-Rhythm Parade 11:15 EST 10:15 CST CBS-Merle Carlson's Orch.: KMOX WFBM To be announced: WSM WGN KMOX-Revue WLAC-March Time WLW-Old Fashioned Girl 11:30 EST 10:30 CST NBC-Lights Out, mystery drama: WFAF WAVE WTAM WSM WCKY WHIO WIRE WGY WMAQ (sw-9.53) CBS-Xavier Cugat's Orch.: WABC WKRC WSMK WMMN WFBM WJR WOWO WBBM

Frequencies

Table with 3 columns: Station, Frequency, Station. Includes KDKA-980, WGN-720, WLW-700, KMOX-1090, WGY-790, WMAQ-670, WABC-860, WHAM-1150, WMMN-890, WAVE-940, WHAS-820, WOWO-1160, WBBM-770, WHIO-1250, WSAI-1330, WCKY-1490, WIRE-1400, WSAZ-1190, WCPQ-1200, WJR-750, WSM-650, WFAF-660, WJZ-760, WSMK-1380, WENR-870, WKRC-550, WTAM-1070, WFBM-1230, WLS-870, WWVA-1160, WGBF-630

NBC-Luigi Romanelli's Orch.: WJZ KDKA WHAM (sw-6.14) KMOX-Ozark Carnival WENR-Ted Lewis' Orch. WGN-Kavelin's Orch. WHAS-Dance Band WLAC-Dance Orch. WLW-Dance Orch. WSAI-Jack Hylton's Orch. 11:45 EST 10:45 CST KMOX-Buddy Fisher's Orch. WJR-Meditation 11:00 EST 12:00 EST NBC-Phil Levant's Orch.: WIRE WMAQ CBS-Alida Sturman: WBBM KMOX MBS-Hal Kemp's Orch.: WGN Dance Orch.: WHAS WSM WAVE WENR-Earl Hines' Orch. WFBM-Atop the Indiana Roof WHIO-Barney Rapp's Orch. WJR-Sam Jack Kaufman's Orch. End of Wednesday Prgms.

SHORT-WAVE PROGRAMS FOR WEDNESDAY

(See Page 31 for List of Stations and Frequencies) EST Show; for CST Subtract One Hour

- 6 a.m.—Mail bag: VK3ME
6:15 a.m.—BBC Empire orchestra: GSG GSH
9 a.m.—Trans-Atlantic Ferry: GSG GSF
10:30 a.m.—Berenska's orchestra: GSG GSF GSD
11 a.m.—Commerce hour: COCD
11:30 a.m.—Polish hour: SPW
12:15 p.m.—Golden Gloves contest: GSB GSD GSI
1 p.m.—Cuban dance music: COCD
1:20 p.m.—BBC Military band: GSB GSD GSI
2 p.m.—Latin-American music: COCD
4 p.m.—Talk: RNE
4:55 p.m.—Listener greetings: DJD
5 p.m.—Mayor's program: COCD
5 p.m.—Musical miniatures: DJD
6 p.m.—Casino orchestra: COCD
6 p.m.—Merry wrangle: DJD
6:30 p.m.—Police band: 2RO
6:45 p.m.—Trans-Atlantic Ferry: GSG GSD GSP
7 p.m.—South American program: COCD
7 p.m.—Current topics: 2RO
7:15 p.m.—Tenor arias: 2RO
7:30 p.m.—World travels: DJD DJM
7:45 p.m.—Jesus Paiva, crooner: YV2RC
8 p.m.—Cuban dance music: COCD
8:15 p.m.—Betty Boop: YV2RC
8:30 p.m.—Youth hour: DJD DJM
9 p.m.—Organ concert: GSG GSD
9 p.m.—National Tourist program: TIPG
9:15 p.m.—Chamber music: DJD DJM

- 9:55 p.m.—Play, Only a Mill-Girl: GSC GSD
10:30 p.m.—Opportunity program: COCD
12 mid.—Overseas hour: JVN JVH
12:35 a.m.—Irish music: GSB GSN
12:37 a.m.—Fiji hour: VPD

AMAZING DISCOVERY FOR ALL BUSINESS AND PROFESSIONAL MEN. PAYS YOU \$275.00 A WEEK. On Only 3 Sales A Day! What is this sensational new discovery that is paying men even without experience as much money in one week as many earn in six? A positive necessity in every business, store, professional office. Most selling propositions ask customer to pay money out. This invention brings money in and instantly increases profits for users. Easy to prove because results guaranteed by one of the biggest companies of its kind in world. Customers fight to continue using invention, bringing you automatic repeat business. Many biggest companies sing its praises. Exclusive franchise. Permanent. No experience needed. You start without risk. One cent. Learn about it—quick—by writing for FREE DETAILS. THOMAS YOUNG, General Manager, Dept. G-29, 105 W. Adams St., Chicago, Ill.

Night 6:00 EST 5:00 CST *NBC-Amos 'n' Andy: WFAF WGY (sw-9.53) CBS-Gertrude Niesen, songs: WABC WFBM WLAC (sw-11.83) NBC-Easy Aces, sketch: WJZ WCKY KDKA WHAM WHIO WENR WIRE (sw-15.21) KMOX-Old Scoutmaster WAVE-To be announced WBBM-Pat Flanagan, sports WCPQ-Dinner Music WGN-Palmer House Ensemble WJR-Jimmie Stevenson WKRC-Treasure Chest *WLW-The Johnsons, sketch WMAQ-Donald McGibeny, news WMMN-News WOWO-Sports

DISCARD YOUR OLD AERIAL. It is Most Likely Corroded and Has Poor or Loose Noisy Connections. NO MORE BUZZES, CLICKS and shorts from summer rains and winter snow and sleet when using an F. & H. Capacity Aerial Eliminator. Equals an aerial 75 ft. long, strung 50 ft. high, yet occupies only 1 1/2 inch by 4 inch space behind your radio—guaranteed to give you nationwide reception or your money back. BETTER TONE AND DISTANCE GUARANTEED. Sensitivity, selectivity, tone and volume improved. NO lightning danger or unsightly lead-in and aerial wires. Makes your set complete in itself. Forget aerial wires and troubles—more your set anywhere. NOT NEW—VALUE ALREADY PROVED. On the market five years, 100,000 satisfied customers in U. S. and foreign countries. In use from the Arctic Region of Norway to the Tropics of Africa. Chosen by Government for use on Naval Hospital bedside radios. Each factory tested on actual long distance reception. Can not harm set—Easily connected to any radio, including radios having no ground or radios for double aerial. 5 DAYS TRIAL. Mail coupon at once. Pay postman \$1.00 plus a few pennies postage on delivery. If not entirely satisfied, return within five days and your dollar will be refunded without question. — JUST MAIL THIS COUPON — F. & H. Radio Laboratories, Dept. 55, Fargo, N. Dak. Send F. & H. Capacity Aerial. Will pay postman \$1 plus few cents postage. If not pleased will return within 5 days for \$1 refund. Check here if sending \$1 with order—thus saving postage cost—same refund guarantee. Check here if interested in dealer's proposition. NAME ADDRESS CITY STATE



Ray Heatherton See 9 p.m. EST (8 CST)

Frequencies

Table with columns for station call letters and frequencies (e.g., KDKA-980, WGN-720, WLW-700).

WHIO-Harry Kalli's Orch. WJR-Sam Jack Kaufman's Orch. WLAC-Malcolm Tate, organist...

End of Friday Programs

Short-Wave Programs

The schedule of short-wave programs for Friday will be found with those of Thursday, on Page 39.

5:00 EST 4:00 CST NBC-Animal News Club: WENR CBS-The Chicagoans: WHAS WFBM...

CBS-Fray & Baum, piano duo: WABC KMOX WBBM (sw-11.83-9.59) NBC-Mario Cozzi, bar.: WJZ WSAI...

NBC-Lou Breesse's Orch.; Morton Bove, tr.; Twin City Four-some: WJZ KDKA WHAM WIRE WLS WCKY (sw-11.87)...

WGBF-Servel Glee Club WGN-To be announced WHAM-Paint Parade WLAC-Sports...

NBC-Emil Coleman's Orch.: WJZ WHAM WAVE WSAI KDKA (sw-6.14) News: WGBF WENR WBBM...

Night

6:00 EST 5:00 CST *NBC-Amos 'n' Andy: WFAF WGY (sw-9.53) CBS-Virginia Verrill, songs: WABC WKRC (sw-11.83)...

6:00 EST 6:00 CST *NBC-Concert: Jessica Dragonette, sop.; Rosario Bourdon's Orch.: WFAF WHIO WTAM...

CBS-Kay Thompson; Ray Heatherton; Rhythm Singers & Andre Kostelanetz' Orch.: WABC WKRC WBBM WHAS WOWO...

WGBF-Parade of Bands WGN-To be announced WHAM-Paint Parade WLAC-Sports...

NBC-Emil Coleman's Orch.: WJZ WHAM WAVE WSAI KDKA (sw-6.14) News: WGBF WENR WBBM...

SAME NIGHT * SAME HOUR

FRIDAY * 9 P. M. EASTERN STANDARD TIME

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Stations WLW WTAM WMAQ

Richard Himer and His

STUDEBAKER CHAMPIONS

Frequencies

Table with 3 columns: Station Name, Frequency, and Power/Wattage. Includes stations like KDKA-980, WGN-720, WLW-700, etc.

CBS-Maybelle Jennings, commentator: WABC KMOX WKRC WHAS WWOV WFWM WLAC (sw-11.83)

News: WVVA WSAZ WIRE KDKA-Ethel Harris WBBM-Pat Flanagan, sports WGN-Palmer House Ensemble WHIO-News; Walter Born, trn. WJR-Jimmie Stevenson WMMN-News WSAI-To be announced WSM-Stringin' Along WTAM-Sportsman

6:15 EST 5:15 CST CBS-Fray & Baum, piano duo: WABC WHAS WJR WFWM KMOX (sw-11.83)

★ NBC-Edwin C. Hill, news commentator: WEAF WTAM WCKY WHIO WIRE WMAQ WGY

NEC-Home Town: WJZ KDKA WSM WSAI (sw-15.21) WAVE-Dinner Hour WBBM-To be announced WCPO-Hunter James Choir WENR-Musical Grab Bag WGN-Bob Elson's Sports Review WHAM-Sportscast WKRC-Sports, News WLAC-Church of Christ WMMN-Rev. W. T. Hoffmeyer WSAZ-Dinner Music WVVA-To be announced

6:30 EST 5:30 CST NBC-Message of Israel; Rabbi Irving Reichert, guest speaker: WJZ WHAM WSAI WENR CBS-Frank Parker, trn.; Bob Hope & Guests: WABC WVVA (sw-11.83.9.59)

NEC-Hampton Inst. Singers: WEAF WCKY WMAQ WIRE CBS-Herbert Foote, organist: WHAS WMMN WKRC WFWM KMOX MBS-Sherlock Holmes: WGN WLW

KDKA-To be announced WBBM-Elena Moneak, organist WCPO-Merchants' Bulletins WGBF-Hoffman's Boys Club WGY-Variety Prgm. WHAM-Rhythm Review WHIO-News; Harry Kolb's Orch. WIRE-Sons of the Pioneers WJR-Musical Prgm. WSAZ-Musical Moments WSM-Sunday School Lesson WTAM-Twilight Tunes

6:45 EST 5:45 CST NBC-Muriel Sport Page of the Air: WEAF News: WFWM WHAM WBBM-Eddie House, organist WCPO-One Night Bandstand WGBF-Seroco Club WJR-Dr. McArthur WLAC-Sons of the Pioneers WMMN-Recreation Center WSM-Sacred Quartet WTAM-Don Jose

7:00 EST 6:00 CST NBC-Carl Ravazza's Orch.: WEAF WHIO WLW WAVE WIRE WMAQ ★ CBS-"Ziegfeld Follies of the Air," starring Fannie Brice, Benny Fields, Jack Arthur, Patti Chapin & Al Goodman's Orch.: WABC WKRC WHAS WBBM KMOX WFWM WJR WLAC (sw-11.83.6.06)

NEC-Henri Deering, concert pianist: WJZ WCKY KDKA-ABC of Faith WCPO-Galvano & Cortez WFWM-Len Riley WGBF-Musical Moments WGN-To be announced WGY-Musical Prgm. WHAM-Honk & Herb WLS-Henry Hornsbuckle & Ramblers WMMN-Joe Larosa & Betty Allen

WSAI-Sports Review WTAM-Harl Smith's Orch. WVVA-Earl Lewis

7:15 EST 6:15 CST NBC-Pop Concert: WJZ KDKA WCKY (sw-11.87) To be announced: WSM WTAM WCPO-Dixieland Band WGN-Ted Weems' Orch. WLS-Otto & his Novelodeons WMMN-Pop. Dance Tunes WSAI-Clyde Trask's Orch. WVVA-Saturday Evening Serenade

7:30 EST 6:30 CST NBC-To be announced: WEAF WHIO WTAM WIRE WMAQ WLW WAVE WCPO-Harry Hartman's Sports WGN-Dance Orch. WHAM-Pop Concert (NBC) WLS-Barn Dance Party WMMN-Thornton Singers WSAI-Dance Orch. WVVA-All Star Revue

7:45 EST 6:45 CST WCPO-Gareld's Orch. WHAM-Studio Party WLS-Roy Anderson, bar.; Ralph Emerson, organist WMMN-Jungle Jim WVVA-Bible School

8:00 EST 7:00 CST STOP--\$5,000 in Cash Is to Be Given Away in RADIO GUIDE'S Puzzle-Pix Contest. See Page 18. ★ NBC-Frank Fay, comedian; Orch. & Soloists: WEAF WLW WTAM WMAQ WGY (sw-9.53) CBS-Bruna Castagna, contralto; Orch.: WABC WVVA WFWM WMMN (sw-11.83.6.06) KMOX-Saturday Nite Cub WCPO-U. C. Glee Club WBBM-Harry Richman WGN-News WHAS-Dr. Charles W. Welch WHIO-Pop Concert (NBC) WJR-Musical Moments WKRC-Stardust WLAC-Sports WLS-Barn Dance Jamboree WSAI-Bob Nolan's Orch. WSM-Hilltop Harmonizers

8:15 EST 7:15 CST CBS-Bruna Castagna, contralto: WHAS WKRC WBBM-Xavier Cugat's Orch. WGN-Joe Sanders' Orch. WJR-Musicales WLAC-Church of Hollywood WLS-Hilltoppers WSM-Musical Prgm.

8:30 EST 7:30 CST ★ NBC-Chateau; Smith Ballew, m.c.; Victor Young's Orch.: WEAF WTAM WMAQ WLW WGY (sw-9.53) CBS-Col. Stoopnagle & Budd; Eton Boys: WABC WMMN WVVA WFWM WLAC (sw-11.83.6.06)

★ NBC-ALKA-SELTZER PRESENTS National Barn Dance; Maple City Four; Sally Foster; Henry Burr, trn.; Uncle Ezra; Verne, Lee & Mary; Hoosier Hot Shots; Lucille Long; Otto & His Tunetwisters; Joe Kelly, m.c. & Others: WJZ KDKA WHAM WLS WAVE WHIO WIRE (sw-11.87) (also see 11 p.m.) WBBM-Frankie Masters' Orch. WCKY-Front Page Dramas WCPO-Ward's Orchestra WGN-Griff Williams' Orch. WHAS-Louisville Ensemble WJR-Strange as it Seems WKRC-Moods WLS-Barn Dance Party WSAI-To be announced WSM-Thank You Stusia

8:45 EST 7:45 CST ★ Smiling Jack's Missouri Mountaineers: WSM WCBS WPAD WBBM-Musical Moments WCKY-Hit Tune Revue WGN-Kay Kyser's Orch. WJR-Sports Parade WKRC-Musical Moments WLAC-Murder Mysteries

9:00 EST 8:00 CST ★ CBS-Your Hit Parade; Freddie Rich's Orch.; Buddy Clark & Margaret McCrae, vocalists: WABC WBBM WKRC WHAS WVVA WMMN WFWM WLAC KMOX NBC-Nat'l Barn Dance: (sw-6.14)

WCKY-News WCPO-Bill Dietrich's Orch. WGN-Titans of Science WSAI-Biltmore Boys WSM-Possum Hunters; Uncle Dave Macon; Gully Jumpers

9:15 EST 8:15 CST WCKY-Slumber Music WSAI-Jack Hyllton's Orch. 9:30 EST 8:30 CST NBC-Celebrity Night, George Olsen's Orch.; Ethel Shutta, vocalist: WEAF WAVE WLW WGY WTAM WMAQ (sw-9.53) NBC-To be announced: WJZ WHIO WCKY WHAM KDKA-Will Roland's Orch. WCPO-Ralph Glenn's Orch. WGN-Concert Orch. WIRE-Rubinooff, violinist WLS-Cabin & Bunkhouse Melodies WSAI-Don Bestor's Orch. WSM-Dixie Liners; Curt Poulton

9:45 EST 8:45 CST WCKY-Al Jolson WIRE-To be announced (NBC) WSAI Ted Weems' Orch. WSM-To be announced

10:00 EST 9:00 CST ★ NBC-ALKA-SELTZER PRESENTS The Nat'l Barn Dance: WLW (also see 9:30 p.m.)

CBS-Republican Mock Convention at Oberlin College: WABC WKRC WMMN WFWM KMOX NBC-Clem McCarthy, sports: WEAF

News: WIRE WSAI KDKA News; Variety Time WAVE-Rhythm Orch. WBBM-Xavier Cugat's Orch. WCKY-Five Star Fival WCPO-Bradford's Orch. WGN-To be announced WGY-News; Eddie Lane's Orch. WHAS-Here's to You WHIO-News; Barney Rapp's Orch. WJR-Rackets Expose WLAC-Around the Town WMAQ-Eddy Duchin's Orch. (NBC) WSM-Lasses & Honey; Fruit Jar Drinkers; Delmore Bros. WTAM-Manuel Contreras' Orch. WVVA-Edgar Cochran

10:15 EST 9:15 CST NEC-Billy Lossez' Orch.: WEAF WCKY WIRE WAVE WTAM WHIO NBC-To be announced: WJZ WHAM WGN-Kay Kyser's Orch. WIRE-To be announced WLS-Nat'l Barn Dance WSAI-Kay Kyser's Orch. WVVA-Air Castle

10:30 EST 9:30 CST NBC-(News, WEAF only) Charles Dornberger's Orch.: WEAF WAVE WHIO WCKY WIRE CBS-Republican Mock Convention: WJR WVVA NBC-Glen Gray's Orch.: WJZ WHAM KDKA (sw-6.14) KMOX-News & Sports WBBM-News WCPO-Cafe Continentale WGN-Griff Williams' Orch. WGY-Dance Music WHAS-Barn Dance WLAC-News; Marcia Manners WLS-Hayloft Theater WMAQ-Earl Hines' Orch. WSAI-Joe Sanders' Orch. WSM-Crook Bros.' Band; Saria & Sallie; Deford Bailey; Possum Hunters

WTAM-Emerson Gill's Orch. 10:45 EST 9:45 CST CBS-Henry King's Orch.: WABC WVVA WKRC WFWM WMMN WLAC WBBM KMOX WCPO-Dream Weaver WMAQ-Henry Busse's Orch. 11:00 EST 10:00 CST NBC-Eddy Duchin's Orch.: WEAF WCKY WHIO WTAM WIRE

CBS-Henry Halstead's Orch.: WABC WKRC WSMK WMMN WJR WLAC NBC-Carefree Carnival: WJZ WAVE WHAM CBS-Abe Lyman's Orch.: WBBM KDKA-Messages to the Far North KMOX-Tenth Inning WBBM-News WGBF-Colonial Club WGN-Basil Foreen's Orch. WLS-Patsy Montana, Possum Tuttle, Hilltoppers ★ WLW-Paul Sullivan, news room

WMAQ-Dance Orch. WSAI-Basil Foreen's Orch. WSM-Dixie Liners; Uncle Dave Macon; Fruit Jar Drinkers WVVA-Midnight Jamboree 11:15 EST 10:15 CST CBS-Henry Halstead's Orch.: WFWM KMOX News: WFWM WGBF WLS-Geo. Goebel, Skyland Scotly WLW-Eddy's Orch. 11:30 EST 10:30 CST NBC-Veloz & Yolanda's Orch.: WJZ WAVE KDKA WHAM (sw-6.14) CBS-Frankie Masters' Orch.: WABC WSMK WMMN WHAS WKRC WJR WBBM NBC-Rudy Vallee's Orch.: WEAF WHIO WCKY WIRE WTAM KMOX-Buddy Fisher's Orch. WGBF-Coral Room WGN-Johnny Johnson's Orch. WGY-Dance Music WLS-Barn Dance, "Cabin & Bunkhouse Melodies" WLAC-Dance Music WLW-Dance Orch. WMAQ-Ted Lewis' Orch. WSAI-Johnny Johnson's Orch. WSM-Sid Harkreader; Delmore Bros.; Robert Lunn; Deford Bailey; Binkley Bros. 11:45 EST 10:45 CST WGBF-Empire Room WLS-National Barn Dance WMAQ-Phil Levant's Orch. WSM-Robert Lunn; Deford Bailey; Binkley Brothers

12:00 EST 11:00 CST CBS-Phillip Crane: KMOX-WBBM NBC-Phil Levant's Orch.: WIRE WMAQ

Dance Orch.: WHAS WGY WAVE-Club Hollywood WENR-Earl Hines' Orch. WBBM-Atop the Indiana Roof WGN-Dance Time WHAM-Dave Burnside's Orch. WHIO-Summy Watkins' Orch. WJR-Sam Jack Kaufman's Orch. WLAC-Malcolm Tate, organist WLW-Allan Deane's Orch. WSAI-Slumber Hour WSM-Curt Poulton n WTAM-Ray Pearl's Orch.

12:15 EST 11:15 CST CBS-Xavier Cugat's Orch.: WBBM KMOX KDKA Messages to the Far North WAVE-Chas. Dornberger's Orch. (NBC) WHIO-Barney Rapp's Orch. WSM-Crook Bros.' Band

12:30 EST 11:30 CST NBC-Carl Schreier's Orch.: WIRE WENR WAVE

WFWM-Xavier Cugat's Orch. (CBS) WGN-Johnny Johnson's Orch. WGY-Dance Music WHAS-Dance Band WHIO-Sleepy Valley WJR-At Close of Day WLW-Dance Orch. WMAQ-Jess Hawkins' Orch. WSM-Gully Jumpers; Sam & Kirk McGee; Binkley Bros. WTAM Mitchell Schuster's Orch. WVVA-Organ Interlude

12:45 EST 11:45 CST CBS-Musical Nocturne: WBBM KMOX WIRE-DX Radio News WTAM Paul Burton's Orch. WVVA-Midnight Jamboree

1:00 EST 12:00 CST KMOX-Dancing Time WBBM-To be announced WGN-Jack Hyllton's Orch. WHIO-Dance Hour WLW-Moon River

SHORT-WAVE PROGRAMS FOR SATURDAY

(See Page 31 for List of Stations and Frequencies) EST Shown; for CST Subtract One Hour

- 6 a.m.—Troises' mandoliers: GSG GSH
- 6:45 a.m.—Play, Flight of King: GSG GSH
- 9:45 a.m.—Belgium vs. England, football: GSG GSH
- 10:30 a.m.—Vatican City hour: HVJ
- 11 a.m.—Commerce hour: COCD
- 12:15 p.m.—Children's hour: GSB GSD GSI
- 1 p.m.—Saturday magazine: GSB GSD GSI
- 1 p.m.—Cuban dance music: COCD
- 1:45 p.m.—H. M. Marine band: GSB GSD GSI
- 2 p.m.—Latin American music: COCD
- 4 p.m.—Sabre championship: GSB GSD GSO
- 4:30 p.m.—Henry Hall's hour: GSB GSD GSO
- 4:55 p.m.—Listener greetings: DJD
- 5 p.m.—Mayor's program: COCD
- 5 p.m.—Dances: DJD
- 5:15 p.m.—Folk dance tunes: DJD
- 5:30 p.m.—League of Nations: HBL HBP
- 6 p.m.—Singers: COCD
- 6 p.m.—Play, Doctor and Apothecary: DJD
- 6 p.m.—Celluloid rhythm: GSC GSD GSP
- 6:45 p.m.—Saki, humorist: GSC GSD GSP
- 7 p.m.—South American program: COCD
- 7:15 p.m.—Venezuelan songs: YVZRC
- 7:25 p.m.—Sabre championship: GSC GSD GSP
- 8 p.m.—Mary Lehar, songs: YVZRC
- 8:15 p.m.—Voices of the air: YVZRC
- 8:30 p.m.—Dance music: DJD DJM
- 8:45 p.m.—Good night program: DJD DJM
- 9 p.m.—Tourist program: TIPG
- 9 p.m.—Empire magazine: GSC GSD
- 9:55 p.m.—H. M. Marine band: GSC GSD
- 10:30 p.m.—Opportunity program: COCD
- 11 p.m.—Far North program: CJRO CJRX CRCX
- 12 mid.—Overseas hour: JVN JVH

CONTESTS ON THE AIR

SUNDAY 6:45 p.m. EST (5:45 CST), NBC network. Sunset Dreams. Rebroadcast for West at 10 p.m. EST (9 CST). Jingle contest, wrist watch prizes.

TUESDAY 8 p.m. EST (7 CST), NBC network. Vox Pop. Wrist watches weekly for questions or problems.

9 p.m. EST (8 CST), NBC network. Eddie Dowling's Revue. Trips and watches for letter on American made products.

THURSDAY 8:30 p.m. EST (7:30 CST), CBS network. Ed Wynn. Automobile weekly for answer to question.

FRIDAY 7:15 p.m. EST (6:15 CST), NBC network. Wendell Hall. Wrist watches for jingles.

SATURDAY 7 p.m. EST (6 CST), CBS network. Ziegfeld Follies. 20 trips to Europe or cash prizes for finishing sentence.

THROUGH THE WEEK 11:15 a.m. EST (10:15 CST), CBS network. Tuesday and Thursday. Jerry Cooper. Cash and merchandise prizes for letter, weekly.

2 p.m. EST (1 CST), NBC network. Daily except Saturday and Sunday. Forever Young. Cash, radios, for finishing sentence.

Tune in WSM Tonight for Smiling Jack and His Mountaineers 8:45 p.m. EST—7:45 CST 650 Kilocycles 50,000 Watts

Radio Favorites for 10 years

Maple City Four

The HAYLOFT HARMONIZERS with over 40 other Radio Artists including the Novelodeons, Arkansas Woodchopper; Lucille Long; Hayloft Chorus; Sally Foster; Skyland Scotty and Lulu Belle; Verne, Lee, and Mary; Hoosier Hot Shots; Uncle Ezra; Henry Burr; Joe Kelly, Master of Ceremonies, and others.

EVERY SATURDAY NIGHT—56 NBC STATIONS

A rollicking program of old time singing, dancing and homespun fun. Brought to you direct from WLS, Chicago, every Saturday night

KDKA - WLW 8:30 P.M. EST—10:00 P.M., EST

The Alka-Seltzer National Barn Dance

THE CHILD-WOMAN BEHIND BOBBY BREEN

(Continued from Page 11)



Amazing! TENDERIZES TOUGHEST MEATS

EARN 223% PROFIT

Men and Women wanted at once to earn huge profits introducing amazing new food product to cafes, hotels, barbecue stands, all eating places, homes, etc. Saves big money on meat bills. TENDRA, sprinkled on tough meat, instantly tenderizes it and makes meat so palatable, it "melts in mouth". Odorless. Meat retains all natural flavors, juices, vitamins. Patents Pending. No competition!

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MANY OTHER NOVELTY YARNS

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Satisfaction or Money Refunded

A trial order will convince you. Specialists for over 25 Yrs.

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Earn Cash at Home!

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Mrs. M. M. earned \$267 in 3 weeks (sworn statement) raising mushrooms for us in her cellar! Exceptional? Yes, but YOUR cellar, shed, barn may be suitable to bring moderate income. Book, pictures, sample FREE. (Estab. 1908).

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Thousands of blooms. Can be trimmed back and grown in pot on porch or inside. We deliver a beautiful Green Bush 12 to 15 inches high, as fresh as it comes from ground. Packed in our new ROSAROLL plant container. Guaranteed to grow. 30 cents post paid, 4 for \$1.00. Also White, Red, and Pink Dorothy Perkins at same price.

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MONUMENT 9 up

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Agents: Make up to \$100.00 per week! Distributors: Make up to \$10,000.00 per year with Jelly-Kwik, the sensational new California fruit jelly-making product! One package makes six glasses in two minutes without the use of fruit juices. Over 100% profit with the big repeat business. Six delicious flavors. Quick and easy seller. Exclusive territory rights. The opportunity of a lifetime to have a profitable business of your own. Sell house to house, stores, cafes, hotels. Write for Free sample and full information.

CALIFORNIA JELLY-KWIK,
Dept. 21, Burbank, California

the very start. It is she, too, who has coped with a certain difficult problem that has arisen from Bobby's career—a problem which very few mothers, wiser women and more mature than she, have been able to handle. But first we must take Bobby from his birthplace in a "going-to-ruin" home in Montreal, Canada, to the rich, successful little boy he is today.

ALTHOUGH there were an older sister and brother, Sally "adopted" Bobby as her own the day he was born eight years ago. In him she has pinned all of her own ambitions.

When Bobby was three, she entered him in a local amateur contest. On the sly—the family mustn't know.

"He won first prize that night," she remembers proudly, looking at Bobby lying on the floor in typical boy fashion making a tent of his knees. "That was all I needed. I knew I was right. Bobby was talented."

Then followed Bobby's first taste of show business. The family had moved to Toronto and Sally was working in the Silver Slipper, a local night club. To the manager, one day, she brought Bobby. He toddled out during the dinner performance, took his place by the piano and sang. It was a strangely compelling sight. The little child with his sensitive face topped by a perfectly angelic cloud of Byronic curls—in a night club!

"Everybody was crazy about him. The patrons wanted to call him to their tables and make a fuss over him. But I wouldn't allow that. As soon as he was through—and I only let him on for the dinner hour—I'd whisk him clear out of the place and home to bed. I saw to it that he never came in contact with anyone but me. You know"—her eyes widened with a sudden maturity—"it would have been so easy for him to be spoiled."

BUT Sally had more ambitious plans for Bobby. She must get out of this small town to the ears of Important People. It was going to be terribly hard. First, she needed money. Then, she had to wear down the objections of her parents. The nice, respectable Breens had a middle-class horror of the stage.

When Sally had saved \$100 of her chorus girl earnings, she practically kidnaped Bobby from the folks to take him to New York.

They made the entire journey by bus, Sally holding him on her knees to avoid paying fare for him.

"He never cried," Sally told me, hugging him. Bobby had by this time scrambled next to her on the deep-cushioned chair. She is small enough so she leaves a little wedge of room. And a little wedge of room is all he needs. "He was so understanding. I had to watch every penny, so one time when we stopped for lunch I bought a sandwich and milk for Bobby but nothing for myself. I told him I wasn't hungry. A few hours later I felt something squishy and damp squeezed into my hand. It was half of Bobby's sandwich saved from lunch. He knew, you see. You can't fool him."

But if that trip was tough, Sally had no idea of the experience they'd buck up against when they hit the hard-boiled showplace that is New York.

They arrived in The Big Town at three in the morning. Two children alone in New York in the dead of night. The bus driver must have noticed their scared faces, for after the last passenger had departed he drove Bobby and Sally in that big, rumbly bus until he reached a dingy boarding-house. "The rent's cheap here," he mumbled as he drove away.

Their room was on the top floor. Small and dirty, with one tiny couch.

That was the bed. By this time Bobby had succumbed to sleep and was huddled in a heap on the suit-case. Sally lifted him up, undressed him and deposited him in bed. No sleep for her, though. Even if there had been room enough on the bed, there were too many important things to do. There was Bobby's sailor suit to be washed, his socks to be washed and darned, his shoes to be polished, his shirts to be ironed.

All night long she was up, fighting sleep so that she could finish her chores. When the dawn seeped through, she was a wilted little figure curled up on the floor.

In the morning she took Bobby, fresh and bubbly in his sailor suit, up to the Paramount Theater Building to see a Mr. Morros, one of the theater executives. The morning dragged. No, Mr. Morros wasn't interested in seeing any children, the secretary told them for the thousandth time that day.

Still, Sally and Bobby sat prim and quiet on the bench.

LUNCH was a huge apple Sally miraculously pulled out of her bag. They munched it in the office to the complete dismay of the crisp-looking secretary. They weren't taking any chances on missing their prey by leaving the office for even a fraction of a minute. They left that evening without seeing him. But next morning they were back on the bench. It was toward the end of the day when Sally, tugging Bobby by the hand, sneaked into the private office of the great Morros.

"Just listen to him," she pleaded. "I don't care if he gets a job or not. I want you to hear him."

Well, what could he do? Bobby gave Sally's hand a long, moist squeeze and started. It was "The Boulevard of Broken Dreams." Clear and thrilling was his voice, with a peculiar wistfulness that put an almost reverential meaning to the words of this Tin Pan Alley concoction. Morros let the cigar drop out of his mouth. Why, the boy was a natural. And not at all like those precocious stage kids who came up to sing in their artificial baby squeaks.

Bobby went into the Paramount show at \$50 a week. Not much pay, perhaps, but Sally was sure one of those influential Hollywood Producers would see him and put him in the movies.

After the Paramount engagement ended, there was no more work and Sally put Bobby in school. With her fragile prettiness it wasn't hard for her to get a job. She was a cigarette girl in the Edison Hotel, working until 3 or 4 in the morning. Here is the amazing part of her character, though. Sally was startlingly pretty and seventeen. A very disturbing combination. An age when girls are giddy about boy friends and good times. Yet Sally turned down all the late parties and dates, to go straight home. There was Bobby's milk to be heated in the morning, Bobby's tangled mop of hair to be combed.

As it is, how she managed to exist on only four hour's sleep a night is beyond me.

THE Hollywood Producer hadn't turned up yet, and Sally was tired of waiting.

Once more she gambled. She shot all of her cigarette girl savings on a trip to Hollywood.

Well, what happened to Bobby there is an old story—but old as it is, it's always new and exciting when it happens. Bobby appeared at a local benefit. In the audience was Eddie Cantor. The next week Bobby was on his program.

That performance was enough to convince Eddie that he was right. The

boy is now contracted for the rest of the Cantor radio series, at \$150 a week. Sally gets \$20 a week for taking care of him and teaching him his lines. Not orchid-and-roses money, I'll admit, but there's a Hollywood picture which Bobby will make with Cantor very soon. And for Sally there's the joy in knowing that she was right when she defied her family and a whole adult world.

Bobby himself is a rather serious little boy. In many ways he resembles Freddie Bartholomew. The same poetically delicate features. The same lilting, precise manner of speaking. Friends he makes easily, irrespective of ages.

When Sally takes him to the park he will loiter for hours peering into baby carriages and making funny faces entertaining the tiny occupants.

BUT how can he escape contamination of early fame? How can he help but get spoiled when he sees a mass of adults cheering and applauding him, when he sees them surrounding him for an autograph—his fifth-grade autograph? What will all this do to him? How is it possible for him to have a healthy perspective of himself, to grow up a reasonably modest, normal young man?

First, let me repeat here what Sally once told me. I had asked her at the time how she took care of Bobby while he was playing the Paramount theater.

"I never let him go near any of the performers because I knew they'd fondle him and call him 'cute.' You know. The only one who ever complimented him was I. And then it was the kind he could take—not gush. In the afternoon, between acts, I scuttled him right out of the theater, took him for long walks in the park. I'd carry his roller skates and hockey stick with me so that he could join the children in their own games. He had his meals regularly, too. Good food. Spinach and milk and things like that. I wouldn't even allow him to appear at the last performance because it would have kept him up past his bedtime. I had run-ins with the manager on account of that, but I stuck to it."

AND once, after a broadcast when Bobby was in the midst of signing autographs for the fans, he turned to Sally and asked: "Can I stop now? My hand hurts terribly." Ordinarily he loves this task, but that night he was weary, having just gotten over a severe cold. "Yes, if you're tired you may stop," Sally told him. Later she said to me, "You see, I didn't want him to think that he was so important that people would be disappointed if he hadn't scrawled his name for them."

Even in school that problem is avoided. For Sally very wisely placed him in the Professional Children's School.

"There," she explained, "he comes in contact with other talented children. Billy Halop, Estelle Levy, Junior Durkin are some of the radio children who are schoolmates of his. His own achievement is lost among theirs. In an ordinary public school he'd be different from the others and the children and teachers would make a big to-do over him."

What lies ahead in the years that form the future, I don't know. But this much I do know: Bobby won't bump up against the pitfalls and mistakes that confront "child stars." He won't shoot the limit and then retire a disillusioned "has-been" at twenty. Leave it to Sally. She'll see to that.

Bobby Breen sings on Eddie Cantor's program, on a CBS network Sundays at 7 p.m. EDT (6 EST; 6 CST; 4 MST; 3 PST) and later the same night at 7 p.m. PST (8 MST; 9 CST).

"THEY'RE OFF"—FOR THE DERBY

(Continued from Page 9)

Churchill Downs lies fifty cents by bus and approximately four dollars by taxicab (Derby Day rates) from downtown Louisville. And now that you are here, you wonder how you made it. Such crowds! Such confusion! You'll swear everyone in the entire United States is here also. And most of them seem to have been here since Friday evening when the special train on which you arrived—and where you're temporarily domiciled—pulled up alongside rows of similar trains on a siding in the railroad yards.

A LOT of water has spilled over the Falls of the Ohio River opposite Louisville since that May afternoon in 1875 when 10,000 Kentuckians, anxious to forget for a few hours their unhappy memories of the then recent Civil War, drove out to Churchill Downs in their tall hats and coaches—and-four to watch fifteen horses compete in the first Kentucky Derby. But none of the changes which the intervening years have wrought have been greater than those effected by the women attending it.

Sixty-one years ago, according to an old story recently unearthed by a young newspaper man, Sallie Ward Downs, the belle and beauty of that first Derby cried "Come on, Aristides!" to the 2-to-1 favorite of that race, and drew a reproving look from her escorts. But nowadays trousered attendants at Louisville's annual turf classic take it matter-of-course that their feminine companions shall not only call out freely to any equine speedster not making the best of his track opportunities, but make their own bets, stand their own losses, sip their own mint juleps, even race their own horses.

Churchill Downs on Derby Day is the American Longchamps, with this exception: Instead of seeing paid manikins parade about the grounds for leading Parisian dressmakers, you behold the cream of American society performing the same service without pay.

WHEN you see a socialite from New York or Chicago doing sartorial stuff at the Derby, however, you may be sure of this: She is wearing only one of the two simply knockout costumes she brought with her for the occasion. For Louisville's unenviable reputation for damp Derby Days has taught her to bring one complete outfit for good weather and another for a rainy day.

Veterans at Churchill Downs claim they can always place a feminine visitor, socially and geographically, by the clothes she wears. Regardless of the weather, effete Easterners and well-dressed Northerners invariably garb themselves in conservative yet expensive sports ensembles or in flowered prints which they wear beneath coats, richly furred, of some dark woolen material. Smart Southerners just as regularly effect wide-brimmed picture hats and frilly afternoon dresses. And the wives and sweethearts of the bookmakers and professional gamblers, who constitute the third well-defined feminine group present, are always recognizable by the colorfulness of their semi-tailored costumes, their sumptuous furs, their glittering jewels.

Whence come these thousands of well-dressed women who crowd the boxes, overflow the lawn before the club-house, and jam all the grandstands? Specifically who are they?

For the answers to those questions, let us join the happy-go-lucky throng munching hot dogs in the enclosure, throwing pennies to that band of woolly-haired pickaninnies, purchasing beads from a group of Gypsies who are noisily offering to "picka winna" for anyone crossing their palms with silver, placing bets at the pari-mutuel

booths next to the grandstand.

See that svelte, brown-haired woman walking briskly toward the quaint old club-house, the one with the dark, expressive eyes and the bright red lips? She is Fanny Hurst, ace among American authoresses and a Derby Day regular. She's probably heading for the office of chubby, cherubic Colonel Matt Winn, chief of Churchill Downs and the man behind the Derby.

In 1875, 14-year-old Matt Winn, son of a Louisville grocer, crawled under a gate to see the first Kentucky Derby. Thirty-nine years later he sold his merchant tailoring business in nearby Covington to become its manager. Nowadays visiting celebrities make a point of drifting into his office the morning of Derby Day to say hello.

That lissome blonde whom Miss Hurst is now bowing to looks like Constance Talmadge, sister of the glamorous Norma and Natalie, and once one of Hollywood's leading ladies. She is now, as you undoubtedly know, the wife of Townsend Netcher, heir to a large slice of Chicago's Boston Store millions. The Netchers never miss a Derby.

THE pleasant, housewifely-looking woman we just spoke to is Mrs. Marvin Johnston of Des Moines, Iowa. Everybody goes out of his way to speak to her. And no wonder. She has picked eleven straight Derby winners in the last twelve years.

Come on into the club-house dining-room for a few minutes. We're certain to find a good crowd there. Derby breakfasts, consisting principally of Southern fried chicken and beaten biscuits, are quite the thing in Louisville on Derby Day. And some of the swankiest are given there.

Look at that girl coming through the doorway now. Can you guess who she is? She's Mrs. John Hay "Jock" Whitney, so-called Queen of the American Turf. Attractive, isn't she, in an outdoors way? She is probably just coming in from the stables where she has been looking over her entry for today's race.

Unlike so many rich and fashionable women who follow the turf, Mrs. Whitney isn't satisfied simply to see her horses race, though that should be thrill enough, considering that she owns the longest string of them in this country, one representing an investment of more than a million dollars. She rides them herself; trains them; supervises their saddling. They even say she met her husband on horseback. At any rate their romance budded during the Grand Nationals of 1930 in England when she was riding one of her mother's sleekest mounts.

Of course you've heard of his mother, Mrs. Payne Whitney, the first woman to own a Derby winner. Her celebrated Twenty Grand won the Derby in '32. Mrs. Whitney is such a grand person herself, incidentally, that on Derby Day she always includes among her socially-registered box guests the wives of her trainers.

THE petite brunet looking Mrs. Whitney's way now is Mrs. Stuyvesant Peabody of Chicago, wife of one of Illinois' premier turfmen, and a social leader in her own right. Like so many visiting fashionables, the Peabodys have taken a house in Louisville for Derby Week and are entertaining a big party of out-of-town guests.

See that good-looking couple just leaving the dining-room? They're the Warren Wrights, also Chicagoans, whose horse, Nelly Flag, was last year's Derby favorite. Isn't that the Irving Netchers (she was one of stageman's famous Dolly sisters) stopping to talk to them? And there—look quickly!—are Al Jolson and Ruby Keeler.

If you keep your eyes open you'll see an almost unending procession of

those whose names make news. Lovely Irene Dunne, a native of Louisville, is another regular. And among the others you are more than likely to encounter are the Freeman Goddens and Charlie Corrells (Mr. and Mrs. Amos 'n' Andy); Gracie Allen and George Burns; the Jack Bennys; Jack Dempsey and his wife, the former Hannah Williams; Wallace Beery and Clark Gable.

NOT all the gallant ladies and good-looking gentlemen you brush shoulders with at Churchill Downs are listed in any Who's Who. On the contrary, the majority of them are unsung women and men from the cities and small towns of the South. To them Derby Day is the red letter one on their calendar. And dressed up in their Sunday clothes, they attend it, not so much to see the best horse win (though Southerners love their horse races), as to renew old friendships and initiate new ones.

Every day is Ladies Day at Churchill Downs now, and not by courtesy either, since two horses owned by women have won the Derby and the number of those entering feet-footed three-year-olds is increasing rapidly. For example, six of the twenty-two horses that started in 1935 were entered by women. And present indications are that when the bugle sounds this Saturday an even greater number of women-owned ones will spring from the barrier.

What women are apt to enroll horses in that race, you ask? Beside the Whitney womenfolk and Mrs. Dodge, the list should carry the name of that other "400-ite," Mrs. Charles Minot Amory, former wife of the late Alfred

(Continued on Page 47)

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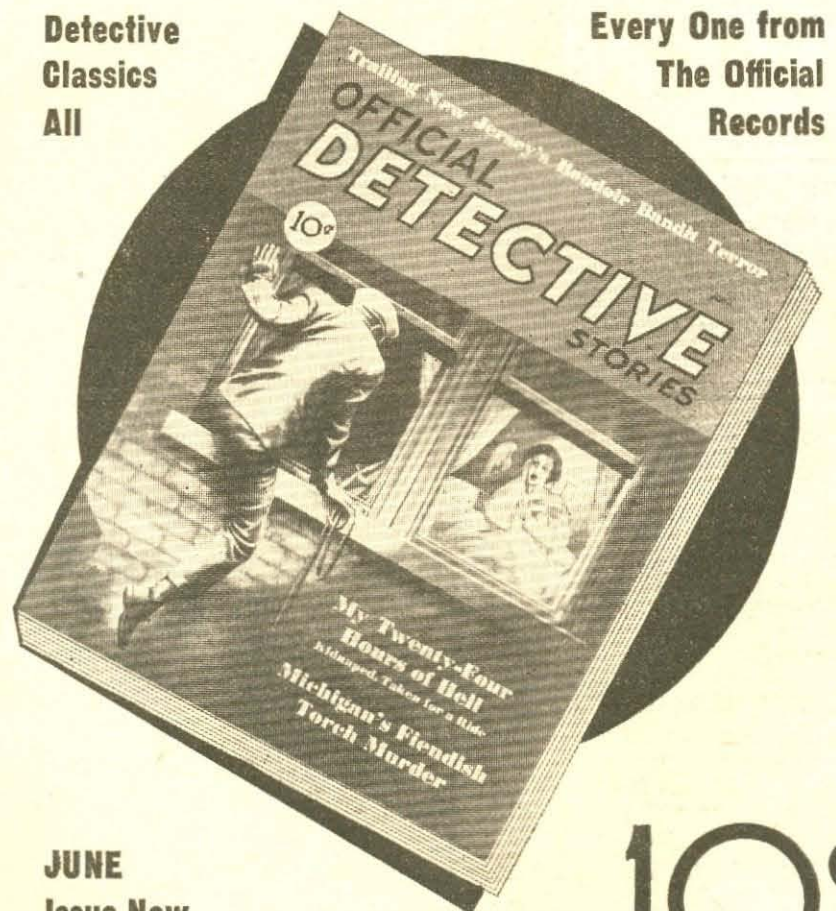
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"THEY'RE OFF"—FOR THE DERBY

(Continued from Page 45)

Gwynne Vanderbilt, who races under the nom-de-course of Sagamore Stables. Mrs. Ethel V. Mars, Chicago candy heiress, whose horse Whiskolo placed third last year, and Mrs. John D. Hertz, of Leona Farms, Lake Villa, Illinois, co-owner of the celebrated Reigh Count, a Derby champion, are others expected to start horses. And among the rest are: Mrs. Walter M. Jefford, of Berlin, Maryland, niece-in-law of the owner of Man o' War; Mrs. Cornelius Vanderbilt "Sonny" Whitney; Mrs. W. S. Kilmer, whose Sun Fairplay was among last year's favorites, and Mrs. R. B. Fairbanks.

In the old days such feminine participation would have stirred up a storm of protest in the ranks of all good turfmen, even if they'd tolerated it—which they wouldn't have. But times have changed . . .

Today the only antagonism ruffling the calm of Churchill Downs is the friendly rivalry existing between the two branches of the house of Whitney. That has been carried on from fathers to sons and is as traditional of the Derby as the singing of "My Old Kentucky Home" before the great race.

Although the Derby itself is run off around 4 o'clock on Saturday afternoon (Louisville, or central standard time), the festivities incidental to it begin the night before when staid old Louisville kicks off its metaphorical carpet slippers and embarks upon its yearly romp. Then costumed revelers, happy and noiseful, pre-empt the downtown district. Bands play. Corks pop. People dance.

Aorta of this spontaneous celebration is the storied Brown Hotel. Its old-fashioned, high-ceilinged lobby and dining room become for that evening the meeting place of the country.

Before morning everybody seems to find his or her way there, to swap turf dope over frosted mint juleps and blend their voices in endless renderings of "Swanee River" and "Sweet Adoline."

Immediately after the Derby is run, the crowd starts evacuating Louisville, especially that portion of it which has come in private cars or limousines. The destination of that quite sizeable group is the spa at French Lick, Indiana, seventy miles away.

Regardless of who these de luxe Derbyites are or what they do at home, Brown's, the famous gambling casino across the street from the French Lick Hotel, is their mecca. Club women as well as chorus girls scrape elbows as they crowd around the gaming tables in the enormous room on the second floor, gambling away their boy friends' do re mi.

They are a glamorous group, those fair gamblers. And it is customary for many of them to change from their shimmering décolletés into sports clothes and join the men-folks in golf foursomes on the wooded links behind the hotel the following morning.

Late that afternoon the whistles of their special trains bring them back to reality and, like the rest of Louisville's grand army of turf followers, they head once more toward home and another year of normalcy.

So ends the Kentucky Derby. A racing treat for some. A social whirl for others. A glorious experience for all.

The Kentucky Derby will be broadcast over the CBS network Saturday, May 2, at 6:15 p. m. EDT (5:15 EST; 4:15 CST; 3:15 MST; 2:15 PST).

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

Washed Air

Sirs: Far be it from me to give the powers that be the impression that we, of the listening public, are self-satisfied and complacent in accepting their sense of humor in the constant shifting about of studio, sustaining or commercial programs to make way for some scurrilous, brow-beating politician who isn't fit to talk on the air. Conceding that these mud-slinging tactics may carry weight in the press, at least let's try and keep radio clean.

Hinckley, Illinois

Chas. H. Bailey

If reader Bailey has not already done so, he should immediately send in his coupon for membership in the RADIO GUIDE Listeners' Guild. The very first tenet of the Guild Creed is as follows: We believe that the air should be kept clean.—Ed.

Hecklers to the Fore

Sirs: I was not tuned in on the program which Ruth Oakman of Watrous, Saskatchewan, Canada, claims she tuned off because the R.C.M.P. were referred to as the "North West Mounted Police." But just the same, Miss Ruth Oakman, that's what they were called when first organized in 1873. Later they were called the "Royal North West Mounted Police" and now they are known as the "Royal Canadian Mounted Police." It seems as though we of the United States are better versed on your native Canada than yourself.

El Paso, Texas

Mrs. Roy Schauck

The Next World War?

Sirs: Why all the hullabaloo about the Columbia broadcast of Communist Earl Snyder? I bought what is considered by Consumers Research, Inc., the finest radio and listen to Moscow whenever I feel like it. Since there are two sides to every controversy, it is a great comfort to radio listeners to know that in World War No. 2, cutting the Atlantic cables will still make it possible to hear both sides via short-wave radio, and both sides of the news.

Saranac Lake, New York

Ralph Seligman

Let's hope it will be a long long time before short-wave radio is put to the distressing task of relaying news of World War No. 2.—Ed.

Commands Commendation

Sirs: By all means let us have studio audiences and plenty of applause. Suppose we do miss a word or two of some performer's part. We don't mind such interruption when we go to a legitimate theater. Compare Lawrence Tibbett's program (without applause) or Bing Crosby's (only orchestra applause) with General Motors Symphony Hour where the applause is dignified but healthy and see if you don't feel a greater satisfaction with the artist who receives plenty of audible commendation. Audible applause should spur the artist to greater efforts to please, and regardless of some radio personalities, I think it does.

Akron, Colorado

Fred J. Van Liew

Drawback to Democracy

Sirs: It certainly does take the joy out of life these days to be listening to a first class musical or comedy program on the air and then switch your dial and pick up a political tirade and hear how fast the country is going to the devil if you don't vote for their party or their pet program. It seems to me if the politicians really knew how much the public thought of these talks maybe they wouldn't feel so good. I think it would be a boon to the radio listeners if the Radio Guide would start a poll of its readers and find out whether or not they care to listen to political talks over the radio so much. My suggestion to politicians would be to stay off the air until about November 1, 1936.

Power, West Virginia

C. F. Day

They Speak for Themselves

Sirs: I have no pet peeve to palaver about due to the fact, possibly, that if I get a sour program, there are always many good ones that may be had just by the twist of the wrist. I would like to see Radio Guide publish an informative and pictorial article about the new instrument we hear so much about—the electrical guitar. Also weekly stories concerning the origination and evolution of musical instruments. How about it, Guide-ans, do I hear any affirmative seconds?

Lancaster, Texas

Raymond Goforth

Do you? RADIO GUIDE will be overjoyed to publish such a story—if we believe our readers wish it. And wouldn't letters to sponsors of unsatisfactory programs be better assurance of improvement?—Ed.

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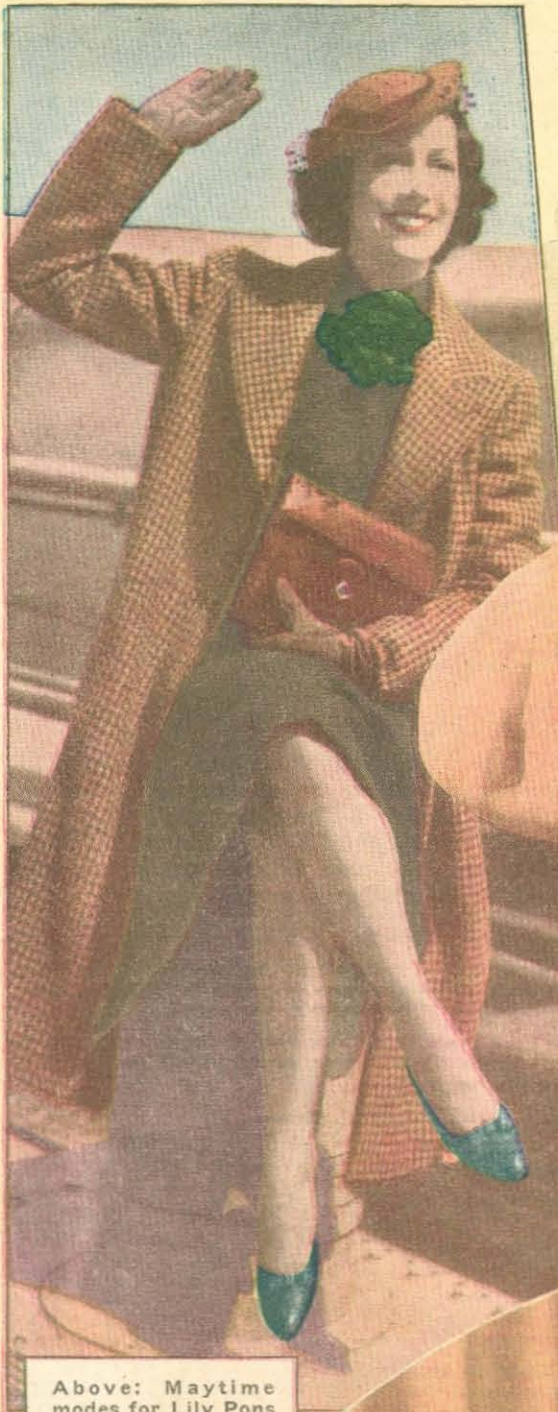
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MODES FOR MAYTIME MISSES



Above: Maytime modes for Lily Pons are styled for ship-board trips while Rosemary Lane (in center above) is set for a Fred Waring broadcast or cocktails in attractive afternoon clothes to fit her personality

Above: Even for Spring, beautiful Benay Venuta affects the high neckline and lack of décolleté for evening wear. At left: The Hour of Charm broadcast finds Arlene Francis another who prefers the high neck line



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