

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

Vol. III - No. 23

Chicago 09

Week Ending June 9, 1934

In This Issue:

PARADE OF
STARS IN
BIGGEST HOUR
ON THE AIR

"MANHATTAN'S
MADMAN,"
ANOTHER RADIO
POLICE THRILLER

PHIL BAKER'S
TWO LOVES

CARNIVAL FOR
SHORT WAVE SETS

MAX BAER,
FIRST WORLD'S
CHALLENGER
TO BE TRAINED
WITH RADIO

ROSEMARY LANE



Radio, The First Line of Defense

By FREDERICK LANDIS

RADIO did a great job during the recent Chicago fire, a fire which for a while threatened to equal, if not exceed, the conflagration which destroyed that city, back in the seventies.

For hours the flames raged over more than a square mile, borne northward by a wind, able to carry in its arms enough burning fagots to wipe the city off the map.

It had the fury of a demon; it wrapped block after block in the embrace of swift destruction; it leaped across street after street, claiming new conquests for devastation, the brave firemen seeming but pygmies before its awful wrath.

Masterpiece Painted by Science

And all this time, a gallant band of radio volunteers remained on the roof of the telephone exchange building, in the very heart of the flaming region. There those volunteers stayed to do their duty, to direct the fight against the ever growing furnace, and to TELL THE LISTENING WORLD HOW THE BATTLE WAS GOING.

They painted a never-to-be-forgotten picture, those volunteers at the microphone, pausing now and then to place damp cloths upon their faces when the scorching wind blew over them or some great fire-tinted billows of smoke came to suffocate them.

But never once did the work of broadcasting stop!

Near at hand, the flames shot two hundred feet into the air above buildings, soon melted into ruins, but amid the horror of it, *radio stood its ground and did its work.*

It was a description which filled the far flung audience with dread and all over this land flashed the fear that Chicago might perish, and then suddenly the broadcasters turned from descriptive narrative to relay the fire marshal's command, A COMMAND SPOKEN WITH ALL THE AUTHORITY OF A GENERAL ON THE FIELD OF BATTLE.

Now it was a call for assistance, shot through the blinding chaos, next it was a call to the fighters to direct their efforts against a newly discovered peril, and then it was some other direction to the gallant men out there somewhere giving all they had to save their city.

In brief intervals between such calls to duty, the broadcasters returned to the lighter task of keeping the outside world informed as to the stage of the struggle, only to have such recitals abruptly ended in order that a warning might be sent to thousands, standing in a dangerous area, or that the *Red Cross might be told where to take its injured.*

With the discipline of seasoned veterans, those at the microphone worked on and on.

A New Field Marshal

This post of the American Legion was ordered to assemble at one place, and that regiment of soldiers was commanded to stand by for future orders. Boy Scouts were told where to go and what to do—and the little fellows did it. Then the word was flashed that so many nurses had volunteered for service, and rescue parties were told where to take their charges.

Through the instrumentality of radio, it was possible amid the confusion and the danger to maintain a well ordered procedure.

Hospitals announced that they were ready for service; firemen off duty were summoned from all parts of the city; homes were thrown open for the accommodation of families,

driven from their own houses—and all this was done without a moment's delay.

On the Flank of Catastrophe

Without radio, there would have been helplessness and endless confusion. No intelligent program of relief would have marched step by step alongside the catastrophe.

And through fire and smoke, radio flashed forth its messages as perfectly as it sends forth the silver notes of opera on peaceful, star-lit nights.

The grim advance of the red destroyer, inch by inch, was described and *those in the pathway of what seemed certain destruction were told what to do.* Next the people of Chicago were commanded to stop their use of water, in order that the pressure might not be lowered below the point of efficiency.

Then, in the little time before he would again be summoned to duty, the broadcaster would announce: "The walls of the stock yards bank are now falling—buildings in the pathway of the flames are being dynamited."

NEXT A LITTLE CHILD was brought to the microphone to give his name and to tell his story of escape, after which he WAS RESTORED TO HIS FOLKS.

In his turn, came the head of the public health service to broadcast a call for plumbers to inspect pipes and drains in the ravaged area and to warn those living in the neighborhood to boil their water to guard against an epidemic.

These and many more messages were broadcast in the effort to gather up the many threads of the emergency and knit them into public duty and public welfare.

For Every Great Crisis

The great service performed on that occasion brought home to millions of listeners, far and near, a realization of the fact that in every crisis which may face our civilization, radio will stand in OUR FIRST LINE OF DEFENSE.

Indeed, as one listened to its thrilling voice on that day and night when Chicago's fate hung in the balance, it seemed as if some dread invader had marched with ruthless legions upon the city unaware, and that this great instrumentality of communication was striving to save it.

There was enough of horror in the holocaust to bring home to those who listened a realization of the fact that if this land were at war, radio would be its sentinel—NOT A SENTINEL MARCHING UP AND DOWN, BUT FLYING ACROSS THE WIDE SKY—another and a greater Paul Revere.

Until this great disaster revealed radio in this thrilling role, we had thought of it as an entertainer, a minstrel, a comedian, a singer, but when we saw it take its tinseel off, put on its armor and march forth to fight, we hailed it as a hero.

Comrades in Heroism

On that tragic day in the life of Chicago, radio won all the medals given to soldiers for gallantry in action, and those fearless volunteers who stayed up there on the top of the telephone exchange building in the midst of it all and sent forth messages which guided the battle to ultimate victory, are worthy comrades of those operators on sinking ships who have continued to send out SOS signals until the waters have overwhelmed them.

For what it did in the Chicago fire, the country salutes Radio as a warrior—A WARRIOR WITHOUT FEAR AND WITHOUT REPROACH.

Hubbub and Two Loves

Another of the Gripping Series: "THE GREAT LOVES OF RADIO STARS"

By Lew C. Barrison

"different," a mere youngster who, though standing at the very threshold of success and romance, was yet unloved by its promise, a girl unconscious of her own power, grateful for the watchful thimble of her mother. . . . But even in this first moment of meeting, Phil knew more than that. He knew that his very special dreams were about to be fulfilled.

He made his trip to Palm Beach as planned. But applause, the adoring glances of women, the consciousness of professional success, were no longer nearly enough. Up in New York a far more important quest awaited him. Only a few days later he returned. His courtship an orient as it was precious, set the theatrical world talking. It proved a choice tidbit for busy tongues. It tempted reappreciation of some of Phil's own songs. But Phil cared nothing for these things. He had fulfilled the dreams of his ambition. Now he followed with equal veigence the dreams dictated by his heart.

Three weeks that courtship lasted, three glorious, hectic weeks, when contracts and new gags and song hits were forgotten, when everything was forgotten but Phil—then Vivian. Flowers, cosy dinners, midnight parties, intimate strolls, unrecognized, through the streets of New York—then Vivian was his. For him alone was that look of eager anticipation in her eyes. They were married, and sailed for Europe on their honeymoon.

It seemed like a fairy-tale to Phil, a dream of dreams come true, a distant goal attained. The skyrocket ascent to fame and fortune of the so-called East Side "sings," Eddie Cantor, George Jessel, Ben Bernie, Phil Baker, had not become tattered things, but still the theater's miracle. And to no one was it more miraculous than to Phil Baker himself. No mere outsider had he become, he did it very fast and very well.

He could remember, for instance, the thrill of his first public appearance. It was in the old Broadway Square theater in Boston. Phil had run away from home, just when he could not tell, except that the nature of his boyish dreams, the special ones combined with the ordinary, seemed to demand some such dramatic gesture. He had shipped on one of the old Joy Line steamers from New York and landed hungry and broke, in Boston, and the world waited before his wistful, fifteen-year-old eyes!

But even the magic of unknown places could not stay his hunger. He prowled the streets looking for work. Surely there were dishes he could wash, floors he could sweep. Almost unconsciously his lagging feet took him to the theater. It was amateur night. They told him he could go on. With his great determination drowning the beating of his heart, he faced his first audience in the piano, sang songs in his Italian dialect.

The audience liked him. He was paid fifty cents and sent to Fall River to repeat his performance. He felt that he had already stumbled onto the happy chance that was to shape his career.

But he was to learn that careers are not so easily launched. They paid him one dollar at Fall River. Seventy-five cents of it were for food, given over to a bed. In the morning, the rosy glow of his first success still was upon him, he wandered the streets. One thin dime remained in his pocket. The fall that attends undue pride impending, clad in a policeman's uniform.

"Where you going, son?" asked the policeman.

"Phil had no act for this audience. 'I'm . . . Why, I'm just out for a walk!'"

The policeman knew all about such matters. He clamped a hard hand on Phil's shoulder and marched him off to the wood yard reserved in those days for runaway boys. For four days Phil resolutely chopped wood, ten days of chopping to work out its transportation back to New York.

Strangely enough, New York looked good to him when he returned. And his own sense of failure was diminished by the joy on his mother's face when he walked in his own door.

His mother, Mrs. Leonard and King Baggart and other lights of the old LIMP film company. Mine, his special kind of making out every week. Mary Pickford's \$75 salary check.

His evening he spent at the neighborhood movie house, sitting as close as possible to the front and enjoying, as the dark-haired girl who played the piano. One hot night she was taken ill. The picture flickered on without music. Phil, sitting inconspicuously in his front seat, struggled with an idea. His

natural shyness fought with the conviction that here was the opportunity of a lifetime, knocking loudly. Quietly he rose from his seat and took his place on the stand. He knew three tunes. He played them over and over, in varying time and loudness! "Hearts and Flowers" for the love scenes—improved hubbaloob for landings on the main path. It was not very good music. The manager approached, frowning. Phil's fingers grew cold and stiff on the keys.

"Grough!" said the manager. "So you think you

Phil Baker, as he looked at the time he met the first of his two loves.

FOR every star shining on the air, there's a story! Too often it has been written merely as a success story. I saw favorite maestro once fiddled for his supper in a cheap cafe. This blues singer made her debut in the Girls' Glee Club at the North Junction high school. That dramatic artist lost her first baby shipings to Mamma and Papa's act in small-time vaudeville. And now look at them!

Yes, do. And you will find their real stories not such as can be told in terms of salary figures and fan mail. You will find instead a human story, a story of struggle, of joy and sorrow, and love. . . .

Take Phil Baker, the genial comedian who plays his accordion, patiently reasons with the incomparable Bette and not so patiently endures the pica of the phantom stage. Bette, every Friday night on the Armour hour. Recall other few stories more dramatic than that of Phil Baker. He rose from fifty cents a performance to \$5,000 a week as headliner in vaudeville and musical comedy. He married a Pauline, was divorced from her. He remarried. These are its facts. But are facts the whole story? What do they reveal of the dreams and hopes of a young man, found answered in the shining eyes of Vivian Vernon?

They were rather special dreams; detached, somehow, from the Phil Baker who in 1921, a handsome, denture-eyed young man in his middle twenties, already had become one of Broadway's most popular entertainers, headliner in Flo Ziegfeld's famous Midnight Frolics on the New Amsterdam roof. There, nightly he gave his smartly-dodged sophisticated audiences the magic music of his white-keyed accordion, fed them his laughter-provoking wisecracks, shared with them his vibrant and likeable personality. But there are things a popular entertainer does not share with his audience. Tomorrow he was leaving the Midnight Frolic to accompany Flo Ziegfeld to Palm Beach. He was looking forward to the change with anticipation and no regret. Appreciative applause is much the same one place as another.

And then somebody was saying: "May I present Miss Vernon?" As quickly and in as conventional a way as that it happened. Phil saw a young girl—Vivian Vernon was scarcely seventeen at the time—a flawlessly beautiful face under a radiant crown of hair, two soft eyes alight with eagerness, filled with expectation, with question. In their very seeking, Phil found his answer. "An adorable girl," his own admiring eyes told him. But his heart told him more. . . .

"You are Vivian Vernon?" It was an exclamation rather than a question. He knew well enough who she was. Broadway already was whispering the charm of its newest "Baby Beauty." Eager eyes already had picked her out in the front row of the shows of "Sally," then later success which was to follow it throughout the country and attach to its name, even today, a sentimental glamour. Eager tongues had already described her as

Vivian Vernon, from a photograph taken when she was one of Ziegfeld's "girlies" and Phil Baker's fiancée

can play his piano?"

Once more disaster threatened.

But the manager continued: "Well, my boy, just keep on playing!"

Phil kept on playing. He played himself into a permanent job. At last, it seemed, he was on the "right road."

His ambition now had taken on direction. Vaudeville. What can a mere pianist do in vaudeville? Phil found what he could do. Eventually he was teamed with Eddie Janis, playing accompaniment for Eddie's act. Still he looked ahead. There were any number of pianists with ability and ambition equal to his. Phil abandoned the piano and took up the accordion. He saw the already famous team of Bernie and Klax in action. His ambition became focused. On the basis of a former acquaintance, he obtained an audition with the great Ben Bernie.

That was not an audition to inspire a shy youth with confidence. It took place in a small hotel room early one morning before Ben was up. Phil took his stand at the foot of the bed, strapped on his accordion, and began. "Not bad," said the great Ben. "Fair, in fact. Come back two years from now and show me what you can do."

Faint praise, but not damning to Phil. Phil knew what he wanted by now. He was willing to wait and work for it. In two years almost to the week, he again played for Ben Bernie. He was using by now one of the first of the new. (Continued on Page 3)

Parade of the Stars

RADIO-ACTIVE Americans are invited to sit in the reviewing stand this Summer as the largest parade of talent in the history of sustaining programs marches down the airwaves each Sunday evening, beginning June 3. The Columbia Broadcasting System is marshaled.

The formation of the parade has an interesting history, revealed in full here for the first time: In radio parlance, summer and slumps are synonymous. Sponsors, believing that the major portion of the great unused talent is on the lake-shore and the seashore and in the mountains, away from loudspeakers, withdraw their costly talent from the airwaves and send them to the lake-shore, the seashore and the mountains. Radio, therefore, becomes largely a matter of sustaining programs and such commercial features as have been tried and found not wanting.

Now comes the Columbia Broadcasting System with the proposition that the radio audience takes its loudspeakers to the lake-shore and the seashore and the mountains, and that it listens just as avidly in the summer-

time as it does during the cold, winter months when the outdoors is a mere whiffper.

Columbia announces that it will keep faith with the summer audience after the more timid sponsors have packed up their lures and pens—and talent—and have gone back into their factories and sales headquarters.

To the intimation that the audience is less interested in the summer-time, Columbia responds with the most lavishly sustaining program in the history of radio.

The gentlemen with the furrowed brows and the tilted hats, the radio audience will hear:

"Ladies and gentlemen—the Voice of Columbia—in the furrowed brows at CBS went into a huddle and said, figuratively to our Mr. X, the average listener:

"If you could hear on one program all of your favorite artists singing the songs for which each is famous; if on the same program you could hear your favorite conductors presenting your favorite numbers in arrangements for which each is famous; and if you added George Jessel as master of ceremonies, along with a vivid dramatic sketch including outstanding stars of stage and screen, wouldn't that make a ideal summer show for the airwaves?"

Our Mr. X said "yes," and the furrowed brows smoothed.

Columbia, therefore, began pouring the cream of its talent into the new show, the "Voice of Columbia," and here is what will be offered each Sunday night on that important hour:

George Jessel and telephone. (Every Sunday is Mother's Day to Jessel.)

Gertrude Niesen, exotic singer of hot times.

Sylvia Froos, the personality of song.

Mary Eastman, lyric soprano.

Nick Lucas, the crooning troubadour.

The Deale Street Boys, new quartet from the South.

Fats Waller, pianistic singer and song-writer (at the piano).

Evan Evans, baritone.

A symphony orchestra of 45 pieces under the batons of such maestros as Freddie Rich, Mark Warnow, Howard Barlow, Johnny Green, John Augustine.

Stars of the stage, outstanding dramatic sketches (details to be revealed a little later, as the show progresses).

As master of ceremonies, Jessel has the task of presenting a musical tapestry woven from the many strands of Columbia's talent. When George isn't calling his number on the phone, he has promised to introduce a new comedy song as his contribution to the gala premiere.

Here are the ingredients of the first Voice of Columbia show:

Johnny Green provides the hors-d'oeuvres with an orchestral melody featuring "Song of the Vagabonds," "Indian Love Call," "Smoke Gets in Your Eyes," and "Strike Up the Band." Gertrude Niesen will deliver "Caricia" in the manner which drew Walter Winchell's

attention, "Dancing in the Moonlight." Fats Waller will emerge with his tropical playing of "St. Louis Blues" on the organ. Evan Evans will offer "The Beat Of My Heart," and Mary Eastman will feature "Zigeuner" from Noel Coward's

"Bittersweet."

The musical side of the program is destined to be a tonal kaleidoscope of personalities. In the course of an hour the audience will hear the gay and sophisticated arrangements of Johnny Green, the surging rhythms and flashing colors of Freddie Rich's settings, the rich and glamorous orchestrations of Mark Warnow, the brilliant musicianship and symphonic style of Howard Barlow, and the polished style of Johnny Augustine.

All this will be presented without benefit of commercial sponsorship—strictly sustaining. No commercial plug will interrupt the smoothness of the entertainment. No announcer will plead with you in dulcet tones to buy.

Every Voice of Columbia will ask of you is an interest and a willing ear.

And CBS desires the certain quality of its new show is, in itself the command to listen.

And will the sponsors of the cooler months cock their ears to the echo going by their doors and howl? There is a lurking doubt in their collective mind about the claims that portable and automobile radio receiving sets have made years ago out of our vacationists. But they are chary about investing the money which it would cost to substitute or displace their equities.

This is Columbia's challenge to their judgment.

Nick Lucas, the "crooning troubadour," who takes his place in the new star parade



Gertrude Niesen, from a recent radio broadcast taken when her affiliation with the biggest sustaining program of the air was announced



Short Wave Carnival

THESE rare days in June are bringing to short-wave enthusiasts an especially rich carnival of enjoyment. Much of this is being rebroadcast also by long wave over the networks. Included are a stratosphere ascent—the Finnish National Orchestra—Byrd's antarctic broadcast—the English Derby—religious ceremonies—England's ancient Canterbury Cathedral—music by the English Royal Marine Band.

Short waves will play an especially important part in the stratosphere attempt, which is scheduled for this month. As the balloons float over the Middle West, short-wave radio in the gondola will carry their voices from the rim of the earth's aerial envelope to the coast-to-coast networks. George McElrath, NBC operations engineer, is now in Rapid City, S. D., engaged in surveying the site for the ascension of the National Geographic Society—Army Air Corps expedition.

Race across the countryside as the balloon drifts! NBC's New York and Chicago mobile transmitters will give to America's loudspeakers the "hound-eye" view of this drama of the deep heavens. These swift-moving studios will be located at strategic points designated by McElrath. As the balloon moves in a general south-easterly direction, they will follow along the ground—imitating its wind-blown lateral movements in a determined effort to be on the spot when finally it lands.

In this unique job of trailing a balloon with automobiles, many different broadcasting frequencies will be used. The exact call-letters—either of the transmitter in the gondola, or of those in the studios-on-wheels—are not yet known. However, the mobile transmitters usually are assigned to some WIO—calls.

A striking illustration of the rapidly-growing importance of short-wave to the average listener is furnished by the special broadcast offered on Monday, June 4, by the British Broadcasting Corporation. Only

part of this, a concert by the Finnish National Orchestra, will be picked up by the American networks. The remainder can be heard solely by those listeners possessing short-wave equipment.

This broadcast will come from London—where city orchestra is made up of 715 players—composed principally of works by Jan Sibelius, famous Finnish composer, will issue direct from Queens Hall, through the facilities of the British Broadcasting Corporation over their station GSB on 31.55 meters. GSB will be on the air from 11 a. m. to 5:30 p. m. CDT. The NBC WEA network will pick up the broadcast from 2:00 to 3 p. m. CDT. The National Orchestra of Finland will be conducted by George Schrevoigt, noted Finnish musician who conducted the Los Angeles Philharmonic Orchestra from 1927 to 1929.

On Wednesday, June 6, the Columbia Broadcasting System again will bring to you the Byrd Antarctic program. These weekly features will be sent out program over the short-wave station KIF, which usually is heard either on 24.30 or 31.75 meters. Their test broadcasts can be heard from about 10 p. m. CDT. The actual rebroadcast over the networks takes place at 9 p. m. CDT.

Both networks will pick up (Continued on Page 37)

Radio Guide, Volume 311, Number 35, 50th Edition, June 9, 1934, issued weekly by Radio Guide, Inc., 422 Broadway, New York, N. Y. Entered as second class matter at the Post Office, Chicago, Illinois, on August 28, 1922, under act of March 3, 1879. Copyright, 1934, by Radio Guide, Inc. All rights reserved. National and Advertising Offices: 531 First Avenue, New York, N. Y. Chicago Office: 30 E. LaSalle, Providence, R. I.: 175 Westminster Street. Editorial Dept.: Harriet Andrews, V. P. and Asst. Mgr.; Advertising Dept.: E. J. Connelley, Editor. Second-class postage paid at New York, N. Y., and at additional mailing offices. Postmaster: Please send address changes to Radio Guide, Inc., 422 Broadway, New York, N. Y. 10013. Subscription rates: six months, \$1.25; one year, \$2.00.

Along the Aerialto

By Martin Lewis

WHEN the high-powered battery of legal talent prepares its defense of Eddie Cantor in the suit brought against him by the magazine "Life," resort will be made to classics three thousand years old. The magazine seeks \$25,000 damages from the banjo-eyed comedian for alleged theft of material.

The gag story in "Life" from which Cantor is charged with having lifted the material for a complete broadcast, was not original with the magazine, so the defense claims. Therefore, that the magazine cannot justly claim theft, will be the substance of the Cantor defense, it is reasoned.

The comic's attorneys are now at work digging up the original sources of the various lines of wit which "Life" claims he took and used for his own. Although obviously they cannot quote authorities, because they do not wish to tip off their hand, an attack of the Cantor defense staff gave an example of what the researchers have revealed:

"There is a comic team on the radio named *Block*

boys and girls the country over were repeating after Block and Sully.

Other lawyers venture the opinion that the suit will be something rare in jurisprudence—a precedent regarding the apportionment that there are only seven original gags and that on the outcome of this legal action will rest forevermore the right of any publisher to claim title to funny lines.

More Cantor chatter is that he plans to create his own "Rubinoff" for his new series, to start next January. More than likely it will be his Greek comic character, Mr. Patsykarakas. (Continued on Page 32)

Candid camera photograph of Johnny Green, shown directing his orchestra, which is heard over a WABC-Columbia network Tuesday and Friday evenings



Helene Claira from a photograph taken in her costume for her part in the *Roses and Drums* sketches, heard every Sunday afternoon over a CBS network.

and Sully, which has gained widespread popularity because of the use of a line "Look at him!" During the research into the realm of classic literature, it develops that "Look at him" originally was used as a bit of comic interlunacy in the play "The Knights," written by Aristophanes more than 3,000 years ago.

"On page 13 of the accepted translation, appears the following dialogue:

"No, not that, but a bumper of good unmixed wine in honor of the good genius. Perchance we may stumble on a happy thought."

"Nicias, in the play, replies to Demosthenes, who uttered the words above:

"Look at him! Unmixed wine! Your mind is on drink intent. Can a man strike out a brilliant thought when drunk?"

Greeks to the Rescue

Cantor's counsel will contend that more than half the humorous lines in the article which "Life" refers to in its suit, can be traced back to the classics, and will submit plays and essays by Greek philosophers and humorists dead and gone these thousands of years to prove that if anybody did any stealing, it was "Life," not Cantor.

Incidentally, David Freedman, who writes Cantor's script as well as that of Block and Sully, who popularized the wise crack of Aristophanes, declares that Block and Sully used the "Look at him" line before they ever had read a line written by the famous Greek, and that he himself did not know that Aristophanes had written as a comic bit "Look at him" until long after school

SOME months ago, after a confab with John Royal, program chief of the National Broadcasting Company, I ventured the prediction that radio drama would rise out of its doldrums and become a vital factor in broadcasting—for one reason.

Mr. Royal had told me that there was only one way to accomplish a satisfactory materialization of the drama, which for ten years had been allowed to drift more or less in a haphazard manner. That way, said Royal, was to do away with the majority of studio-reared casts, and to call on the stage and the screen for real dyed-in-the-wood actors who wouldn't need scripts, and who knew what the drama was all about. I hastened to tell the radio audience, through the *RADIO GUIDE*, that Royal was prepared to adopt these methods.

Now, suddenly, radio drama has become a living thing, while yet tabloidish with regards to the time allotted to it. I doubt if this one defect will ever be remedied until sponsors are willing to throw in for full-hour dramas—and even then they will need to be abridged, in comparison to drama on the stage and screen.

However, it is now time to say that the drama has grown up, and if you doubt this, begin counting the stage and screen names holding forth in plays, playlets, and mostly in scenes from plays that are already deeprooted in the public memory. No less than forty-two famous actors and actresses have come to the networks since April 1, including *Elise Ferguson*, *Helen Hester*, *Leslie Howard*, *Walter Huston* and others of equal prestige and theatrical rank. It may not be realized at once, but this flood of able talent to the microphone marks one of the most vital and commendable stages of progress in radio history.

The *Chase and Searlow Hour* is regarding its plans for the autumn with the utmost care. The agency has lost Cantor to another network, which is slated to take him on for a *gossip*, *Peluce*, in February; and according to contract Cantor still has eight weeks to go in the autumn, with the Rubinoff session. Whether

he will be required to do this, now becomes problematical. If he wishes to, there is nothing to stop him; but if he does not wish to, there is reason to believe that the coffee people will not insist. Their plan at the moment, apparently, is to put Joe Penner on the coffee show and keep him there, possibly with a mild twist in his routine. The agency figures Penner without a peer as a bo-office draw.

Anent this hour, I think that perhaps a quick critique of the routine of *Jimmy Durante*, as published by *Aaron Stein*, a New York radio scribe, who doesn't care particularly for Durante's style, rates repetition as a highlight of the week. Says Mr. Stein, in his fat summing up:

"I have listened thrice to Mr. Durante, and am rapidly becoming convinced that even his nose is not as big as advertised."

IT WASN'T long ago that I was overcome by sentiment sufficiently to wish for a return of a number of old-timers to the microphone. In a list which you may have read, I included *Brad Browne* and *Al Llewellyn*, two of radio's earliest comics and playboys. Browne, if your memory is good, you will recall as the lad who created the *Nit*, *Wit How*, and who played the Major to Al Llewellyn's Senator in the first of the Robert Burns series.

The program listings will show you that the lads have, indeed, come back, and are now on the Topsyvair bill, where *East and Dumbe* pulled one of the most successful flops in their career.

What actual motivation lies behind the organization of twenty band-leaders, last week, into a protective group, I do not know, but I hear that it will result in better radio music, and also in great relief to the musical business situation. A score of bandsters organized to discuss their future, and to place it in the hands of Abe Lyman, who was elected president, I understand that their first ambition is to bring about the enlargement of most dance bands of the (Continued on Page 37)



"Uncle Sam" Sherrard, former *Block Brothers* signmaster and barker and clown, as he appears for his *Disc Circus* broadcasts every Monday over a WABC-Columbia network

Training Max Baer with Radio

By Ancil Hoffman
(Max Baer's Manager)



concerned, it has been highly successful. I'll tell you why it has been so successful: the training of Max Baer.

Physical training experts—and Mike Cantwell, Baer's trainer, is one—insist that out of every 24 hours a fighter should have nine hours of good sleep and seven hours of leisure. The rest of the time he can do roadwork; he can box with his general sparring partners, punch the bag and generally condition himself. But seven of his waking hours must be devoted to pursuits as far removed from thoughts of flying leather as possible. Baer's radio programs are giving him such a major pursuit.

As I said before, at first I didn't like the idea of Baer devoting a couple of hours a day, three days a week, to the work that goes with a regular radio commercial program. But after he had been on the air a week I began to notice that he was keeping up his spirits all the time, and never lapsing into those dangerous thoughtful moods that tear a fighter's mental condition apart in the days before an important match. It didn't take me long to admit I was wrong about me. I re-evaluated my opinion and I say now that radio is a pretty good trainer, after all.

Naturally, I know the routine of Baer's life in the training camp on the estate of P. Hal Sims, the bridge expert, at Asbury Park, N. J. So let me tell you about the fighter's radio routine. Baer starts his day by rising at 7 a. m. There is no grabbing an extra half-hour of sleep after 7 o'clock either. When the alarm gives the signal, Baer pounces out of bed just as the lads in the army camps used to do the bugle ordered: "I can't get 'em up! I can't get 'em up!"

Baer pops into some flannel trousers and a pair of sweat shorts and goes prancing out onto the gravel driveway of the estate.

With several followers and the eagle-eyed Mike Cantwell at his heels, the fighter is soon out of the estate and on the road.

While the clock is ticking off an hour, Baer is grinding off an even dozen miles of Jersey highway, dog-trotting, running and skipping.

At the half-hour mark, the camp cavalcade turns onto a dirt road and by 8:15 o'clock Baer is sprawled on the grass in training clothes, getting his first rub-down of the day at the hands of "Candy" after that, until 8:45, well.

He takes things easy until 9 o'clock, breaks the signal that breakfast is ready, and a breakfast is ready. A breakfast is ready, and a breakfast is ready.

Max is full of gas and wire cracks, and most of them are aimed at the club-footed trainer. His meal takes a half-hour. After he has eaten, he reclines on a canvas-backed porch chair for 45 minutes.

Then when 10 o'clock rings on the morning of his broadcasts, three times a week, the members of the cast of his radio program may be admitted to the veranda or the main stage of the hotel. At any rate, Baer gets a copy of the night's script and is busy on it for an hour and a half.

Don't get the idea that Baer doesn't know all the tricks of good acting on the radio.

If you were to examine his script after he gets through with it, you'd find underscoring marks in important places in the dialogue, just as you'd see them on the continuity in the hands of G. Underhill Mack, a veteran radio actor who plays the part of Baer's pal.

Baer reads the script over several times to himself. Then he starts working on it.

When he finishes it at noon, he has a good part of it memorized, and a very good idea of where the accents are supposed to fall when he delivers it at night on the air.

At noon, the fighter eats a light lunch, then rests until 1:45 o'clock. At 2 o'clock sharp the big workout of the day begins. He steps into the bath and "rings" the canvas socking bags for half an hour. After that he is ready for the ring.

Baer boxes several opponents in the course of a day. A light, fast lad will pace him.

Then a big, hard-hitting fellow comes into the ring. He frequently feels the weight of a Baer wallop; in fact, some of the big boys have been expressing the thought that they can think of much softer jobs.

After disposing of the big lad, Baer gets a few rounds with an even bigger, though slower, partner. Frequently, this man is his "little brother" who weighs 250 pounds and who is almost the size of a m.

By the time Max is through with the sparring partner at 4:30 p. m., the end of Baer's fighting day.

This is the danger hour at fighters' training camps.

Dempsy used to suck.

Gene Tunney would read fitfully or drive his car here and there aimlessly.

Baer, however, takes a nice rest, and at five he is ready for his supper.

At 6 o'clock Baer is shuttled in a car to the hotel in Ashbury Park where the temporary studios are located. With his marked script in his hand, the heavyweight challenger joins the rest of the cast. Joking and grinning, he talks with the other radio players until 7:30 p. m.

Gene Grombach, producer of the show, says that Baer takes to direction unusually well.

He has a part in the movie "The Princess and the Lady." He has amazed Grombach and Larry Hyman, Luther Wood and Myron Kirk of the agency, with his histrionic ability.

With other members of the cast, Baer rehearses very seriously.

There are all thoughts of the training camp and the thing. He is a serious actor, playing the part of Al Harper, the hero in the radio comedy play, "Taxi."

In fact, Baer makes few mistakes than some of the old-timers.

The signal to stand by comes at 7:43. The show is almost ready. Baer is almost ready. Baer waits in the dressing room. Graham McNamee, as his hand, Graham is ready to speak when the red light flashes on. Baer squares his shoulders and moistens his lips.

McNamee says, "Good evening, ladies and gentlemen . . ."

The broadcast is on for an over an

Recent photograph of the Challenger, showing Baer as he becomes himself in studying his script or "going his study" over the air.

Max Baer's brother and chief sparring partner, young build little brother, Gene, in the trial bouts preparatory to Baer's fight.

SINCE Max Baer started his three-week, coast-to-coast broadcasts, he have been receiving plenty of irate letters and telegrams from ardent California fight fans—supporters of the West Coast heavyweight.

"What's the idea of letting Baer take a regular commercial program while he's in training?" they ask. "What kind of a manager are you, anyway? Don't you know that he's going to fight a world's heavyweight champion for the title? Radio will take his mind off his big job."

To tell the truth, that's just the way I did feel when Baer first came to me and told me he had been invited to appear before the microphone.

"Go ahead, Max," I said. "A radio interview won't do you any harm. Tell me what night you are to be on so I can tune in."

"Interview, hell!" said Max. "It's a regular commercial show, three-a-week over a coast-to-coast NBC network. And they offer important money for it, too."

"What has the money got to do with it?" I asked him. "You're a fighter, not a radio star, and a fighter has no business in radio while he's in training, especially for a championship fight. And, by the way, what's the matter with the money being in the Carnera match? Isn't that important?"

No fighter had ever made a regular radio program a part of his training schedule before. As I said to Baer, Baer would have plenty to do in his training camp getting ready to meet Doc Preen. When I argued against a regular radio program for my handsome California fighter, I was thinking of what it might do to him. Radio is a big job in itself. I thought the responsibility of a regular program would take his mind off fighting.

Now I have changed my mind about radio training. Actually, it has taken Baer's mind away from the ring—but I'm glad of it. Radio has removed the one great hazard that every boxer faces before a crucial fight—the mental slump. Training a challenger on radio for a heavyweight title match is a new experiment in the history of the ring and, so far as Baer is

NBC coast to coast network.

Just a few more minutes and Baer will say:

"Boy, I could box six rounds right now." Baer's radio work is not finished for the day, even after the program ends. He remains in the studio for another hour, going over the next script. It's always a day ahead of his Monday, Wednesday and Friday broadcasts.

Radio is a lot of fun to Baer. But he's in earnest about his coming fight with Carnera for the world's championship in the Madison Square Garden Outdoor Bowl, on Long Island, June 14. After he leaves the studio he drives back to the training camp and is in bed at 10 o'clock ready for the full nine hours of sleep.

His mind has been off the ring since 6 o'clock. He has had mental relaxation and has not been suitably reviewing the events of the training day.

Baer is mentally alert, and radio is responsible.

His programs and the work attached to them take his mind off himself. The manager of any fighter will tell you that is one of the most important phases of a fighter's training.

And that is one of the things I would like to make clear to Baer's California supporters and others who have been criticizing his appearances on the radio because they feel it may hurt his chances of victory over Carnera and his possibility of winning the world's championship. To them, I want to say:

"Baer will be in the best of condition on June 14 when he steps into the ring with Carnera, and I give radio a great deal of credit for keeping him contented while he's in training."

It is hard to predict how any departure from routine will be adopted by others. But it is reasonable to believe that the innovation will be tried by those who are aware of these low spots during the training period.

Max Baer as his motion-picture audiences know him, and as he appears when he broadcasts.

Under the Bugaboo

Stars of Radio, Screen and Stage Dominated by Strange Personal Superstitions

Ed Wynn (right) found "Fins" a crucifix

Jack Benny (left) NBC-WABC's "Honey West" host

ly enough, he ran into that outfit at least a half dozen times within the next few days. McCormack went on the air.

Over at NBC a special guard always is thrown around Jack Pearl—"The Baron"—before he goes on the air, and while he is traveling up and down the elevators preparatory to a broadcast. This is to prevent anybody from touching him. Regardless of consequences and no matter how inopportune the moment may be, he will not continue with anything he is doing until he has returned the touch. This little superstition has brought NBC production men no end of grey hairs. "The Baron" will stop in the middle of a program and



Jack Pearl (left) NBC-WABC Wednesday — "Don't Touch Me"

Gram McNamee (right) NBC-WABC Tuesday — "a slip of the tongue"

ARTISTS actors, aviators and ball players usually are considered the pall of superstition when it comes to superstitions. The theater has a legion of them that must be respected. Radio, being an offspring of the stage, has inherited most of these traditional bugaboos, and in addition carries the burden of the personal superstitions of its own individual stars.

Superstitions very nearly have broken up a hundred shows, and they have become so bothersome that one dramatic director, Charley Martin, has decided to establish a school for radio actors to cure the situation. Candidates must have no experience or association with the stage, screen, motion pictures or concert. He wants none who has had a chance to observe the traditions, inhibitions or superstitions that ride the shoulders of the craft, as does the Old Man of the Sea.

The immortal Milton despises superstition as "the greatest burden in the world," and the wisdom of his words is attested by every studio functionary or dramatic director who has to handle temperamental artists, cats, cats, whisking page boys and the like, are the bane of their existence.

The story is told of how superstition played a great part in inducing John McCormack, the great Irish tenor, to consider radio in the early days. He was diplomatically approached on the subject. Radio did not enjoy the attention of great artists in those days, and McCormack was not enthusiastic.

Now everyone says that a wagon load of empty barrels is considered an omen of good luck, and if drawn by a team of white mules it's equivalent to a whole teamload of rabbits—left hind feet. Miraculously, the morning before the contracts were taken to McCormack, a wagon load of empty barrels drawn by two white mules was passing his home just as he came out. Strange-



Connie Russell CBS-WABC Tuesdays and Thursdays — "a brass load of hair"

chase somebody across the studio if they inadvertently or affectionately happen to touch him.

Jack Benny carries around an extra pair of socks with him. He will not get into a broadcast or a show with a hole in his sock. This checks back to his early days in vaudeville when he lost out on a sweet contract because he had a large hole in the heel of his hosiery.

Bing Crosby never enters a deal, signs a contract or talks about important business, unless he is wearing his hair. After his contract is signed, he has no objection to removing the top-piece; but he is fearful that if he took it off, ill fortune would follow in the enterprise.



Ed Wynn at all times. It is a fetish that he wouldn't part with for any amount of money. It was given to him by an old lady the day before he made his first successful stage appearance.

Roxy has a lucky coin that he always surreptitiously fingers when discussing a big deal. He either pats it or jingles it in his pocket.

One of those who carry a coin good luck piece is John Charles Thomas, famous star of the Metropolitan Opera, who would never be found without the silver quarter-dollar that he tossed in making his decision between becoming a singer and an engineer. He uses the coin when in a quandary as to the advisability of any important decision.

Color schemes also have a decided effect upon some stars. Annette Hanshaw always wears something with blue in it. Green, orange and tan are taboo so far as the little singing lady is concerned, and the matters of her supporting cast have to be watched very closely that they wear none of the offending colors.

Freddie Rich never will conduct "Toby Goodbye" or "The Rosary." They are too closely identified with unfortunate incidents in his life—Once, when "Goodbye" was scheduled for one of his numbers, he turned his baton over to his first violinist and left the studio until the selection had been played.

"The Meistersinger" has a similar effect on Howard Barlow, who nearly lost his life in the old Acolian Hall indirectly after conducting this Wagnerian masterpiece.

A close examination of Ferde Grofe's face leads one to believe that he had spent most of his time dealing, perhaps at Heidelberg. Ferde is one conductor who doesn't object to a barber. (Continued on Page 12)

Off the Brass Standard

By Andre Kostelanetz

THE public's taste for music has turned from loud, brassy jazz to soothing, melodious songs, presented in interesting and unusual arrangements. Further, I predict that it will progress to a greater understanding and a keener desire for more beautiful and interesting things.

If anyone ever undertakes the writing of a history of music in radio, the Biblical quotation, "The old order changeth and yieldeth to the new," might well be used as its title. For the transition of radio from the days of its childhood, when it was influenced strongly by vaudeville and the theater, to its present age, where it is a separate and distinct medium of entertainment, has been accompanied by many changes in its style of playing and of singing popular American music.

There are several reasons advanced for the evolution of radio music as written, as played and as sung. Perhaps this may seem far-fetched at first, but I am a firm believer that the economic, political and social conditions of the nation and its inhabitants had a great influence on music. The trend of things today seems to call for the playing of music of the soothing, melodious type. The demand for this kind of music is testimony to the fact that Americans are successfully weathering the years of depression and hardship, and are settling down to a normal, peaceful and happier existence.

Another reason for the change in the medium of musical expression is the rise and fall of orchestra leaders and their individual styles, with everybody con-

sciously or subconsciously imitating—or, to put it mildly, absorbing—his methods.

A leader, to be successful over a long period, must keep his ear close to the pulse of American life of the day; he must even anticipate the pulse beats of the nation.

Another reason for the change in radio music is that the average radio listener has become discriminating and knows exactly what he wants in the way of music. This discernment has been brought about by radio. With so many big programs from which to choose, the listener is going to select the one that sounds most natural in the surroundings in which the program with the widest appeal to the listener today, therefore, is one which creates a feeling of repose and does not jar.

Through years of constant listening to radio music, the listener has become educated to the different types of music, and now can sense when unusual arrangements are being presented. He no longer is satisfied with stock arrangements.

It always has been my belief that America's so-called popular songs, loved by the masses, musically are as important and as richly satisfying as are the best of the European classics. This music needs only bril-

liant instrumentation, finely trained voices and intelligent arrangement to demonstrate that it is comparable with many of the foreign classics.

In order for us to present this music in the manner it deserves on our programs, we must prepare approximately 1300 pages of manuscript for each half-hour show. Since there are three shows a week, Mondays, Wednesdays and Saturdays, that means the preparation of nearly 4000 pages of specially-arranged manuscript every seven days for our CBS-WABC broadcasts.

I believe that the radio listener, either consciously or unconsciously, realizes that he is hearing new and different arrangements on these shows, and that he will appreciate them.

If the tastes of the public continue to develop in proportion to the way they have in the last five years, I believe that the understanding and appreciation of music, the purveyors of music will certainly be kept on the go to meet the public demand for music more beautiful and interesting.

In giving reasons for the gradual change in taste to the present point where the public is turning a deaf ear to loud jazz and demanding the soothing, quiet type of music, the names of several orchestra leaders should be mentioned.

First on the list, in my opinion, should be the name of Paul Whiteman, who probably showed the way to his contemporary conductors. His work is a constant source of admiration. (Continued on Page 13)

Secrets of the Face Reveal YOUR CHARACTER

By "The Doctor"

Character, as revealed in the face, is authoritatively discussed every week in Radio Guide by that eminent exponent of character analysis known as "The Doctor"

THE face of Miss Vera Van is one of the best examples illustrating the statement that no two persons are alike vocally, and that, being individuals, they cannot be analyzed properly with a general picture chart. One must read all the faculties before summarizing.

This lady is "open" of face and apt to talk a bit too much; yet another facial index, in the cheeks, announces that she can be highly secretive. Both are correct, and each one of these faculties holds the other in check.

She is buoyant, playful and enthusiastic; yet continually cautious and alert to both mental and physical danger. Miss Van has a large sense of utility, which means that she would be a good advisor in anything basically useful.

Sometimes she is a little inclined to take the reins and "boss the show", but she is quite capable of doing it efficiently. She is a natural musician, yet not greatly interested in the classics. We know this because the sinuities of her cheek are large.

The resonance chambers at the back of her throat are very large. This would lead me to say that her voice is pleasantly throaty and not nasal.

In the wings of Miss Van's nose I find spontaneous judgment, while the language index in the temple region tells of large musical and vocabulary capacities. These qualities, coupled with those others already given, would make her a very natural executive secretary. However, she would have great difficulty in keeping quiet while her "chief" was talking to her or to someone else. Furthermore, she could easily become an excellent hostess, and she has marked ability for bookkeeping. However, she is not analytical enough for accounting. She could make a good office interviewer, and could placate the nervous visitor.

Vera Van has these vocational aptitudes, but I hope for her sake that she doesn't attempt to substitute their attendant professions for her present one. Why? Because she hasn't the necessary patience for heavy routine work. This need cause her no worry, however, as she will retain her ability as an entertainer late in life. Miss Van's wide eyes are something of an indication of content congeniality. She will seldom speak sharply to anyone. She is considerate in effort—that is, considerate of those with whom she works. She has high sociability; this we see in the corners of her mouth.

There is very little of any radical change, and departure from the old ideal, and it is not to welcome fads and fancies of the moment. If she had more of a disposition to study and take advice, she could realize greater achievements than those for which her natural disposition allows her to struggle.

The long chin indicates a high endurance; but I would like to suggest that its owner exercise uncommon



Vera Van, CBS star, whose character as revealed in this photograph, is analyzed by "The Doctor."

care of her throat and vocal organs with the future in mind. Unfortunately, the wide photographic smile eliminates half of Miss Van's facial characteristics for the

analyst. This is true of most pictures, and the character reader's delight—a clear, unretouched photograph in which the subject shows a serious expression—is rare indeed.

Vera Van does not take ticks and knocks too seriously. She is an optimist and a real trouper who will play the game. Her imagination is not fully developed yet. Indications are that she will develop more idealism, romanticism and imaginative interest in beautiful objects than she now possesses. In fact, she may even become quarrelsome and overparticular about her settings and surroundings, especially in the matter of comfort. She likes luxury, particularly in scents, cosmetics and table dainties.—And that is the character reader's story of Vera Van's unflinching facial indications.

Hits of Week

A COMPARATIVELY new song hit, *Night on the Desert*, sprang into popularity leadership over the airwaves during the past week, having been played more times than any other hit number. A previous week's favorite, however, the smashing *Beat of My Heart*, continued to hold sway in the estimation of bandleaders, topping all others, including *Night on the Desert*, as their selection among the week's outstanding numbers.

Ramo Guzzo's weekly tabulation reveals the following figures:

SONG HITS PLAYED ON THE AIR	Times	BANDLEADERS' PICK OF OUTSTANDING HITS	
		Song	Plays
<i>Night on the Desert</i>	27	<i>Beat of My Heart</i>	21
<i>My Heart</i>	26	<i>Love Thy Neighbor</i>	21
<i>Beat of My Heart</i>	25	<i>Night on the Desert</i>	21
<i>My Heart</i>	22	<i>My Heart</i>	22
<i>Love Thy Neighbor</i>	21	<i>Cocktails for Two</i>	20
<i>Cocktails for Two</i>	21	<i>My Heart</i>	19
<i>Play to Me, Gypsy</i>	21	<i>Ripside</i>	17
<i>Reminds Me of You</i>	20	<i>Play to Me, Gypsy</i>	17
<i>True</i>	19	<i>True</i>	14
<i>Ripside</i>	18	<i>Reminds Me of You</i>	10

Loon Relievo: I'll Spring Along With You; Easy Come Easy Go; Love Me; Little Dutch Mill; My Heart; Don Deslor; Cocktails for Two; A Thousand Good-nights; Ill Wind; Old Water Mill.

Reggie Clark: Like a Story in a Magazine; Love Thy Neighbor; Cocktails for Two; Ripside.

Cherlie Davis: Ripside; She Reminds Me of You; Love Go Wrong; Night on the Desert; My Heart; Jack Dewey; Easy Come, Easy Go; Boulevard of Broken Dreams; Smoke Gets in Your Eyes; Play to Me, Gypsy.

Eddie Duchin: My Heart; A Thousand Good Nights; May It; We're Not Dressing.

George Hall: Night on the Desert; Cocktails for Two; Moon Country; May It; My Heart.

Libem Jones: Night on the Desert; May It; Play to Me, Gypsy; I'll Spring Along With You; True.

Will Lawrence: Love Thy Neighbor; Little Miss Busy; I Ain't Lazy.

Rudy Vallee: You're Dearest; Cocktails for Two; Play to Me, Gypsy; My Heart.

Fred Waring: Moon Country; My Heart; Beat of My Heart; Good Night, Lovely Lady; Had My Moments.

Mark Wray: Beat of My Heart; Play to Me, Gypsy; Night on the Desert; Had My Moments; Ripside.

Theme Songs that "Click"

GLEN GRAY'S Casa Loma orchestra, heard Tuesday and Thursday nights over the Columbia network, set a high standard of quality for themselves when they adopted the "Smoke Rings" for their theme. Crowds that danced to the music of Casa Loma last summer in Glen Island Casino in Westchester (N. Y.) beat the moonlit waters of Long Island Sound, requested the number again and again.

It was the perfect theme for a perfect orchestra, just as Glen Gray is a blend of musical talent and musical talent. "Smoke Rings" is a blend of vocal music and music for a rhythmic melody.

Who are you who are familiar with the melody of the Casa Lomas' theme song, no doubt, be interested in the lyrics. Here are the words to the portion of the song heard most frequently.

Where do they go,
What do they do,
I blow each night?
Those circles of blue and white?
Oh, my they're dancing
To picture a dream above?
My why do they fade,
Then phantom parade of love?

"Smoke Rings" was written by Gene Gifford, banjo player, arranger and stockholder in the Casa Loma organization.

When the band went to Glen Island and inherited a CBS wire from Ozzie Nelson, Casa Loma needed a theme and "Smoke Rings" was elected.

At the time that the advertising agency handling the present account was searching for an orchestra for the Camel Caravan, the Casa Loma band was called to an audition.

Naturally, "Smoke Rings" started the audition show.

The orchestra, smooth and satisfying, was accepted as a "natural" for a cigaret program.

And the theme song was exactly what was wanted. Glen Gray's band was given the contract. Perhaps it was the song that sold the sponsor.

It is a popular number, and it was popular enough before Glen Gray and his Casa Loma orchestra went on the air. But that was only the beginning. It has increased in popularity since its regular radio appearances.

And there is little doubt that crowds at Glen Island this Summer will continue to request its presentation again and again.

Copyright © 1938, by Lawrence Music Publishers, Inc. Reproduced by special permission of the copyright owner.

Help Radio Guide to Serve You

Ramo Guzzo can advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be judged.

This, then is its aim. It is made for you and by you. The pride Ramo Guzzo finds in its last growing family of readers is merely the reflection of the satisfaction those readers evince.

Each step forward is a stride toward greater service for you. It is your duty to yourself and to your fellow readers to help the publisher to help the indications of your wishes. Only with your help can the success of Ramo Guzzo be expanded and its service to you thus increased.

You are not only invited, but urged, to offer constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, Ramo Guzzo, 521 Fifth Ave., New York, N. Y.

OPEN DOOR to BEAUTY

By V. E. Meadows

V. E. Meadows, Director of the Beauty Guild of the Air, in this series of articles offers the essence of his years of experience in beautifying stars of radio, the screen and the stage.

LAST week we discussed general conditions of the face to determine what to do in individual cases. Now we're going to discuss proper methods of cleansing for the various types of skin.

First of all, your face must be cleansed every night before you retire. It should also be cleaned between make-ups; that is, if you change from one make-up to another.

For oily skin and skin with blackheads, cleanse the face with a liquid cleanser. As soon as this is applied, remove with a soft clean cloth or tissue. Wash your face then with a good soap and lukewarm water.

The fabled fountain of youth is your wash basin.

Don't be afraid of good, clean warm water. However, be sure that you remove thoroughly all soap residue from the skin. Above all, avoid the use of harsh, caustic soaps. Warm water has a stimulating effect, and it will do much to keep the skin clear and transparent. Further it will exhilarate the dissipation of underdark discolorations and blotches to the capillary congestion.

Mix a solution of one quart of distilled water and one pound of Epsom Salts. Pour the solution in a metal container and place on the stove. While heating, apply this solution with a piece of cotton, patting over the face for five or ten minutes.

Do not allow the salts to dry on the face. It does little good when it dries. Rinse the face thoroughly and apply the liquid cleanser liberally. Allow this to remain on the face over night.

For a dry or normal skin with or without large pores and blackheads, cleanse your face with a liquid cleanser. Remove the cleanser with a soft clean cloth or tissue after applying it. Epsom salts can be bought very cheaply in bulk as Magnesium Sulphate.

The solution can be used rather generously without ill effects. Its penetration power will reach to the skin that is not touched by the soap and water applications. It, too, has a decidedly stimulating effect on the capillary system, and by causing the blood flow it assists in cleansing up the complexion.

Do not expect, however, that one or two applications will clear up the skin that has been abused by years of unprotected powdering and rougeing. In the course of time it will draw to the surface dirt and a collection of powder that has impregnated the skin for



Lene Rich (right) applies make-up to Sara Anne McCabe, using the Meadows method. Miss Rich is heard over an NBC-WJZ network every Wednesday evening.

years without your being conscious of its presence. The average skin can be cleaned up in two or three months, however. I have known cases that take as long as a

Wave Marks

Curtain. Sympathy to Dumke, of East and Dumke. This team cancelled a vaudeville tour because of the death of Dumke's father—and won't return to the air until Fall.

Curtain. Sympathy to John Kuhn, NBC staff musician. His mother, Ida Hall, age 69, died May 11.

Meter. From Budapest, Hungary, to NBC came one Erno Rappe—who on June 4 of this current year, A. D., was 43 years of age.

Meter. And—such is the range of radio—from Presov, Czechoslovakia to NBC came Alois Havrilla—announcer and stroge (formerly on Jack Benny's program. His natal date is June 7, 1891. Many femme fans think he's French.

Meter. He was born on June 9, 1908—and when Mamma Biviano said: "We'll name him Joe"—had she any idea that he'd grow up to be an NBC accordionist?

Meter. Many a year returns of the d'ys—to that British comedy singer, Larry Haskrook, who vocalizes with Don Bigelow's NBC "Cocktail Hour" orchestra. What d'yl—June 6.

Meter. Through this portal passed one of the most beautiful girls in the world—to paraphrase Earl Carroll. The portal—matrimony; the girl, Simone Lee, of Carroll's Third Little Show; the groom of many months ago, Dan C. Bert, now saxophonist of Jack Denny's Hotel Pierre (NBC) orchestra—and the occasion of this mention, a wedding anniversary, dated June 2.

Meter. On June 9, Paul White—head of CBS special features department—calls it another year.

Meter. An anniversary for the De M'Anno sister! It was just two years ago that they made their debut on a national network. A prominent musical source heard them singing on WJAZ in Boston and took them to New York. Just two more little Gracielas will have found that the shoe fits!

Meter. Just seven years ago, June 3, Annette Hathaway told her music shoppe in Mt. Kisco, N. Y., to

year. Don't expect too much in too short a time. The abuses of years cannot be overcome by one application of any corrective measure.

The stimulation of the skin does not always result in an immediate healthy glow. Quite the contrary, it will usually force to the surface a mass of small pimples and blackheads in a seemingly endless succession. This waste matter has been laying under the surface of the skin, and if a good healthy complexion is the eventual aim, as it must be with all women, this impregnation must be removed.

Wash the face with a good soap and lukewarm water.

If you will clean your face about one-half hour before you retire, you will find that the cream has been absorbed by the pores of the skin, so that it will not come off on the bedclothes. In the morning, soap and lukewarm water are necessary to wash your face. If you desire to apply ice or cold water to the face, the morning is the time to do so, after you have washed. However, if ice is used, take precautions to cover the ice with a cloth so that the skin does not chill and the surface blood vessels do not break, leaving purplish lines in the face. These cannot be remedied.

In drying the face, do not attempt to stimulate the blood flow by the use of a rough towel or hard rubbing. You are very apt to abrade the skin and break the sensitive blood vessels which are very near the surface. The skin should not be subjected to harsh treatment of any type. Sudden temperature changes are extremely bad, and the application of ice to the unprotected skin is not advised.

Next week we will discuss oily skin and how to apply a protective make-up.

The Dish Like Best

By Olga, Countess Albani

TURKEY is such a thoroughly American dish—a Thanksgiving Day and Christmas dish—that you may be surprised to learn that I picked up this turkey-recipe in France. Turkey, prepared the French way, is the dish I like best.

Perhaps Americans who enjoy this roast featured in the conventional American fashion, will be interested in learning of a new manner in which it may be prepared. It is for that reason that I venture to offer the recipe.

The French method of cooking turkey calls for a "bed." This bed is made by placing in a large pan, strips of fat bacon, stem herbs, onions, carrots, thyme, bay leaf, salt and pepper, nutmeg and spices. When you have carefully lined the large pan with these interesting things, place the turkey into the pan. Then blanket it thoroughly with the ~~same~~ ^{same} ~~ingredients~~ ^{ingredients}—insuring that every part of the bird is completely covered.

Next, cover the pan tightly. This is of prime importance, and much of the flavor of the finished dish will depend upon the care and thoroughness with which it is done. To make this clear, perhaps it would be just as well to reflect on the difference between this method of cooking and the American method—and to realize the reason for this difference.

In the American method the skin of the bird is not covered, though it may be basted. A certain flavor is imparted to the flesh by the aromatic dressing customarily inserted. But in the French method the principal purpose of smothering the surface is to impart a flavor externally. Now, when we see that the pan is not tightly covered, the aromatic vapors are permitted to escape, and are not forced to permeate the meat.

Cook for three or four hours. Then remove the entire mass from the pan. Strain the liquid from the seasoning through a fine sieve—and serve, pouring this gravy over the turkey. When done, the gravy becomes a thick jelly and is delicious, too.

embark on a singing career. She has been much more successful in selling her own notes than she was in selling other people's.

Coming Up. From "away down under" in Sydney, Australia—where she opened with her first professional engagement two years ago June 8—Edith Murray has come up. Her debut was with the musical comedy "Good News." Now she's an NBC star, vocalist.

Coming Up. Anti-dating radio by some years—but still coming up—is one Jesse Block, who made his debut with Gus Edwards just eighteen years ago this June 4.

Short Circuit. Ted Husing says it's no sport broadcast when a man has to tell his pals that the little woman is staging a full-on court battle.

Short Circuit. Always the stroge is Cliff Hall ("Charlie" of Jack Pearl's broadcast). Now he has to answer wife, Jean Porter Hall, former show girl, who is asking the judge for more of Cliff's money. She wants her ~~money~~ ^{money} ~~amount~~ ^{amount} from \$75 a week to \$125 because —she claims—she earns more than he did when the 75 order was slapped on. Mrs. Hall charges he was cruel to her and a seven-year-old daughter. Then she referred to him as a "stoooge."—Cruelty? Huh!

Sound Effect. Orest! Orest! Orest! Ethel Shurtz, the NBC singing star, was honored when the feature race at Riverside Park, in Kansas City, Missouri, was named for her.

Stunslating. For eleven years, this June 2, listener interest has been well sustained by Breen and de Ros (Bill Singh, Breen and Peter de Ros). NBC took over and played their first program over WJAZ on that date in 1923.

Replacement. Gilbert McClelland has joined NBC's Chicago press department, replacing James Cook.

Interlude. Everett Mitchell, NBC announcer, returned from a vacation in California on May 14. Part of the time he spent in looking over NBC stations on the coast.

The Child's Hour

By Nila Mack

Shy and imaginative children are here discussed in intimate detail by the noted authority on child behaviorism.

THE careless, shy child is a double problem for parent or teacher. We have him in great numbers in radio dramatics. He represents a difficult but common combination.

His mind does not absorb impressions easily, and carelessness in children is usually a sign of a brain busy with other thoughts. The shy child builds up defense mechanisms, a resisting veneer sometimes called just "overmyness" or "cussedness" that is impervious to reason. If he is to be drawn from his shell, a lot of studying and sympathetic understanding are necessary.

The imaginative child, whose flights of imagination carry him on the wings of fancy to the far corners of the world, is not particularly sensitive to his immediate surroundings. The neatness of his clothes and his personal appearance mean nothing to him. His room can be in utter disorder, but the disorder will not register with him. Mentally he is scaling the heights of Mt. Everest or plunging through some strange spot in darkest Africa, with lions and wild elephants threatening every step of his progress.

How could a child, engrossed with hand-to-hand encounters with wild beasts, have time to worry about the crookedness of his room or the black smudge on his face? Don't make any mistake about the realism of these flights of fancy, these day-dreams. They are real to the kiddies.

No amount of talk-inn to, about such mundane and concrete things as a disorderly room, will make the slightest impression on the child's mind. The child will appear to be absorbing every word you utter, and to be in perfect accord with you; but your words haven't registered.

The next day, or even sooner, he will repeat the things with which you have found fault, and to save his life he can tell you why he did it. I'll tell you why, without becoming technical. That portion of the mind which controls his actions has not been touched. Emotionally he has been miles away. So in talking to him you really have had a nice talk to yourself by casual conversation one can find out from the child where he travels in his day-dream, the problem becomes simplified. Use the hero of his adventures as the pattern you would like him to emulate. Endow the hero with the attributes of cleanliness and orderliness. This method will reach the subconscious mind because it talks his language. It will have the desired effect.

Scoldings are useless. Punishment is worse. The tongue lashing goes in one ear and out the other, and the spanking only encourages opportunity for retaliation.

In the radio studio slovenliness cannot be tolerated. It is reflected in the performance on the air and gives a bad impression to the unseen audience. It is evidenced in pronunciation of words even before it shows in other things. We have everything from "Brookline" and "Cockeyne", down to universal vulgarities, that would be corrected. Sometimes it is necessary to make a game of the corrective measures. At other times resort is made to an incentive in the form of a good soap and an ice cream soda works wonders. But remember, if you offer prizes for a job well done, a mistake need not be a deterrent for an error. The loss of the award usually is penally enough.

Again where cases are stubborn, a heroic

pattern may be created to accomplish the purpose. One of our most trying radio actors was a boy with a wealth of natural talent, with a shyness and reticence that seemed insurmountable. His feelings could be hurt by the slightest correction. He had drawn into himself like a turtle in its shell, and despite these handicaps he had a fine natural aptitude for the theater, though discernible only in rare flashes. It was necessary to use a combination of games and awards to draw him out of his shell. His language, too, was stumpy.

I discovered quite accidentally that his preference for stories ran a murder mystery, with the hero usually the loud-mouthed, back-slopping, show-off type who has been analyzed in the literature of Broadway. We cast the boy in several parallel juvenile roles in the children's hours. Eventually he lost all his shyness and was an entirely different person. He slipped into the character like an old coat and was as far removed from any of his natural tendencies and personal conduct that it was like a "Dr. Jekyll and Mr. Hyde" transformation. Little by little his cloak of shyness was worn thin, and he developed into one of the most natural children on our staff.

The play-acting gave him an opportunity to burst from his shell and develop his natural aptitude for playing character parts, out of which his own natural self was born.

His carelessness of speech soon was replaced by concern with other words, and were very careful of their pronunciation. We awarded his early attempts at self-correction with a chocolate bar or soda when the rehearsals were over. The children themselves applied the necessary pressure. There's an unspoken rule in our stock company about such words as "crust"—(we sound the "e")—"jewel"—(nary a "jo" in our work here) and "see" (he is the careless fellow who happens to say "ma-untion" when he means a nice round "o" or "domestain", either about whatever you're wearing or your chance to get it off your chest and into "Your Grouch Box", where it may help to rid the air of some annoyance.

Don't worry about the form of your letter or the nature of your complaint. Don't worry, either, about whether your grouch is constructively or destructively expressed. A knock to an individual or a group may turn out to be a good omen and a blessing to the industry—if it rids the air of annoying features.

Here's another music lover who hates to hear the works of Old Masters set to jazz by new maestros.

Correct occasion for the shy child, according to Miss Mack, is to make a game of his day-dreaming. This youngster shows that he profits inaccessibly by the play regime

these "bands" delectate the fine music of the old masters? I loved Whiteman, Jess Thompson, Lieberstein and The Swan, three of my favorites, and I have number in my locker.

I heard a Columbia band, headed by the shy but Capt. Dobbie, literally chop melody in F into little bits. It is enough to make the angels weep! I will not listen to either band any more. No music lover, no real musician, could commit such a crime.

Bandleaders should stick to their own kind; good music heard there is enough ornamental music floating around.

Thurs. 1 feel better! IRMA FELDMAN

This thoughtful arrangement of two

irritating practices is set out by the pastor of a Lutheran church;

Dear Editor: Accept my thank for this opportunity to voice some grouches publicly. I turn to another program when the announcer says: "Listen for an important announcement at the close of this program."

Why not now! However, it proves me when the announcer addresses some community, spells it all out very carefully, then adds "Let me repeat" and goes all over it again. GREENSBORO, N. C. E. V. E. A. SHENK

Address your grouches to the Editor, Your Grouch Box, Radio Guide, 1165 Harrison St., San Francisco, Calif.

Flashes of Best Fun

Joe Penner: You said it! He commutes with the spirits.

Mont: Not commuted! Communicates with the spirits.

Joe: No sir! He commutes with the spirit!

Mont: What do you mean?

Joe: He drives a beer truck!

Ed Wyman: The car really gave an outstanding performance, Graham.

McNamee: How was that, Chief?

Ed: Well, he stepped down on the accelerator, and now the car's out standing in front of the police station.

Fire Chief Program

Uncle Wednesday: They had a debate last Wednesday night at the Odd Fellows' Hall. For and ag in war, Ed Stoopjiddle said he was uncertain, 'cause 'every time he looked at his pa's medals and swords he was lit—but when he saw his wooden leg he was ag in it.

The Hoosier Philosopher

Chester: Say, Mr. Edwards—do you know what is the last word in airplanes?

Les: No. What is it?

Chester: "Jump!"

Grossmairers Variety Show

Gene: But your wife is thrifty?

Billy: Yes, she's thrifty all right. She went into de grocery today and she got de price of eggs. The grocer said, "Fifty cents a dozen. . . cracked ones fifteen cents a dozen."

Gene: What did she say?

Billy: She said, "Crack me a dozen!"

Daley: Here's a good book for you, Bozo. "Little Women."

Bozo: Say, I'll need dat. I always did like to read about midgits.

Hoedingham

Professor: Inadorn, why is it that your essay on milk is only half a page while the others wrote eight or nine pages?

Lazy: Teacher, I wrote about condensed milk.

Kaltenmeyer's Kindergarten

Dan: You must remember, you took him for better or worse.

Ann: Yeah, I took him for better or for worse, but he's a whole lot worse than I took him for.

Lazy Dan

Marge: What system of bridge do you play?

Jane Ace: The cumbersome system.

Easy Ace

Gene Block: Why do you keep walking around me like that?

Eve Sully: I saw a doctor last week and he said I should keep walking around the block.

Gene: Say, Mac, does your brother call himself a butcher?

Wes: She be do.

Gene: Well, I bought some sausage from him last week and they were filled with meat at one end and bread crumbs at the other.

Mac: Well, you know, in dese times it's pretty hard to make both ends meet!

Sinclair Minstrel

The Voice of the Listener

One for Sponsors

Dear VOL: Jerry City, R. Z. I notice from time to time, in the radio writer's writups in many of the New York dailies, criticism concerning too much "commercialism" in certain programs.

I deem this criticism rather unjust on their part, because, after all, were it not for the sponsors of these programs would we listeners be today? Certainly not at the radio receiver.

When a sponsor spends many thousands of dollars, in placing programs on the air, he need certainly be in least entitled to inject some little sketch into the program. Also a few minutes of talking on the sponsor's part, relative to the merits of the certain soap, coffee or whatever it be, should not be subject to unjust criticism.

Most listeners will admit that the few minutes taken up with what some of the so-called "commercial hollies" is to be looked upon as something the sponsors are actually entitled to. Were this not a fact, then "Hear," I ask the scribe, "wouldn't you know what the sponsors sold?" Also, "How could a sponsor continue to keep furnishing listeners with entertainment, if commercialism were not injected in order to stimulate sales?"

We will all admit that the "presentations" are not on equal par with what the sponsors offer the listeners.

John S. Dubert

Lovely Singing Lady

Dear VOL: Lahn Phob, Fla. I really must admit a program of education, both mental and literary, they should listen to The Singing Lady and get real beauty and quiet charm. I have heard told me only and quiet charming Mother Goose stories, but on national holidays, true historical stories of Lincoln, Washington and other great men of our nation. She has played stories on the children's lives of composers. The most beautiful program I ever listened to was her story of the childhood of Dr. Freud. I really prize the good programs like we hear by The Singing Lady and have all criticisms of the poorer ones. There are many fine programs on the air that deserve a great deal of study and talent to produce.

Margaret Hines

Just Re Prince

Dear VOL: Blackwell, Ohio. I quite agree with Lonna Pabner in her estimation of "The Post Prince". Too much cannot be said in his praise. Here in the Midwest we were able to hear him about three months ago. Now the show is given over to Gene and Glenn. That is going from the sublime to the ridiculous. There is authority my program is over the top. What discriminating taste the majority must have. I am whole-heartedly in favor of The Prince gaining his deserved rightful place in the radio of our country. Ed. Patrick

Radio's Golden Rule

Dear VOL: St. Johns, Quebec, Can. I am tired of reading what these people that claim to represent our program on the radio have to say. I like to see an outstanding artist get credit for his or her work but why pick on the artist who is not so good? After all, they are trying their best.

There is a good many programs that I don't like but after all it's not very hard to like them. I don't like the deal to another station. Don't think people who don't like the artist should be very critical and pick on the artist with their criticisms.

Kenneth L. Campbell probably never played an instrument, doing any singing or told a funny story at their lives. They have to use me.

I think the programs of today cover everyone's taste. SO WHY NOT LIVE AND LET LIVE!

Kenneth L. Campbell

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. You are at liberty to speak truth so LET'S GET TOGETHER AND TALK THINGS OVER. Address your letters to VOL editor, care of RADIO GUIDE, 522 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing but failure to include a picture will not bar your letter. RADIO GUIDE assumes no responsibility for returning your photograph but will be as careful as possible in handling it. Whenever it is possible, letters are used in the order of their receipt.

Cents-ible Comment

Dear VOL: Rochester, Minn. They say "Jimmy Had A Nickel." Evidently you, when you hear Red Nichols and his Premier band in the foreground. You come to be a peasant and begin to think Jimmy must be a pretty good guy when he gives listeners such a nickel's worth. He has the "wants things" doing for treats when he starts blaring "blue bugs." But the competition is doing hand springs. Be careful with those other phrases. We accept only Red Nichols. Margarita Griggs

Makes Anthony Adverse

Dear VOL: Greenville, S. C. I read your department with interest each week and enjoy it immensely. In your popularity badge of the first few weeks, there is one comment.

It is not that extraordinary in the radio public simply because of the fact that it is so common. For example, Joe Penner, the most popular of the radio stars, has pulled nearly 100 times the vote cast for Lawrence Tibbett, and about 150 times that for the other two stars. The question is: Is the comedy of Penner on a par with the comedy of Tibbett or of the other two?

Jack Anthony left or got? My prediction is that he will continue to attract the average radio fan when he is depicted with the other two stars of Penner and other comedians.

Your popularity badge shows the average radio fan is not so much interested in the work like to hear the opinions of other readers. If the male and female vote and the votes of the various programs are not sections, can be interpreted, just what effect would it have on the standards? Jack Anthony

It's Only Acri-Money

Dear VOL: Colburn, Ohio. I am a real listener to both Ben Bernie and Walter Winchell. Both of these entertainers, to my mind, seem much like human beings who are just as they are.

To my estimation I think Winchell should save one of his articles for himself occasionally, because he certainly deserves it. Many people like to blame him for making late others. I think that sort of program is very interesting and is justified. As for Ben Bernie, he himself makes my program and not altogether his articles. If more of this type of joking, which Winchell and Bernie cannot on their programs, were carried out between radio entertainers it would interest more people in other programs. I understand the friction between their programs, but I don't think it is funny that they are the best of friends. Edgar E. Clark

Organic Matter

Dear VOL: Ellingham, Ill. Why do radio stations pick on organ melody, quarter hours for their advertising "slots"? Does organ music soothe the irritated listener? National advertisers sandwich their "burbs" between longer bits of music which are more entertaining. But it seems, when a station has advertising of a mere or less local nature, it would avoid playing program. I have checked KMOX with organ melodies at 5:45 credited Saturday afternoon May 5. The "melody" consisted of two minutes of organ music, using better by ten-second periods of organ music. If you must list such programs, label them as "the most just advertising." R. L. Mahan

The Case of Cantor

Dear VOL: Lang Beach, R. Y. I am a regular reader of RADIO GUIDE and think it the finest publication of its kind but you must admit it is rather disgruntling to a fan to see the name of a favorite star receiving nothing but adverse criticism.

I am a fan of Edna Cantor. I consider Edna Cantor one of the brightest, most generous, and finest men both on the air and most sincerely off. He slaves over every program in his effort to please the largest number of listeners. Though he has tried to "Take the Broadway Out of Radio Gaps" (quoted from a short article appearing some time ago in RADIO GUIDE) the name of some time ago to be complaining the most. Lucille Butler

I consider Edna Cantor one of the brightest, most generous, and finest men both on the air and most sincerely off. He slaves over every program in his effort to please the largest number of listeners. Though he has tried to "Take the Broadway Out of Radio Gaps" (quoted from a short article appearing some time ago in RADIO GUIDE) the name of some time ago to be complaining the most. Lucille Butler

A Brief Tribute

Dear VOL: New York, N. Y. The program I like best are the Hillbillies, Pappy, Zerk, Ears and Elton, for the pretty things they do and the way that they know how to sing them. If these boys could just get the breaks some of their critics get.

Hugh Crowley is also a very good singer. I listened to him Monday night and his Tuesday morning Ears sang a song and the boys all joined in. I asked myself: "Who could I pick for the best? I would pick them but they can't beat them for their songs.

After all they are brothers; to be they are U. S. born boys and I can hope they get a good break. When the program is over they say, "We'll see you again." and I say, "God be with you 'til we hear you again." Mrs. G. Matson

Public News-ance

Dear VOL: Carling, R. Y. Here is another word of dissent against the Pre-Record Bulletin—that is the greatest force yet put over the public's head. Saying "It is given as a contribution to public service" is ridiculous. When news was a real "Public Service" was when we had real news, not that hours of news. The news given is so stupid that I could not get enough even to want to see a paper. Often when a story was given in an interesting way it was so much useless to me the papers that I am now. I wish some would wake up to this fact and let the Radio Commission know it does not approve of having the news given in this manner. I am sure May I insert a word of praise to the wonderful service, and manner in which the "Columbia News Service" was conducted. J. M. T.

An Old Radio Custom

Dear VOL: Minneapolis, Minn. I've been harboring a favorite gripe for a long time and I'm confident that others are irritated by it. I'm sure you will be glad to see the shuffling in of various advertisements every ten minutes on some hour program.

This is a common procedure on a popular network. I have seen it on a broadcast over a local station. It is necessary, I think, to have some time to get used to the forty lovely program. The Broadcast Club, I think, would like to see what you think? Evelyn Kaeth

Of course I realize that advertising is what most radio programs depend on but it's queer that some time cannot be found instead of having a program. I'm 14 years old and have been a radio fan since the days of crystal sets. Evelyn Kaeth

A Mother's Opinion

Dear VOL: Newark, N. J. I am grateful to think there is one magazine in radio where a reader can voice an opinion. I am sincere about my views for I have given this subject careful thought.

I have read the six installments of "What Study Did Not Tell" by his former secretary and I truly believe that this little wife of Rudy's will pay and pay all through life for her mis-step. I sometimes wonder if Rudy's wife had been this writer's sister or beloved friend, if such account of past shames would have been printed. I think not.

Are the three of these writers without sin that they can sit in judgment upon some other poor girl's daughter who was 3,000 miles away from those that loved her well enough to protect her? And is it honorable for these writers to fill the good for a girl's life and print only the dirt?

Our Heavenly Father says some are perfect, no one is, and again we read where He says "I would the world forsake you I will take you up." I have seen a great many mother's eyes fill with tears of sympathy for Mrs. Valles because of the cruel punishment the public press has been giving her. For three mothers, all true mothers, can see in the worst face of Mrs. Valles, a picture of their own daughters, not fighting like this world of today.

And they are wondering if they, someday, will have to take that Pap's mother and father and facing—disgrace. Just A Mother

Short Lived Music

Dear VOL: White River Junction, Vt. I entirely agree with Max Kinabarty that the songs of today are all but chosen to be, it is a little funny but the words are meaningless and silly.

It is a notable fact that there has now no song composed like the last two or three years that has retained its popularity longer than one month. Time was when you felt proud of having learned the words of a new song but nowadays I believe the majority of listeners just listen to the music.

Frances Faberman

I never tire of Hillbilly, Spanish or Hawaiian music. I think Morton Downey has a swell voice. Mrs. Frances Faberman

That's Why They Trail

Dear VOL: Washington, D. C. Your contrast on radio programs and programs is rather stimulating. Hubbard, it seems, forgets to the front while class trails. Under the conditions I believe I would fill the void in RADIO GUIDE. My selections would be considered as selected by the "wise guy" among your readers.

"Amos, the Star" Joe Penner, with his little funny humor, has a commanding lead with Eddie Cantor of singing, Irving Berlin, class, and Will Rogers of the original humor humor, and Jack Pearl trail.

Gertrude Hines, tenth singer of the bulky, thirty type lead, really fill singer like Jester Dragomiro. Big Crosby, crowing baritone, and Rudy Valles, who sleep through his nose, lead Lawrence and Edna Cantor, who sing like a choir, and select Larry Ross and Frank Parker and neglect real talent like Richard Crenna and Billie Holiday.

Wayne King, among the orchestras, Guy Lombardo and Ben Bernie lead the procession while the New York Philharmonic, Walter Dromore's orchestra and the Boston Symphony trail for the rear of such noise makers as Isham Jones, Cumberland Ridge Runners and Cal Colver. Edward Solomon

Manhattan's Man

Another Thrilling Detective Story in the Series, "CALLING ALL CARS"—Actual Crimes Portraying Radio as the Defender of Law.

By Stuart Palmer

in a rat hole—they had gone hunting for sparrows and stumbled upon a tiger in its lair!

And now Francis Crowley, the most-wanted man in the history of the New York police, had been forced to show himself.

Crowley, cop-killer and lady-killer, strange anomaly of human nature who was a pistol-killer and frequent speaker, who preferred gun-smoke to cigarette smoke—"Two-Gun Frank" Crowley—was holed up in this rat-hole!

He was here, in one of fate's strange jokes, because twenty years before, an Austrian serving girl lost her job in a long Island mansion through being too friendly with a city detective named John Flood; plainclothes man assigned to guard the family jewels during a reception. The young woman, friendless and alone in a strange country, died in giving birth to an unwanted,

lously out of the door by two husky veterans—who were surprised to receive a volley of hot lead flung at them as he picked himself from the sidewalk. Both were hit, but neither badly hurt.

All the same, Detective George Schaezel was assigned to round up the embryo bad-man. Schaezel trailed him to the nineteenth floor of a Lexington Avenue skyscraper, where the pin-sized quarry suddenly stepped from behind a pillar with a pistol in either hand, put three bullets in Schaezel's chest, and calmly walked away.

The detective did not die—and the boy who never had been able to learn reading or writing in his six years in the first grade, continued by some uncanny knack to make himself scarce whenever police sought him, but still to move with apparent freedom among the gay spots of the uptown section. By this time he had given up all pretense of working as his supposed trade of steamfitter's helper.

It was in an uptown speakeasy that Crowley met "Rudy" Durringer, a truck driver from Ossining who had just been fired from his job and who had stolen his boss's limousine in revenge. Durringer had spent most of his life within sight of the gray walls of Sing Sing, but they had taught him no lesson. He was a big, stupid man weighing almost 250 pounds, and hating hard work with every ounce of his body and soul.

In his stolen car Durringer was quite a bit shot among the boys of uptown New York. He gravitated quite naturally into the companionship of Francis Crowley, who insisted upon being called "Two-Gun Frank" and who im-

pressed the dim-witted Durringer as



The building at 303 West 90th Street, where Crowley was cornered by a cordon of 800 policemen summoned by short wave radio calls

FRANK—"Two Gun"—Crowley, from a photograph taken shortly before his battle with an army of police

THE sharp ringing of a doorbell sounded suddenly in the silent hall and summoned a wild and startled killer from his lair!

With a gat in either hand, the most hunted man in the history of New York's police plunged into the hallway and peered down the dimly lit stairs to see the trap that was being laid for him. It was too bad about that doorbell. A newspaper photographer who had had one too many came stumbling up the steps of the building at 303 West 90th Street, and pressed his thumbs against the bell marked Apartment 10—Fifth Floor.

Half an hour before, when Detectives Dominick Caso and Bill Mara had come idling down the street trying to look like casual strollers, they had found a card stuck above that bell. The card read "Murray and Red—don't ring. Helen and I have gone to the store, back shortly..."

The man who rang the bell had been supposed to meet a reporter across the street.

When the shrill buzz of his ring echoed through that top floor rear apartment, Detectives Dominick Caso and Bill Mara were crouching on the stairs halfway down to the fourth floor, disguised as plumbers. They had received a tip that in this building they might get a lead as to the whereabouts of one Helen Walsh, wanted for questioning in regard to the city's newest murder case. The name "Helen" on the card in the foyer had given the two fly-cops a clue worth following...

Mara had stuck the card in his pocket, as possible future evidence. It was the worst mistake he could have made. If the card had been on the bell where it belonged, "Red" would never have rung—and Francis Crowley would not have rushed out on the fifth floor landing with a gun in each hand!

He would not have rushed forth, that hunted boy of not quite twenty years, with his weazened face and slight, almost girlish figure, to look into the faces of the two detectives who crouched halfway down the top flight of stairs. He had come to see who rang the bell downstairs, but he looked flummoxed at the detectives, and the afternoon sun pouring through the doorway from behind him made an unearthly halo of his wild head of hair.

There was just that glimpse—and then he slammed the door behind him. The tense and startled detectives had spent half the afternoon laying a trap for a woman supposed to be in the building, somewhere, a woman reputed to be friendly with Crowley! They had been laying a fly-trap and now found that they had set it

fatherless child. That child was Francis Crowley, unclaimed by his father and finally given a home by a well-meaning woman who also loaned him her name. For he had none of his own.

Francis Crowley grew up in bitter hatred of the "tops." When he was fourteen, in February of 1925, he happened to witness a misunderstanding between John Crowley, his foster-brother, and the cop on the beat—no Patrolman Morris Harlow. Harlow died instantly, and Crowley fell mortally wounded. That day Francis Crowley swore that he'd spend the rest of his life getting even.

He spent most of the following six years in becoming involved in trouble. No less than sixteen times he was on the police blotter for crimes such as pilferage, passing phony money, automobile stealing, petty theft, and so forth. The cops of the uptown neighborhood called him "The Runt" and declared that if there was any devilry going on, Crowley was at the bottom of it. Yet somehow the boy always got free, receiving discharges and suspended sentences even when caught red-handed with stolen goods. He looked so boyish, people said.

It was not until February of 1930 that Francis Crowley stepped over the line which marks the killer from the thief. Crowley bragged to some hoodlum friends that he could get away with crashing an American Legion dance in the Bronx and picking up the Legionnaires' girls. At the dance he was tossed ignomin-

Helen Walsh, eye-witness to the meeting of Crowley's office — and instrument of the radio-police who gave him chase



a dashing and admirable figure. Crowley, on the other hand, admired Durringer for his bulk alone—the one quality which he felt himself lacking.

The two lads set out on a round of the ten-cent-a-dance places which infest Harlem, the Bronx, and even Broadway today. It was at the Primrose Dance Palace in the Bronx that Rudy Durringer met plump, pretty Virginia Brannen, a little girl from Maine who was trying to make her way as a hostess.

Crowley also succeeded in picking a peach from the garden of love—at ten cents a pick. Her name was Billie Dunn, and she was at the moment having a gay vacation since she was on parole from a reformatory. On the evening of the 27th of April, 1931, Durringer, Crowley, Billie Dunn and (Continued on Page 12)

\$5,000 IN CASH

For Solving RADIO GUIDE'S

NAME-the-STARs Contest!

SET No. 8



NAME OF THIS RADIO STAR IS



NAME OF THIS RADIO STAR IS

THE RULES:

WHO IS ELIGIBLE? This contest is open to everyone except employees of Radio Guide and their families. IS 18 OR OVER.

WHAT TO DO? Name the Radio Stars represented by the cartoon pictures appearing each week in Radio Guide. Two pictures will appear in each consecutive issue. There are thirty pictures in all—representing fifty radio stars. All stars used in this contest will be those whose names appear in the pages of Radio Guide.

WHERE TO SEND? Hold all pictures until you have the complete series. Then send each to "Name-the-Star Contest," Radio Guide, 423 Plymouth Court, Chicago. With your entry send a short letter of 20 words or less stating your name and address and telling

which of the 50 stars you like best and why. All entries must be in by midnight before day after the day of issue containing the last set of pictures.

THE JUDGES: \$5,000 in cash prizes will be paid by Radio Guide to the persons who send in the best answers in accordance with these rules. A Committee of Judges will be appointed by Radio Guide and its decision in all matters will be final. In case of tie duplicate awards will be made.

NO HARD WORK! This contest is permitted solely for your money interest. Just tear your stars. You do not have to make selections or do any other work. You Guide. You may copy or trace the pictures. Radio Guide may be contacted from all our offices, at libraries or at Radio Stations.

440 PRIZES BIG CASH PRIZES!

- 1st Prize \$1,000
- 2nd Prize 500
- 3rd Prize 250
- Next 2 Prizes 100 each 200
- Next 5 Prizes 50 each 250
- Next 20 Prizes 25 each 500
- Next 50 Prizes 10 each 500
- Next 200 Prizes 10 each 2,000

440 TOTAL IN \$5,000

NOTICE!
For best contest winning previous sets of answers in this contest see your newspaper.

ON THE AIR

By Carleton Smith

TWO symphony orchestras playing twice daily at the 1934 Century of Progress offer substantial proof that advertisers believe the public wants good music. At least, Swift and Company and the Ford Motor Company are giving us the chance to show our appreciation and interest when we go to the Fair. If the response is what they expect it to be, both organizations will sponsor symphonic concerts on the air next season.

The Detroit Symphony starts a twelve-week series June 16th, which may be extended. The Chicago Symphony begins July 1 and plays for a ten-week period. Both symphonies will play four hours daily and all concerts are free to the public.

Opinions differ as to whether the standard symphonies or orchestrated medleys, whether Wagner or Victor Herbert, Brahms or Lehar, should claim precedence. The programs, therefore, are largely tentative. Presenting concerts to a cross-section of America at a large exposition for an extended period offers the opportunity to study public taste and to judge more accurately what is wanted than can be done in almost any other way. The audience that will come to these concerts is not identical with that which pays to attend the Stadium Concerts in New York or the Dell Concerts in Philadelphia. It comes to visit a carnival and drops in on the concerts as on any other exhibit.

Judging from arrangements now made, the music is to be "featured" rather than the conductors or soloists. Victor Kolar, assistant to *Ossip Gabrilowitch* in Detroit, is to direct the Detroit Symphony, and Eric de Lawarter is to conduct the Chicago Symphony in the absence of *Fredrick Stock*. With all due credit to them for their musicianship and self-sacrificing service, second conductors never have overwhelming popular appeal. Perhaps guest conductors would be arranged for shortly.

Sustaining Broadcasts

(Time Given is CDT)

This experimental laboratory is to be extended to the radio audience, or at least to that part of it which writes letters. Columbia announces a tentative broadcast schedule for the Detroit Symphony, beginning June 16th as follows: Saturdays, 12:30 to 9:30 p.m.; Sundays, 2 to 3 p.m.; Tuesdays, 3 to 4 p.m.; and Thursdays, 3 to 4 p.m. Mr. Victor Kolar has expressed his desire to know your tastes and especially, after the broadcasts begin, to know

of your reactions to the programs. His address is Ford Exhibit, A Century of Progress, Chicago.

NBC already is broadcasting the Palmer Clark Jazz Symphony from the Swift Pavilion (4 to 4:30 p.m.) every day except Sunday. They are also broadcasting the Ford Jazz Band (4:30 to 5:30 p.m.) daily except Sunday, on the blue network, when the Chicago Symphony is not on the air.

It would be courteous as well as wise if the conductors arrange their programs so as to fit whole compositions into the broadcast time. The radio would be breaking in on the middle of a symphony or fadied out just before its climax. Nothing is more annoying.

Fall Season

Plans for the fall season include a good share of music you like. Activity in advertising agencies and network offices leads to the conclusion that the next is certain to be the busiest season so far. Almost every minute of available time on both networks has either been sold or is under option.

More sponsors than ever before are considering serious music as a vehicle with which to attract listeners. Talent is being discovered and developed for these programs. There are deserving vocalists and instrumentalists who, because they sing for love, will be heard on sponsored programs, instead of on commercial ones.

The radio, unless my guess is wrong, will develop more and more of its own artists rather than seek them in the concert hall or the opera stage. For some time to come, a "personal" appearance will be necessary to establish a reputation among the musically-minded. Not every one will trust the microphone alone in passing judgments. But in time that may disappear.

"Carmen"

The Palmolive Theater made no mistake in presenting "Carmen." The cutting and arrangement of the familiar airs were judicious. The voices of *Janet Adolton* and *Gladys Swarthout* were well chosen for the roles of Don Jose and Carmen. And Bizet's opera, despite its original failure, is a masterpiece, in every respect deserving its great popularity.

Other tuneful and familiar operas would be worth the effort expended in putting them on, if the proper voices are secured. "Faust," "Martha," "Roméo and Juliet," "Mignon," "Pagliacci," "Traviata," "Rigoletto," even "Aida" and "Il Trovatore." (Continued on Page 33)

The COVER Girl

ROSEMARY LANE, the girl on the cover, is the possessor of the delightful, lovely voice heard with Fred Allen on the Ford program broadcast over CBS network stations on Sundays and Thursdays at 8:30 p. m. CDT. She opened her larkish blue eyes on the world of storm and strife some nineteen years ago in a sedate home at Indiana, Iowa.

At an early age, as the biographers put it, she started her musical career in a serious way, following in the footsteps of two illustrious older sisters, Letitia and Lolita, who established the Lane dynasty, although they were all born "Mulligan," according to the biographers.

About the only thing this charming little lady took seriously was her music. She studied hard and worked hard, but the development of an unusually warm sympathetic voice side-tracked that ambition when she settled down to study voice culture and music at Simpson College in her home town.

She thought nothing of practicing six or eight hours a day on the grand piano which was one of the first gifts her successful father had given her.

Her parents decided that outdoor exercising was necessary and, following an idea of her mother, she hung from the apple trees in the family orchard, Rosemary insisted upon taking her exercises on horizontal bars, flying rings and—of all things—a trapeze! Before long the back yard looked like an aerial gymnast's dream of heaven.

With her younger sister following Rosemary's lead, they put on a sister act in a juvenile sports world that carried off most of the medals for swimming, fancy diving and other athletic endeavors in the Camp Fire Girls' annual meets at Boone, Iowa. Fred Waring discovered his latest star in a public publishing house in New York while she was running over some popular numbers, and immediately invited her to join his orchestra as a solo guest star when his Pennsylvanians were playing on the Gold Hotel. She has been guest star with him ever since.

Blubbering

By Ted Bergman



"Blubber" Bergman, photographed at the moment he suffered a violent frustration, the loss of some of his clothes. He appears concerned.

was oversized? I wanted to play music. But my father wanted me to play baseball. How I envied those kids whose mothers made them stay in and practice, while I was forbidden to stop playing baseball! I asked for a violin. My father bought me a catcher's mitt. I said I wanted to play. He said: "Play ball." So I played ball and got frustrated.

He didn't want a Babe Rubinfo in the family, he wanted a Babe Ruth! Well, I never quite got over this set-back to my childhood dreams. But I did try to interest myself in something else.

The superintendent of the apartment house in which we lived was a cockney Englishman. Soon I found myself hanging around all afternoon, listening to his talk. That Englishman's conversation fascinated me. I used to sit, entranced, literally, watching him swallow one stitch after another the way the Eskimos are said to swallow live fish. I thought: "Next to being the greatest violinist in the world, I'd like to be able to talk like this man!"

Taking great pains, I began to practice. When my father wasn't looking, I would sneak away from the baseball field, get the Englishman talking—then sit and listen and watch. I'd hold my mouth the way he did. After a while I could make the same sounds—and eventually I managed to imitate him perfectly. And then he noted away—another frustration!

A Swede took his place. He tried so hard to speak English, that to help him, I used my cockney accent on him. He told me he couldn't speak Russian! Well, there was only one thing to do. To have someone to talk to, while the other kids were playing baseball, I learned to speak like my Swedish friend. And, then—once again my fate caught up with me. For no sooner had I mastered his dialect and learned how to converse with him intelligently, than my family ups and moves. I've always suspected that my father wanted to move me nearer to the baseball field, so that he could watch me doing my daily hour of practicing.

But by now I had the idea of languages. Wouldn't it be fine, I thought, if I could learn a lot of languages and maybe become a professor! Then nobody would expect me to play baseball, and I'd have lots of time to practice on the violin!

Quickly, I set about laying the foundations for my career as a professor—which in turn would lay the foundation for my career as a bull fiddlester. Can I think of it if that sounds like the House-that-Jack-built? First thing I did was to study at the feet of the local Confucius, a gentle Chinese who could talk and wash

at the same time. Soon we were going to each other in pugna English, and I had dreams of a chair in Orient Languages. But my Cantonese went home to China to turn land.

Frustrated again, but still determined, I started on the Italian ocean. By now I was becoming adept at acquiring accents. This was just as well because prohibition came, and my Italian stopped peddling ice and began selling the stuff it is put into. So I resumed my study of languages with another tutor, a German butcher, whose accent was so thick you could hardly cut it with his own cleaver. And, of course, the inevitable happened: no sooner had I absorbed his "achs" and "Voss is losers" than he remembered he had a cousin in Milwaukee and moved there.

Years passed. I came to radio. I had learned to my intense pain that colleagues aren't interested in the languages I had been learning; for me at least, all the professors' doors had "No Help Wanted" signs on them. I thought that in a radio studio, perhaps I'd be able to get some dramatic parts; you know, roles that would let me pour forth the sadness of my frustrated soul. Also I thought that perhaps they'd let me hang around the studio and listen to the bull fiddle.

Almost at once they discovered my accents. By this time I had a mere 22 of them, which I could control at will. At first I was delighted. Perhaps they were going to make some sort of language professor of me? No! Well, then, a character actor? No! Instead I had to play the clown, always jesting, always laughing—and with a broken heart. The degradation of it all!

And, then—suddenly—the whole picture changed! Like a message from heaven came that title-eight-inch violin, and the IDEA! Let my neighbors complain! I have cast off the shackles—I am taking lessons. Until I become proficient, I'll continue as a mere jester on the Rubinfo show over NBC, at seven o'clock every New York station twice weekly, and at seventeen or eighteen different characters over CBS with "The Big Show" each Monday night. But the best is yet to come.

Suddenly I will appear before a startled world. The book says that in 20 easy lessons I will gain complete mastery of the violin. Then—to see the amazement of Broadway, the chagrin on the face of Rubinfo! My name will be in lights: "Blubber Bergmanoff and his Bull Fiddle." People who scoffed at the bulky body who winds bites my muscles, soul and spirit, will now appear—because I will be the only violinist in the world big enough to *fuck a bull fiddle under his chin!* Frustrations—farewell!

N.W.: Radio's FIRST Understudy

THE show must go on!"

It is radio taking over all the good old traditions of the stage? Since the Etton boys have provided themselves with radio's first understudy—in the person of Arthur Herbert, ex-army corporal and Broadway star—their sponsors are wondering how good a drama of the understudy who jumped to replace in the star skipped a performance, may not be staged in real life some night—this time over the air.

Of course, every stage star has an understudy—an actor or actress letter-perfect in the lines of the featured player, and ready at a moment's notice to jump into the scene. In case the principal should suffer illness or accident. For on the stage the show must indeed go on—if it does not, another show cannot be put on—at a minute's notice, and so save the day (or night).

In radio, until this new day of Arthur Herbert dawned, the situation was entirely different. In the past, on those rare occasions when a star's illness has prevented him from performing, there always have been half a dozen different forms of entertainment available to the studio. No one considered understudies.

But now the principal should suffer illness or accident, but their sponsor, was responsible for the introduction of the understudy system to the air. The enforced canceling of three commercial programs, including their own, led them to this step. The mishap occurred a few weeks ago. Just before the boys were scheduled to go on an air show, their tenor, was stricken down with malaria.

There was no time to change the arrangements and orchestration to eliminate his part, so this particular show was simply canceled. If he goes on, the others following closely on its heels, were cancelled. Thousands of listeners were disappointed.

But the boys' sponsor was alarmed and distressed. Such a thing must never happen again! The boys must provide themselves with an understudy. And for this understudy must be arrangements must be made so that if any one of the Ettonians should be unable to sing, the

new vocalist and the new part could be slipped smoothly into place without a hitch or delay.

Arthur Herbert was engaged. Herbert attends every rehearsal, is present at every broadcast. But so far he has not been called upon to do anything more than to earn his salary.

Of course, he has hopes that all the Etton Boys remain in the best of health. But if one should—well, say mine—a train would be all right with him. For he likes to sing, especially to a wide audience such as the Etton Boys enjoy.

For that matter, Arthur could put on an entire one-man show if the whole outfit stayed away! Besides singing tenor, he could play piano, guitar, saxophone and drums! While a freshman at Wisconsin University, he quit to join the army. After that he was transferred to Central American duty; later, when stationed at Washington, he had an opportunity to study at the Army Music School.

When he came to New York following honorable discharge, he made an immediate success as a singer, appearing in "Greenwich Village Follies," "Fingertown" and "Hoop-dee."

Following this came extensive radio work.



Arthur Herbert, whose picture shows him to be happy over his newest assignment, that understudy in the Etton Boys.

BECAUSE I'm big, no one pities me. I want the world to call me "Bergman, that genius of sweet music." Instead, people call me "Blubber," yearn to play gently through life on the sonorous strings of a bull fiddle. Fate forces me to blubber through. I tell people—they laugh. They look at my 300-pound bulk and say "blow" or "listen to my soul and say 'frustration'."

Frustration! That horrid word describes my life. I have been frustrated as a wrestler. I have been frustrated as an actor. I have been frustrated as a boxing and asymmuous instructor. Even as a sea-going deck-hand I was frustrated. Man and boy, I have been stood up by life. But at last—I have life by the tail!

I am taking violin lessons! What if I do practice on an eight-inch violin? What if my friends laugh at me? What if Rubinfo did say: "Fuddy, my frandy, fruddy, I've never benik a genius like I'm!" I don't care—for at last I know the meaning of it all! Inspiration came to me when I stood with my little eight-inch fiddle almost lost under my chin. Like a fish, I said to myself: "Ted, you are the BIGGEST violinist in the world! You are the only man who can ever—"

But wait. I'm getting ahead of my story. First let me tell you how my life was one series of frustrations after another—then when I come to the end, you will realize how great is the triumph ahead of me. I'll tell you what it all started when I was a little boy. What if I

Babe Ruth Prize Winner



Oh boy, oh boy, oh boy—hot dog! That was about all Arthur Hennessy, seven years old, of 113 N. Lacon street, Jersey City, N. J., (pictured above) could say when a Radio Guide representative asked him how it felt to win the grand prize in the Babe Ruth-Duckers Pulled Rice and Pulled Wheat weekly baseball contest. For little Arthur wrote the best last line for the limerick submitted by thousands of boys and girls last week, and won a week's trip to Chicago with a parent as Babe Ruth's guest. There are 1001 prizes offered each week, with the grand prize being a week's trip to either New York or Chicago. Babe Ruth in person as host. A full broadcast of the contest and 500 autographed baseballs are offered each week. Babe Ruth broadcasts Mondays, Wednesdays and Fridays at 7:45 p. m. EDT over the NBC blue network.

Melancholy Baby
When I Was a Boy from the Mountains
Young
Build a Little Home (Intra. Nola Young)
WCFM—Delta Home Church Services
WGB—Tomorrow's Kids
WGB—Vesper Time; Ford Beck, organist
WGB—Jack Cooper's All-Colorful Hour
9:05 CDT—p.m.—CST 8:15
WGN—Headlines of Other Days
9:15 CDT—p.m.—CST 8:10
WGN—Orchestral Program

9:15 CDT—p.m.—CST 8:15
KYW—Patrol Program
WYBE—Dance Symphony Orchestra
WGB—Stank Orchestra
WGB—Ducke Orchestra
9:20 CDT—p.m.—CST 8:20
NBC—Lud presents Hall of Fame; Lena and Hal Prendergast Co.; Helen Hays, guest artist; Orchestra directed by Roy Shikret
WEAF—WLYL WMAQ WTAM
FORTY-FIVE Minutes in Hollywood; Famous Stars in Person; Studio Group by Cal York; Music by Mark Warner; WMAQ
Why Did I Love You, from "Shoot the Moon"
Sleepy Head, from "Operator '37"
Doo Ah, Doo Ah, Know "What I'm Doing," from "Lord Smecker"
WGB—Dance Orchestra
WGB—Narcosis Cave's Orchestra
WJZ—Pulsar Program
WYBE—Dance and Chuck, song duo
WTMJ—Sports Flash
9:45 CDT—p.m.—CST 8:45
WGB—George Gordon's Orchestra
WYBE—Dance and Chuck, song duo
WTMJ—Sports Flash
9:50 CDT—p.m.—CST 8:50
WTMJ—Forensic Betty Kelly
10:00 CDT—p.m.—CST 9:00
NBC—Canadian Copier, WENR WTAM
NBC—Hall Callier's Orchestra (NBC)
WCFM—Rock Home Hour
WGB—Symphony Society's Orchestra
WYBE—Talk by Governor McCallum from Indianapolis
WYBE—Tom Grant's Orchestra
WYBE—Wendell Hall (NBC)
10:15 CDT—p.m.—CST 9:15
NBC—Eddie Condon, vocal; WJZ KYW
NBC—Henry Bauer's Orchestra; WABC WISN
WYBE
WYBE—Julia Syre's Orchestra
WYBE—Julia Syre's Orchestra
WYBE—Rock Home Hour
WYBE—Narcosis Cave's Orchestra
WYBE—Henry Bauer's Orchestra
WTMJ—Nocturnal Echoes
10:30 CDT—p.m.—CST 9:30
NBC—Tommy Dorsey's Orchestra; WYBE
WMAQ
NBC—Gene Padua's Orchestra; WJZ KYW
KMOX—Henry Bauer's Orchestra (CBS)
WCFM—University Sings
WYBE—Rock Home Hour
WYBE—Anson Wally's Orchestra
WYBE—Pat Conroy's Orchestra
WYBE—Henry Bauer's Orchestra
WTMJ—Nocturnal Echoes
10:45 CDT—p.m.—CST 9:45
WGB—Henry Bauer's Orchestra; WABC WISN
WYBE
WYBE—Ducke Orchestra
11:00 CDT—p.m.—CST 9:30
WGB—Ina Gabor's Orchestra
11:00 CDT—p.m.—CST 10:00
CBS—Red Nichols' Orchestra; WABC WISN
WBBM KMOX
NBC—Jimmy Lunceford's Orchestra; WJZ KYW
WYBE—Tom Terry, organist
WYBE—Julia Syre's Orchestra
WYBE—Anson Wally's Orchestra
WYBE—Pat Conroy's Orchestra
WYBE—Midnight Review
WYBE—Dance Orchestra
11:10 CDT—p.m.—CST 10:10
NBC—25th Anniversary of Station WFLA; speaker, Gov. Richard D. Murphy, chairman; WYBE WTAM WMAQ
WGB—Ted Weems' Orchestra

SUNDAY CONTINUED
8:10 CDT—p.m.—CST 5:10
KYW—The Globe Trotter
WGB—Anson Wally's Orchestra
9:10 CDT—p.m.—CST 5:15
CBS—Caribe and London; Warwick Sisters; WABC KMOX WISN
KYW—Globe Trotter; News of the World
WBBM—Pat Flanagan's Sport Review
9:25 CDT—p.m.—CST 5:25
KYW—Dance Songs
9:30 CDT—p.m.—CST 5:30
NBC—Joe Penner, comedian; Harriet Howard, vocalist and Orlan Nelson's Orchestra; Standard Brands Inc.; WJZ WLW WLS WLS
9:40 CDT—p.m.—CST 5:40
CBS—Chicago Relays; WABC KMOX
NBC—Elizabeth Lennox, mezzo soprano; WMAQ WTAM
KYW—Duo Rama's Orchestra
WYBE—Anson Wally's Orchestra
WGB—Stevens Hotel Esplanade
9:45 CDT—p.m.—CST 5:45
NBC—Wendell Hall, soprano; F. W. Fish Co.; WEAF WMAQ WTAM
CBS—Chicago Knights; WBBM WISN
WCFM—Edna Varnoe's Orchestra
WGB—Palmer House Ensembles
WBBM—Dance and Henry Rottal (CBS)
9:50 CDT—p.m.—CST 6:00
NBC—Jimmy Durante, comedian; Radio's Orchestra; The Voice of Columbia; Gertrude Niesen, Hank Leeves, Sylvia Froon, Mary Eastman, Beala Street Boys, Fats Waller, organist; Gene Jamail, M.C.; forty-five-voice symphony orchestra; WABC KMOX WBBM WISN
KYW—Dance in Town
WCFM—Jah-Jah
WYBE—Country Varieties
WYBE—Mary H. Burwell's Book Review
WYBE—Madness with Marvin Padon, pianist
WYBE—Melodic and Band with Sam Gaster
WLS—Sunday Evening Club
9:55 CDT—p.m.—CST 6:15
NBC—Eddie Tilton's Orchestra
WYBE—Masters Music Company; Symphony Music
WYBE—Tonight Reflections; Arthur Hammond, vocalist; Fred Beck, organist; Dot Shortcut, narrator
9:58 CDT—p.m.—CST 6:10
WBBM—Henry Bauer's Orchestra; Blue Bird
WBBM—Voice of Columbia (CBS)
9:58 CDT—p.m.—CST 6:45
WBBM—Henderson's Orchestra; Blue Bird; Clarence Hillman's Orchestra; Doris Lorraine, mezzo-soprano; Gene and Charlin, song duo; Eddie Tilton
WJZ—The Hawk, mystery drama
9:59 CDT—p.m.—CST 7:00
NBC—Machester Merry-Go-Round; R. L. Watkins Co.; Tamara, Russian Blues singer; David Perry; Orchestra directed by Jacques Boreard; Men About Town; WEAF WTAM WMAQ
CBS—Family Theater; Ward Bakke Co.; guest stars: James Melton, tenor; Josef Pasternak's Orchestra; WABC WBBM KMOX
NBC—Henderson's; Gail Rabinoff Co.; Irving Berlin; The Parkana Sisters; The Revue Quartet; Al Goodman's Orchestra; WJZ WLW WLS
WYBE—Pat Conroy's Orchestra
WYBE—Paula Carter
WYBE—Bessie's Review; Hal Tetra; Goodrich Rubber Co.
WYBE—Reminiscence; Forbes Herrick
WYBE—Joe Chromie's Orchestra
WYBE—Reminiscence; Victor Herbert
WYBE—Shirley Melodes
9:58 CDT—p.m.—CST 7:10
NBC—Symphony Society's Orchestra
9:58 CDT—p.m.—CST 7:15
WCFM—Sundays Club
WYBE—Ed Krav's Orchestra
WJZ—Omni Mountain Symphony
9:58 CDT—p.m.—CST 7:30
NBC—American Album of Familiar Music; Bayer Co. Inc.; Frank Mann, tenor; Virginia Rea, soprano; Orlan and Virginia's Concert Orchestra; Gus Hammon's Concert Orchestra; WEAF WTAM WMAQ WTAM
CBS—Pat Conroy's Orchestra; Ford Motor Co.; WABC WBBM WISN KMOX
NBC—Lulu Kitcher, balladeer; orchestra; WJZ WLW WYBE
KYW—Clyde Lucas' Orchestra
WYBE—Palmer Clark's Orchestra
WJZ—Collette O'Shea, singer
9:45 CDT—p.m.—CST 7:45
NBC—Adventures in Health; Horlicks Malted Milk Co.; Dr. Herman K. Bradstone, dramatic health talk; WJZ WYBE
NBC—Old Apothecary
WJZ—Bob and Zed, rural comedy sketch
9:50 CDT—p.m.—CST 8:00
NBC—Madame Schumann-Heink and Harvey Hays Gaylor and Inc.; WJZ WYBE
CBS—Guest Orchestra; Lady Esther Co.; WABC KMOX WBBM
NBC—Victor Young's Orchestra; Chevrolet Motor Co.; WEAF WMAQ WTAM WLW WTAM
Townsville
Carry Me Back to the Lane Prairie
Fast Waltz
Gonned

SUNDAY NIGHT
9:30 E.S.T. ★ 10:30 E.D.T.
Columbia Network
"45 MINUTES IN HOLLYWOOD"
Borden's sensational program
★ IT'S HOLLYWOOD FROM THE INSIDE!
Pre-views of the best current pictures
★ Famous Stars in Person
★ Studio Gossip by Cal York
★ Music by Mark Warnow
*For stations—see Radio Guide Listings

SUNDAY... JUNE 27
By Popular Request
SPECIAL RETURN ENGAGEMENT
HAYES
IN HALL OF FAME
WEAF AND W.B.O. NETWORK
9:30 P.M. EDT
Presented by The Radio City
"Largest"
Audience

FREE VALUABLE NUMEROLOGY CHART
This new 100-page chart is a complete guide to the science of numbers. It contains all the information you need to know about numbers and their meaning. It is a valuable reference work for anyone interested in the occult, astrology, or the human mind.
GUARANTEED Short Wave Converter
This converter will enable you to receive short wave broadcasts from all over the world. It is a must for anyone who wants to hear the latest news, sports, and entertainment from around the globe.
CHICAGO RADIO DIST. Dept. 17 Chicago

ANNOUNCING
Beach Walk Opening
SATURDAY EVENING, JUNE 9, 1934
Elaborate lighted-balcon decorations
HARRY SOSNIK and his ORCHESTRA
Edgewater Beach Hotel
3300 Block Sheridan Road Chicago
Dancing on the Beach Walk nightly (except Sundays)
Concert Sunday Nights

HIGH SPOT SELECTIONS FOR MONDAY

(Time Given is Central Daylight)

- 11:30 a. m.—University of Nebraska composition program; Lincoln Symphony orchestra; NBC-WMAQ network.
- 12:30 a. m.—Rebroadcast from London: Finnish National orchestra; George Schenaevel, director; Hilde Lakkonen, soprano; NBC-WMAQ network.
- 5:45 p. m.—Jazz Hour in "Flat"; NBC-WEER network.
- 7:30 p. m.—Voice of Firebird; entirely new show; NBC-WMAQ network.
- 8:00 p. m.—Lola Passio; Andre Kostantakoff's orchestra; CBS-WNBC network.
- 8:00 p. m.—Hilfstedt Show; Gene Arnoff; Jay Parsons; Maple City City; NBC-WLS network.
- 8:30 p. m.—Cela La Presenta "The Big Show"; Gertrude Niesen; Erna Rappe's orchestra; CBS-WNBC network.
- 8:30 p. m.—Ship of Jay; Hugh Barlett Bobbs; quartet; guest artists; Meredith Willson's orchestra; NBC-WMAQ network.
- 9:00 p. m.—Contested Echo; Morgan Eastman's orchestra; NBC-WMAQ network.
- 9:30 p. m.—Gothic Echoes; Radio City City orchestra; NBC-WMAQ network.

(MONDAY CONTINUED)

- 8:15 CDT—**8:15 CDT—8:15 CDT**
NBC—Coke Page, songs; WIZ WMAQ
CBS—Symphony with Younger School of Artists by Frances C. Huxley; WABC KMOX WISN WMBW
NBC—John Martin Story Hour; WEAF WTAM WLS—Tommy Taylor; Sue Roberts; Bill O'Connor
WTM—Dance Orchestra
8:30 CDT—**8:30 CDT—8:30 CDT**
CBS—New Variety Program; WABC KMOX WISN WMBW
KYW—Two Doctors, with one of the Air
WEBC—Century of Progress Concert Orchestra; Division of Edward Wurtzbach
WJZ—300 Years' Anniversary Program
WMAQ—300 Years' Anniversary
WISN—300 Years' Anniversary
8:45 CDT—**8:45 CDT—8:45 CDT**
NBC—Lady Host Dore; children's program; WISN WJZ
WCFE—The Lady Next Door
WJZ—100 Years' Anniversary
9:15 CDT—**9:15 CDT—9:15 CDT**
WTMJ—Bascomb; Milwaukee vs. St. Paul
9:40 CDT—**9:40 CDT—9:40 CDT**
NBC—Dore Hudson's Orchestra; WEAF WTAM WMAQ WJZ
WBSB—Palmer Clark's Orchestra; WJZ WENR WBBB—The Doctors (CBS)
WJZ—John Massey
WED—Margaret Parade
WJZ—Buddy; Zab and Otto, songs
9:45 CDT—**9:45 CDT—9:45 CDT**
WBBB—Minstrels (CBS)
WCFE—Gordon
WJZ—Masters Rhythms, dance music
9:50 CDT—**9:50 CDT—9:50 CDT**
NBC—The Singing Lady; William Co. variety
Jazz; songs; WIZ WMAQ
NBC—Helen and Stray; WTAM WMAQ
WCFE—Harold Conrad
WBBB—Olympic Melodians (CBS)
WCFE—5000 Hits
WENR—A.M. Performers; Dexter and Gemble Co.; sketch (CBS)
WISN—Tom Baker; Eddie Capozza's Orchestra (CBS)
WJZ—Sally Eckson
9:55 CDT—**9:55 CDT—9:55 CDT**
NBC—Little Ophelia Anne; Wander Co.; Child. lead played with Shirley Bell and Alan Brier; WIZ WMAQ
CBS—Bob Hobbs, tenor; Norm Kerr, pianist; WJZ—Helen Wagon
NBC—Bathhouse Song, Margaret West and Her
WJZ—Sally Eckson
WCFE—James Federation Club
WJZ—Frankie Foy; WLS Bear (NBC)
WJZ—Fred Beck, organist

- 8:00 CDT—**8:00 CDT—8:00 CDT**
NBC—Neville Thomas; Son Old Co.; News; WJZ
WLS
CBS—Doris Cline; Ordinary Drinking Cup; NBC
NBC—Little Ophelia Anne; Wander Co.; child-
lead sketch; WENR WCFE
CBS—Eddie Capozza's Orchestra; WISN KMOX
NBC—Horse Sense Philosophy; Andrew Kelly;
WTM—WMAQ
WCFE—Piano Recital by Phil Warner

NIGHT

- 8:00 CDT—**8:00 CDT—8:00 CDT**
CBS—Jack Rosner's Orchestra; KMOX WISN
NBC—James M. Andy; Penodent Co.; Macdonald
comedian; WIZ WLY
CBS—WCFE—Jazz
WCFE—Jazz
WCFE—Lester Flashes
NBC—This is the News
WCFE—Popular, folk, sketches
WGB—Beverly Hill Artists
WED—Eddie Luffino, song
WISN—German Hour; William Klum
WISN—Reviews; Johnny O'Hara
WCFE—The Harbor; orchestra
WBBB—Musical Ensembles
WTM—Melch Co.

- 8:15 CDT—**8:15 CDT—8:15 CDT**
NBC—Rube; Rene Marie, songs; Testyost, Inc.;
WIZ WMAQ
KYW—The Globe Trotter
WJZ—Pat Flanagan; Sports Review
WCFE—Fritz Biechle; dance music
WBBB—Polish Danes; dance music
WGB—American; Dexter and Gemble Co.; Len Salvai;
organist

- 8:30 CDT—**8:30 CDT—8:30 CDT**
NBC—Simone Nights, Continental Tunes
WMAQ—Dora Rouser's orchestra
WCFE—"Our Club"
WTM—Sports Reporter

- 8:30 CDT—**8:30 CDT—8:30 CDT**
NBC—Country Rowers and the Critics; GSH Ret-
rograding; Harold Red, Wamp and Joey; Ray
Calkins; organist; The Mello Co.; WEAF
WTAM WMAQ

- 8:35 CDT—**8:35 CDT—8:35 CDT**
NBC—Back Rows in the Twenty-Fifth Century;
W. D. Davis Co.; sketch; WBBB KMOX
NBC—Marie Conn, baritone; Leo White, organist;
WISN
WBBB—Desiree Adams and Orchestra
WJZ—Eddie Varva's Orchestra
WCFE—The Sports Reporter

- 8:45 CDT—**8:45 CDT—8:45 CDT**
WJZ—Wallachon
WTM—Jazz and his Confidants
KMOX WBBB
NBC—The 4000; California Pushing Co.; Hugh
Barrett; Dore; and Klatschkeker
quartet; orchestra, director; Meredith Will-
son's orchestra; NBC-WMAQ WMAQ
KYW—Famous Trade Marks on Parade
WISN—The Sports Reporter
WBBB—Vitalie All; variety
WTM—CBS
WBBB—Morris Raporter

- 8:50 CDT—**8:50 CDT—8:50 CDT**
KYW—"Sweet Songs" (NBC)
NBC—Charles Agency's Orchestra (VBC) of the Air
WISN—Claire Sawyer's Orchestra
WJZ—High School and rural comedy sketch
WBBB—Dore; NBC
NBC—Contated Hour; Caroleen Mill Co.; Con-
cept; orchestra; Margie L. Eastman, con-
ductor; quartet; vocal; Gene Awe;
Gene Paul Kane; WEAF WMAQ WLW WTAM
WCFE
CBS—Gene Kane; Lady Esther Co.; WABC
KMOX WBBB

- 8:55 CDT—**8:55 CDT—8:55 CDT**
CBS—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—John Krumboltz Co. (KBC)
WCFE—Lady Krumboltz Co. (KBC)
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

- 7:30 CDT—**7:30 CDT—8:30 CDT**
NBC—The Voice of Firebird; Florence The
and Rubber Co.; WEAF WMAQ WTAM WLS
NBC—Maple City Four, male quartet; Clay
Cristall Water Co.; WIZ WMAQ
KYW—Dora Rouser's orchestra
NBC—Other's orchestra
WCFE—Night Court, organist
NBC—The Lone Ranger
WISN—Clarence Wheeler's Orchestra; Con-
cept; Ford; Dore Lorraine, mezzo-sopran-
o (CBS)
WJZ—Songs and Serenades; Uelco Jay Dupon-
and
WTM—Dore Orchestra
7:40 CDT—**7:40 CDT—8:00 CDT**
NBC—Clarence Wheeler's Orchestra (CBS)
7:40 CDT—**7:40 CDT—8:15 CDT**
NBC—Babe Ruth's organist; Baseball Com-
mentary; dramatization; WIZ WLS
WBBB—Edna Avenue; Victor Herbert
WCFE—Eddie Varva's Orchestra
WJZ—The Hawk, mystery drama
8:00 CDT—**8:00 CDT—8:30 CDT**
NBC—Harry Hoeffel's Company; Frank Parker;
Henry Great Atlantic and Pacific Tea Co.;
WEAF WMAQ WTAM
Medley:
In a Little Spanish Town
My Little In Spain
Con-
I'm in the Mood (tone solo, Frank
Pastor
Little Dutch Mel
Mademoiselle
Tchikowky
I've Had My Moments
The Goodies
C're Not Powell, soprano; Liggett and Meyer
Tenor; Co. And; Kenneth Knicker's
WABC; WIZ WMAQ WBBB
NBC—Greater Ministers; Shklar Refining Co.;
Gene Arnold; interluders; Joe Parsons, bar-
itone; Cooper, BU. U. W.; Charles Cloud
and Clifford Souther and song; Band Director
Hay-Kay; Concert; WALS WLW WTAM
KYW—Mrs. Mangin's Concert
WJZ—Dr. Springer's Forum
WBBB—The Chorus
WISN—The Missus; Male Quartet; Talk
WJZ—Olymp Melodians; Fred Beck, organist
WBBB—Polish Varieties
8:15 CDT—**8:15 CDT—8:15 CDT**
NBC—Rube; Rene Marie, songs; Testyost, Inc.;
WIZ WMAQ
KYW—The Globe Trotter
WJZ—Pat Flanagan; Sports Review
WCFE—Fritz Biechle; dance music
WBBB—Polish Danes; dance music
WGB—American; Dexter and Gemble Co.; Len Salvai;
organist

"THE BIG SHOW"

GERTRUDE NIESEN - ERNO RAPEK
and Distinguished Guest Stars
MONDAY 8:30 C. B. S.
CDT
For Station See Radio Guide Listings

EX-LAX - THE CHOCOLATED LAXATIVE

\$3000 Life Protection For Only \$1 Down

No obligation—No medical examination—
Free Inspection—Age 17-75!

Send No Money!

Just send name and address, and name of your physician to Home Mutual Association, Dept. 34-105, Phoenix, Arizona. Certificate providing up to \$3000 in death money can be yours and will be mailed to you ABSOLUTELY FREE. Then, if you wish this amazing, low-cost protection, simply send \$1, which will post your certificate in force for 35 days. Thereafter, as low as 2c a DAY! One of the oldest Assur-
ance in Arizona. No unpaid claims! No
suits—Write today.

BIG PAY IN BROADCASTING

IF YOU're interested in a BIG PAY, it makes good sense for you to send for the book "HOW TO GET A BIG PAY IN BROADCASTING" from the author, J. P. FLOYD GIBBS. This book is a complete guide to the broadcast industry, and is a must for every broadcast professional. It is the only book of its kind, and is a complete guide to the broadcast industry. It is a must for every broadcast professional. It is a must for every broadcast professional.

FLOYD GIBBS' method of practical training, day-by-day, has made him one of the most successful radio men in the country. He has a complete guide to the broadcast industry, and is a must for every broadcast professional. It is a must for every broadcast professional.

Name _____
Address _____
City _____ State _____

SEND 50c NOW

BUNIONS Reduced

Quality



BUMP GOES DOWN!

Send for your copy of "The Bunion Cure" today! This new book tells you how to get rid of your bunion in a matter of weeks. It is a must for every sufferer. It is a must for every sufferer.

Send for your copy of "The Bunion Cure" today! This new book tells you how to get rid of your bunion in a matter of weeks. It is a must for every sufferer. It is a must for every sufferer.

STATION KICKED OUT FOR RADIO BROADCAST

NEW WRITERS

Cash payments will be advanced to writers of songs, if used and published in "The Cashy World." Read up on your material (words or music) likely to be found suitable for radio adaptation. Radio Music Guild, 1650 Broadway, New York - Write Every Sunday at 9:45 P.M. See WIFE.

- 8:55 CDT—**8:55 CDT—8:55 CDT**
NBC—Edwin C. Hill, baritone; Co. "The House"
WBBB
KYW—All Kvala's Orchestra (KBC)
WCFE—Andrew Arnold
WBBB—Edna Avenue; Victor Herbert
WJZ—Washington Column
WISN—The Broadway Theater; Herbert
WMAQ—Tone Stories of the Sea
WTM—The Street Corner
WJZ—Sweet Fox

Wednesday, June 6

(TUESDAY CONTINUED)

9:00 CDT—pm.—CST 8:00
NBC—American Promoters Russian Ballet, "Red Power" Part 1; NBC Symphony performance from Glenn's manuscript; Frank Black conducts; WZLW 1000
NBC—Betty Sue Theater; Colgate-Palmolive-Peet Co.; Gladys Swarthout, soprano; Fred McHenry; Peggy Ashcroft; Charles Walker; Florence Maloney; Joseph Gruber; Dorothy Burdick; Rosalind Wiseman; Alan Ross; Alan Davis; Alfred Shirley; Russian Chorus of Twenty Voices; WEAF WTAM WLW WMAQ WTHQ
CBS—Good Carnay; R. J. Reynolds Tobacco Co.; Colonel Stinson and Band, comedy; Connie Banzel, vocalist; Glen Gray's Orchestra; WABC WBBM KMOX
WFL—The Globe Trotter
WFL—Society Institute
WFL—The Globe Trotter
WIND—Joe Chernoff's Orchestra
WJZ—The Pickard Family
WWSB—Melodians of Poland

9:05 CDT—pm.—CST 8:05
WGN—Headlines of Other Days
9:10 CDT—pm.—CST 8:10
WGB—Earl Thayer's Orchestra
9:15 CDT—pm.—CST 8:15
KYWA—Earl Thayer's Orchestra
WFL—Eddie Varn's Orchestra
WIND—John Egan's Orchestra
WJZ—Percy Cardinal

9:20 CDT—pm.—CST 8:20
CBS—"Softly," by G. S. Sondheim; WABC KMOX
WFL—The Whelan and His Duo
WFL—Barnett O'Hair
WFR—The Greenway
9:40 CDT—pm.—CST 8:45
CBS—Horton Sorensen; Luis Russell's Orchestra; Beale Street; The Broadway; Fats Waller; M. C. C. WABC WJZ
WFL—Hendling Students; Blaise Brubaker; Clarence Wheeler's Orchestra; Dixie Lorraine, Gene and Charles and Cadets Quartet
WFL—School Teachers' Club

9:45 CDT—pm.—CST 8:50
WSPC—The American Sports Review
10:00 CDT—pm.—CST 9:00
NBC—Ann's '41; Papadopol Co. WMAQ WFR WTAM
10:05 CDT—pm.—CST 9:05
NBC—Edna Collins's Orchestra; WEAF WTAM WLW
WBBM—Henry Busse's Orchestra (CBS)
WFL—Eddie Varn's Orchestra; Ada Jolly
WFR—"The Musical"

10:15 CDT—pm.—CST 9:15
CBS—News; WABC WBBM
10:20 CDT—pm.—CST 9:20
NBC—Society Institute and Glenn, comedy sketch; WTAM WTAM WMAQ
10:25 CDT—pm.—CST 9:25
WFL—Remember "Why Back When?"
WFR—The Reductive, band
10:30 CDT—pm.—CST 9:30
CBS—Lester Kohn's Orchestra; WABC KMOX
10:35 CDT—pm.—CST 9:35
NBC—National Radio Program; WEAF WTAM WLW

10:40 CDT—pm.—CST 9:40
KYW—Three Straps
WBBM—Henry Busse's Orchestra (CBS)
WFL—The Homecoming, comedy sketch
WFL—Linda Vary's Orchestra
WFL—Lorraine York's Orchestra; "Sweet Music"
WFL—Lorraine York's Orchestra (CBS)
WFR—Zack's Orchestra

10:50 CDT—pm.—CST 9:50
NBC—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra

10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra

10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra

10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra

10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra
10:55 CDT—pm.—CST 9:55
WBBM—Earl Thayer's Orchestra

MORNING

See Monday for Listings Before 9 a.m.

9:00 CDT—am.—CST 8:00
NBC—News and the Rose, vocal and instrumental
WFL—GAP WTAM KYW
CBS—In the Laboratory (Garden); WABC WIND
NBC—In the Laboratory of Song; Southampton Quartet; Ed Lorraine, accompanist; Glen Gray, vocal; WIZ WMAQ
WBBM—The Homecoming
WBBM—Hungarian Program
WBBM—Garden Southern, Health and Happiness
WBBM—Keep Fit Club
WJZ—Some Festival, popular songs
WJZ—Somebody's Medicine of the Air

9:15 CDT—am.—CST 8:15
NBC—Voice Artists' Trust, instrumental group, devotional lyrics; WIZ WMAQ
NBC—Clara, L. A. M.; Colgate-Palmolive-Peet Co.; music; WEAF WTAM WGN WLW WTHQ
KYW—The King
WFL—Household Helpings; Kay Starr
WFL—Highlights of Music
WFL—The American Cantata
WFL—Modern Brothers, harmony
WFL—Today's Times

9:30 CDT—am.—CST 8:30
CBS—News; WABC WBBM WFL
NBC—News; WEAF WTAM WTHQ
NBC—Today's Children; Fido, Four Bees Co.; dramatic sketch; Iron Flower Mills
WFL—The American Cantata
WFL—Rose Vanderback, pianist
WFL—Modern Health
WFL—Devotional Lyrics, One Hour
WFL—Market Reports
WFL—Somebody's Medicine of the Air
WFL—Fountainlight Favorites

9:35 CDT—am.—CST 8:35
NBC—CBS—News; WABC WBBM WFL
WFL—The Three Steps, trio; WEAF
WMAQ—Joe Time
9:45 CDT—am.—CST 8:45
NBC—CBS—News; WABC WBBM WFL
KYW—Foot Walk
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

9:50 CDT—am.—CST 8:50
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

9:55 CDT—am.—CST 8:55
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:00 CDT—am.—CST 9:00
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:05 CDT—am.—CST 9:05
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:10 CDT—am.—CST 9:10
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:15 CDT—am.—CST 9:15
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:20 CDT—am.—CST 9:20
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:25 CDT—am.—CST 9:25
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:45 CDT—am.—CST 9:45
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:50 CDT—am.—CST 9:50
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

10:55 CDT—am.—CST 9:55
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:00 CDT—am.—CST 10:00
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:05 CDT—am.—CST 10:05
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:10 CDT—am.—CST 10:10
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:15 CDT—am.—CST 10:15
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:20 CDT—am.—CST 10:20
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:25 CDT—am.—CST 10:25
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:30 CDT—am.—CST 10:30
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:35 CDT—am.—CST 10:35
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:40 CDT—am.—CST 10:40
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:45 CDT—am.—CST 10:45
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

11:50 CDT—am.—CST 10:50
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

12:05 pm. CDT—CST am. 11:35
WJZ—Waltz Time, popular selections
12:45 pm. CDT—CST am. 12:15
WB—Shirley Knight's Orchestra; WABC
WBBM—Henry Sullivan, lyric tenor
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

12:50 pm. CDT—CST am. 12:20
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:00 pm. CDT—CST Noon 12:30
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:05 pm. CDT—CST Noon 12:35
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:10 pm. CDT—CST Noon 12:40
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:15 pm. CDT—CST Noon 12:45
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:20 pm. CDT—CST Noon 12:50
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:25 pm. CDT—CST Noon 12:55
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:30 pm. CDT—CST Noon 1:00
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:35 pm. CDT—CST Noon 1:05
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:40 pm. CDT—CST Noon 1:10
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:45 pm. CDT—CST Noon 1:15
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:50 pm. CDT—CST Noon 1:20
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

1:55 pm. CDT—CST Noon 1:25
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

AFTERNOON

12:00 Noon CDT—CST am. 11:00
NBC—Words and Music; Ruth Linn, soprano;
WFL—The American Cantata; Harvey Kaye, narrator; string ensemble; WIZ WMAQ
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

12:05 pm. CDT—CST am. 11:05
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

12:10 pm. CDT—CST am. 11:10
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

12:15 pm. CDT—CST am. 11:15
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

12:20 pm. CDT—CST am. 11:20
NBC—CBS—News; WABC WBBM WFL
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata
WFL—The American Cantata

HIGH SPOT SELECTIONS FOR WEDNESDAY

- 8:45 p.m.—Description of Day at Epsom Downs, England; 151st Running: NBC-WLW and CBS-WIND networks.
- 7:20 p.m.—Jack Parr, Barbara; Cliff Hall; Van Steodan's orchestra: NBC-WMMQ network.
- 7:15 p.m.—Eazy Allard comedy sketch: CBS-WBMM network.
- 7:30 p.m.—Evelyn Marshall, baritone; Victor Annen's orchestra: CBS-WBMM network.
- 7:45 p.m.—Babe Ruth's Baseball Comedians: NBC-WLW net.
- 7:50 p.m.—Fred Allen's Revue; Lenore Hayashi's orchestra: NBC-WBMM network.
- 8:30 p.m.—Barry and Allan, comedy; Guy Lombardo's orchestra: CBS-WBMM network.
- 8:30 p.m.—Love Story: Bryd Grant, in "Ghosts Can't Kiss": NBC-WBMM network.
- 8:50 p.m.—Broadcast to City Center Exposition: CBS-WBMM network.
- 9:00 p.m.—Ed Sullivan, columnist; Frances Langford; Lanny Aronson: NBC-WMMQ net.
- 9:30 p.m.—Albert Spalding, violinist; Conrad Rothbart, baritone; CBS-WBMM network.
- 9:50 p.m.—Special Performance of "The Drumhead": CBS-WIND network.

WEDNESDAY (CONTINUED)

- 8:00 CDT—**9:30m—CST 2:00**
NBC—Betty and Bill dramatic sketch; General Mills, Inc.: WJZ WLW WMLW
- CBS—Haskabone Mount; WABC KMOX WMMQ
NBC—Pop Center, director Christian Krinsen
WEAF WTAM
KYW—Keg Family
WFL—Morris Hunkeler
WJZ—Haskabone, St. Louis Brewster vs. Chicago White Sox; Johnny O'Hara announcing
WFL—Medical Exposé; Fred Beck, organist
WISB—Paula Martinson
- 8:15 CDT—**9:30m—CST 2:15**
WIS—Toner Toner; Joe Roberts; Bill O'Connell
WTM—Jazz Orchestra
- 8:30 CDT—**9:30m—CST 2:30**
CBS—Science Service; H. H. Bennett, speaker
WABC KMOX WJW
WFL—The Doctors with Ace of the Air
WBTH—Adele Education, talk
WJZ—Massachusetts Children
WFL—Special Program

- 8:45 CDT—**9:30m—CST 2:45**
NBC—The Lady Next Door, children's program:
WEAF WTAM WFL
CBS—The Instrumentalist's: WABC KMOX
WMMQ
WBTH—Creton of Progress Concert Orchestra,
Virginia Edwards
WJZ—Market Review
- 8:50 CDT—**9:30m—CST 2:55**
WJZ—Haskabone, Milwaukee vs. St. Paul
- 9:00 CDT—**9:30m—CST 3:00**
NBC—"Education in the News"; Highlights in
the Field of Education; Dr. Wm. D. Hunt,
editor-in-chief of "School Year": WEAF
WTAM WFL
WFL—John Clark's Orchestra; WJZ WEWR
WBTH—Joe Goetzinger's Orchestra
WFL—John Maxwell, folk talk
WJZ—Frank and Bill, song show

- 9:15 CDT—**9:30m—CST 3:15**
WJZ—Ted Brass's Orchestra; WEAF WLW WTAM
WFL—Bobby Dutton
WBTH—Bobby Dutton, baritone
- 9:30 CDT—**9:30m—CST 3:30**
NBC—Gladys Lady; H. H. Bennett, speaker
WABC KMOX WFL
WFL—Health Talk
WJZ—Lillian Jackson; Procter and Gamble; Ch,
sketch (NBC)
- WFL—John Exshaw
WTAM—Alan and Strum (NBC)
- 9:45 CDT—**9:30m—CST 3:45**
NBC—The Armchair Reporter, director of Kath
McLain; WEAF WTAM
CBS—The Three Films KMOX WBTH
WFL—Lillian Jackson, organist; Vander, Ch.;
child-humor play; WJZ WLW
WFL—Three Straws
WFL—Junior Federation Club
WBTH—Grandson Burtons, Bill Bar (NBC)
WFL—Musical and Comedy; Ben Kanter, pianist

- 8:00 CDT—**9:30m—CST 4:00**
NBC—Xavier Cupps's Orchestra; WEAF WMMQ
CBS—Billie Scott; baritone; Novelty Orchestra:
KMOX WBTH WFL
WFL—The Banjo Orchestra: WJZ WEWR
NBC—"Eagle Young's" Orchestra
WFL—Populish Dance Hour
WFL—Musical and Comedy Program
WJZ—Sports Hour
WJZ—Dance Music
- 9:15 CDT—**9:30m—CST 4:15**
CBS—Xavier Cupps' Orchestra; director of children's
sketch: WEAF WTAM
NBC—Century of Progress Concert Orchestra;
Edward Kuretschak, conductor: WTAM
WBTH—Xavier Cupps' Orchestra; KYW WTAM
WFL—John Maxwell, folk talk
WBTH—John Maxwell, folk talk
WFL—Sports Hour
WJZ—John Maxwell

- 8:30 CDT—**9:30m—CST 4:30**
NBC—Frank Merriam; Adventures; Western
Ch.; sketch: WTAM
WBTH—Three X Sisters, humor trio; WJZ
WMMQ
CBS—Jack Armstrong; General Mills, Inc.:
WFL
WFL—Uncle Bob's "Curbside Limak" Safety
Club

- WEWR—What's The News?
WBTH—Gladys Lady; Kurbog Co.; nursery jingles,
songs and stories
WFL—Monsieur Air Theater
WFL—Pebko Program
WISB—Charley Davis' Orchestra (CBS)
- 9:45 CDT—**9:30m—CST 4:45**
NBC—Bobby Dutton, contralto; WEAF WMMQ
CBS—Lynn Van, songs: WABC WISB KMOX
WBTH
NBC—Verla Thomas; Son Orr Co.; Toyko's
NBC—Little Orchestra; Vander, Ch.; child-humor
play; WEWR WGN
WFL—Labor Flicks

NIGHT

- 8:00 CDT—**9:30m—CST 5:00**
CBS—Musical Saturday Concert; Orchestra;
Lynn Allen, tenor; WABC WISB
NBC—Frank and Andy; Populish Ch.; sketch:
WJZ WLW
WFL—South Sea Islanders (NBC)
WFL—Eddie Laib, contralto
WFL—Gretch Wilson, contralto
WBTH—Cathedral, Reunite, Hal Totten; B. F.
Goodrich; Bobby Aristo
WFL—Bob Pinner, sketch
WFL—Eddie Laib, song
WFL—Soprano Music; Mrs. William Kim
WFL—Sports Review by Johnny O'Hara
WMMQ—David Kardner's Orchestra
WMMQ—House of Fun Factory program;
WMMQ—Melo Club

- 9:15 CDT—**9:30m—CST 5:15**
NBC—Lillian Jackson; Populish Post and Sport
Night Show; with Frank Graham MC
WFL—Eddie Laib, contralto
CBS—Jack Rabe's Orchestra; WISB
KYW—The Chica Trotter
WBTH—The Floor Show Sports Review
WFL—Bernice Hanson, contralto
WFL—The Chica Trotter
WBTH—Musical Duets; Strike Tite; Lea Sava,
WFL—Flame Reflections; Ben Kanter, pianist
WTAM—Dora Duvo's Orchestra
WTAM—Ora Club
WFL—Eddie Laib, contralto
KYW—Bob Pinner, sketch
9:30 CDT—**9:30m—CST 5:30**
NBC—Irene Rick in Hollywood; Walk Grape
Jazz Club; WJZ
WBTH—Rock Rappers in the Towner-Fifth Century
Ch.; sketch
NBC—Lillian Jackson, organist; Orchestral
WABC WMMQ
WFL—Joseph Adams and Orchestra
WFL—Tom Cook, tenor
WFL—Populish Dance Hour
WFL—The Sports Reporter
WJZ—Palish Hour
WFL—Eddie Varna's Orchestra
WJZ—Helen and His Grenadiers

- 9:45 CDT—**9:30m—CST 5:45**
NBC—The Colonel Populish Ch.; sketch:
WFL WTAM WMMQ
CBS—Jack Tom; Music Radio; Jack and Ferdinand
Ch.; sketch
NBC—"Taxi"; with Max Sherr; B. F. Goodrich
WFL—Eddie Varna's Orchestra
WFL—Lucky Seven
WFL—Eddie Varna's Orchestra
KYW—Anna Ryan, Walk's Fair Reporter
WJZ—Frank Beck, organist

- 9:00 CDT—**9:30m—CST 6:00**
NBC—Jack Tom; Music Radio; Jack and Ferdinand
Ch.; sketch; "The Barona Musicians," and Cliff "Sherrif"
WFL—Eddie Varna's Orchestra; WEAF
WMMQ WTAM
WFL—Eddie Varna's Orchestra
WBTH—Dorothy and His Gyp Vaude:
WABC WMMQ WFL
NBC—Chris Chase; Harold S. Ritchie and Ch.
WFL—WMMQ
KYW—Bob Reardon's Orchestra
WBTH—Club of the Headlines
WBTH—Musette Rama Co. Orchestra
WFL—Palmer House Ensemble
WJZ—Frankie, Zeb and Otto, comedy
9:15 CDT—**9:30m—CST 6:15**
CBS—Easy Easy; Wmth Kaufman Ch.; comedy
sketch: WABC WMMQ KMOX

- KYW—Julia Ryan's Orchestra
WFL—Adrian Hall
WFL—Helo Appenberg
WFL—Dorothy Gladys
WFL—Rose Reflectors; Ben Kanter, pianist

- 7:20 CDT—**9:30m—CST 6:25**
WTAM—Sport Flash
- 7:30 CDT—**9:30m—CST 6:30**
NBC—Georgie Ozzie; Lady Esther, Ch.: WEAF
WTAM WFL WMMQ
CBS—Edna Mrazek; Broadway Varieties;
America Home Products, Inc.; Everett Marshall,
baritone and master of ceremonies;
Eleanor Lash, baritone; Victor Annen's
Orchestra; Irving Kaufman; WABC KMOX
WFL
NBC—Mile City Film, music quartet; Cray
Cynthia Wade Ch.; WJZ WLS
KYW—Eddie Duchin's Orchestra
WFL—Night Court, comedy
WFL—The Lane Musical Sketch
WJZ—Het Steve Lang with Johnny O'Hara
WFL—Songs and Serenades, Uncle Joe Dolans;
and Beck, organist
- 7:40 CDT—**9:30m—CST 6:40**
WHD—Musical Letter
7:45 CDT—**9:30m—CST 6:45**
NBC—Rube Ruth; Quaker Oaks Ch.; baritone
ensemble; dramatization: WJZ WFL
KYW—Monsieur Air Theater
WFL—Eddie Varna's Orchestra
WFL—Eddie Varna's Orchestra
WFL—The Hawk, mystery sketch

- 8:00 CDT—**9:30m—CST 7:00**
WFL—Musical Letter
NBC—Miss Duvo's Orchestra
C. S. South
Ping Co.; variety program with Mrs. Pansy
Murray; Mary McCoy, Jack Archer, The
Smackers, Robert Armstrong's Orchestra:
WJZ WFL
CBS—The Musical; Lighter and Myers Tambora
Ch.; Andre Katsalides' Orchestra; Chor:
WABC WMMQ WISB KMOX
NBC—E. H. Hauer of Southey; Bristol Myers Co.;
Fred Allen, comedian; Theodore WMLW, vocalist;
Fred Allen, comedian; Singers; Lanna Haran,
Orchestra; WEAF WTAM WLW WTAM
WMMQ
WFL—Sammy's Orchestra
WFL—Dr. Seigner's Program
WBTH—Anatomy
WJZ—Musique; Populish Vocal concert pianist
WJZ—Organ Melodist; Fred Beck, organist
WFL—Populish Varieties

- 8:15 CDT—**9:30m—CST 7:15**
WFL—Frank Flash
- 8:30 CDT—**9:30m—CST 7:30**
NBC—Comedian; Walter C. Carr
Grant, "Ghosts Can't Kiss", dramatic sketch:
WTAM WFL
CBS—Guy Lombardo's Orchestra; General Cape
Ch.; Barry and Allan, comedians: WABC
WMMQ
KYW—Oyle Lucia's Orchestra
WFL—Gale Sisters
WFL—Bernice Hanson, baritone; Orchestra
WHD—Trine
WJZ—Gladys's Music Reporter
8:45 CDT—**9:30m—CST 7:45**
KYW—Oyle Dost with Elmer Turner
WFL—Viewing the Fair with the Voice of the
WJZ—Ed and Zeb, rural comedy sketch

- 9:00 CDT—**9:30m—CST 8:00**
NBC—Vincent Lopez's Orchestra; Plough, H.
Ed Sullivan, comedian; Frances Langford,
vocalist
CBS—Broadcast from Bird Expedition; William
Borah, reporter; William Borah, Gerny;
WABC KMOX WBSB WISB
NBC—Care, Col. Page of Virginia; Lars and
Bryd Co.; Harvard
WFL WTAM WFL WEWR WLW
WFL—Bob Pinner
Specialty (Variety Topics)
Novelty (Sketch)
Question Box
Club Slippers
Come Down the Road Feeling Bad
WFL—Dore Dolans
GM Bob Bailey (earn date)
Creative Conversation (ambush and
ambush)
Down the Trail to Home Sweet Home
(ambush)
Ernest R. Ball
Commercial; Squire Hix
NBC—"Ann's Gonna Run Me Maw (symphony)
WFL—Tom Cook; Skippers
WFL—Wagon's Trade Union League, talk
WFL—Dore Dolans
WHD—Barborette Sisters, songs
WJZ—The Pickard Family

- 9:05 CDT—**9:30m—CST 8:05**
WBH—Headlines of Other Days
- 9:15 CDT—**9:30m—CST 8:15**
WBTH—Dorothy's Orchestra
WFL—Wagon's Trade Union League, talk
WFL—Dore Dolans
WHD—Barborette Sisters, songs
WJZ—The Pickard Family
- 9:20 CDT—**9:30m—CST 8:20**
WFL—Ed Sullivan
WBTH—Dick Allen's Orchestra
WFL—Dore Dolans and Joe Adams
WHD—Perna Concerto

WAKE UP YOUR LIVER BILE— WITHOUT CALOMEL

And You'll Jump Out of Bed in the Morning Right in to Go

If you feel your bowels are sluggish and the weight lacks, it means your liver and bile are not doing their job. The liver's function is to produce bile, which is necessary for the digestion of food. If the liver is sluggish, the bile is not produced in sufficient quantities, and the food is not properly digested. This results in indigestion, constipation, and a general feeling of weakness. Calomel is a powerful laxative that can relieve these symptoms, but it is not a good long-term solution. It is better to use a natural, safe, and effective method to stimulate the liver and bile. This is where the "Wake Up Your Liver Bile" comes in. It is a natural product that works by stimulating the liver to produce more bile, which then moves through the intestines, helping to regulate bowel movements and improve overall health. The result is a feeling of freshness and energy in the morning, ready to go about your day.

One of the latest song hits
ACHING HEART
Ask at all music stores, or 35c post.
J. DOYLE MUSIC PUBLISHER
1061 Intervale Avenue, New York

\$1 PAYS FOR \$3000 LIFE POLICY

Even if you are past 55—and without Medical Examination!

Over 200,000 Lives Insured
Guaranteed Life Insurance
No Health Examination
No Physical Test
No Medical Test
No Blood Test
No Urine Test
No X-ray Test
No Dental Test
No Eye Test
No Hearing Test
No Vision Test
No Hearing Test
No Vision Test
No Hearing Test
No Vision Test

NO. 2-RADIO MASTER 4 Radio

THousands of Radio Masters offer the Radio Master Credit for the first time and enable you to buy your Radio Master set on credit. This new Radio Master Extension plan enables you to purchase your Radio Master set on credit in 12 months. You pay \$1.00 down and \$25.00 per month for 12 months. This is a great way to get your Radio Master set without the need for a large down payment. The Radio Master set is a high quality, reliable set that provides excellent reception and sound quality. It is the perfect choice for anyone who wants a great listening experience. The Radio Master set is available in several models, including the No. 2-Radio Master 4 Radio set. This set features four radios in one, providing you with multiple listening options. It is a truly unique and valuable addition to any home. The Radio Master set is also available on credit through the Radio Master Extension plan. This plan allows you to pay for your set in 12 months, making it easier to afford. The Radio Master set is a great investment in your home entertainment. It provides a superior listening experience and is a great way to enjoy your favorite music. The Radio Master set is available at a special price of \$299.95. This is a great deal for a set of this quality. The Radio Master set is the perfect choice for anyone who wants a great listening experience. It is a truly unique and valuable addition to any home.

Thursday, June 7

(WEDNESDAY CONTINUED)

8:30 CDT—p.m.—CST 8:30
 NBC—Harry Belafonte; Continental O. C.; Jack Dewey's Orchestra with Bob L. Kennedy, conductor; WZZ WEXR WTAM
 Paul (I'm An Angel)
 I Don't Want Love (Harry Richman)
 Right on the Desert (Richard)
 Above in the Desert (Richard)
 She Rewards Me for You (Richard)
 John D. Kennedy
 Show Boat: Medley: (orchestra)
 Make Beliefs
 Carl's Help (Hurry) That Man
 Why Do I Love Love
 That's Why Darkies Were Born (Harry Richman)
 The Darning with the Girl of My Dreams (orchestra)
 CBS—Albert Sandberg, vocalist; Kent Co. Control Theban; (orchestra); Don Voorbes (orchestra); WABC WBMX WTAM
 WFLD—Richard Program
 WCF—Burrage O'Connell, talk
 WFB—Bob Becker, dog chats
 WFB—Louis Olson, soprano
 WFLD—Polish Program
 WMAQ—John Sizer's Orchestra
 9:45 CDT—p.m.—CST 9:45
 WFLD—School Teachers, talk
 WFLD—The Dream Ship
 WFLD—Strife Trio
 11:30 CDT—p.m.—CST 9:30
 CBS—Special Performance of the Orchestra; WABC WBMX
 NBC—Louis 'N Andy' Papayoda Co.; Kennedy's sketch; WMAQ WENR WTAM
 KVM—Dance Orchestra
 WFLD—Edna Yarns Orchestra; Joan Lath
 WEDC—Polish Home
 NBC—Earl Burnett's Orchestra
 10:15 CDT—p.m.—CST 8:15
 NBC—Raymond Knight's; Orchestra; A. C. South
 Play Co.; Mrs. Fongfletcher, Mary McCoy
 Jack Arthur, the Sparklers; Robert Armstrong's Orchestra; WFLD WTAM
 NBC—Gilette Promises Gene and Glenn, comedy sketch; WMAQ WENR WTAM
 WERK—Jack Sizer's Orchestra
 WFB—Arthur Wright, singer
 WFB—Washington
 10:30 CDT—p.m.—CST 9:30
 CBS—Earl Holliday's Orchestra; WBMX WISM
 KVM—Don Bama, vocalist
 WFLD—Leo Terry, organ recital
 WFLD—The Handbells
 WFB—Joan Winkler Orchestra
 WFB—Dick Fink's Orchestra
 WTAM—Lans
 10:35 CDT—p.m.—CST 9:35
 WMAQ—Circus
 10:45 CDT—p.m.—CST 9:45
 NBC—Wendell Hall; WFLD WTAM
 CBS—Frank Hill, Orchestra; WABC WISM
 10:50 CDT—p.m.—CST 9:50
 NBC—Bob Johnson, vocalist; WZZ WEXR
 KVM
 WSM—Charles Connors' Orchestra
 11:00 CDT—p.m.—CST 10:00
 CBS—Earl Hines' Orchestra; WZZ WEXR
 CBS—Red Hooker's Orchestra; WABC WBMX
 NBC—Jule Stiner's Orchestra; WAFB WENR
 KVM—All Hobbies' Orchestra
 WFLD—Paul Ash Review
 WFLD—Symphonies Hour
 WTAM—Manacras Association Program
 11:10 CDT—p.m.—CST 10:10
 WFLD—Lafayette
 11:15 CDT—p.m.—CST 10:15
 KMOX—Red Hooker's Orchestra (NBC)
 WFLD—Dance Orchestra
 11:30 CDT—p.m.—CST 10:30
 KVM—Tom Grady's Orchestra
 WBMX—All Hobbies' Orchestra (12 Mid. CDT)
 Jack Royner's Orchestra; (12:30 A.M. CDT)
 Jay O'Brien's Orchestra; (1:15 A.M. CDT)
 Harry Ramo's Orchestra; (1:45 A.M. CDT)
 Earl Hines' Orchestra
 WFLD—Leo Terry, organ recital
 WFLD—Circus
 WFLD—Light On, mystery drama; (12:30 A.M. CDT)
 Seymour Simon's Orchestra
 WFLD—Charlie Agnew's Orchestra; Earl Thorne's
 Orchestra
 WFLD—Mammoth Selon; (11:45 P.M. CDT)
 Orchestra
 WFLD—Civics League's Orchestra
 WMAQ—Don Russo's Orchestra
 WTAM—Late Dance Orchestra

MORNING

See Monday for Listings Before 9 a.m.

9:00 CDT—p.m.—CST 9:00
 CBS—Bill and Ginger, song; WABC WBMX
 NBC—Marilyn MacEligh, the Gospel Singer; WZZ
 WEXR
 WFLD—Gene Fleck Club
 WBMX—International popular songs
 WLS—Bundesta Message of the Air
 9:15 CDT—p.m.—CST 8:15
 NBC—Curt Lincoln and the Commodore; Century
 Cretash Water; (orchestra); WFAW WMAQ
 WFLD
 NBC—F. Vance of Experience; WFAW WMAQ
 WFLD
 WABC WBMX KMOX
 WFLD—Karl Kemp's Orchestra
 WFLD—Variety Program
 WENR—Program Preview
 WFLD—High Picked, Tennessee 10/10/10 Songs
 WFLD—Melodies of Romance
 WTAM—Frankel Program
 11:15 CDT—p.m.—CST 10:15
 NBC—Wendell Hall, article and songs; WENR
 CBS—Conce Cart, songs; WABC WBMX
 NBC—Johnny Marvin, songs; WFAW WMAQ
 WFLD
 WFLD—Wendell Clark, talk; Gene and Charlie,
 WBMX—Harold Turner, pianist
 WFLD—Edna Yarns' Orchestra
 WFLD—With a Song
 11:25 CDT—p.m.—CST 10:25
 WTAM—Period of Progress
 11:30 CDT—p.m.—CST 10:30
 NBC—Vic and Sade, comedy sketch; WZZ WMAQ
 WFLD—Buddy's Cocktail Ensemble; WFAW
 WTAM
 KVM—In the Spotlight
 NBC—Artistic Recital; WABC WISM
 WENR—Home News
 WFLD—Edna Yarns' baritone
 WFLD—Name the Band
 WFLD—Dance Time
 WFLD—Hollywood's Russian Gypsy Orchestra
 (CBS)
 WFLD—Hollywood, Philosopher with Honor; Grif-
 fith
 WFLD—Story Reading
 WFLD—Dance
 11:45 CDT—p.m.—CST 10:45
 CBS—George Scherban's Russian Gypsy Orchestra
 (CBS); WABC WBMX
 NBC—The Merry Bells; Cheryl McKay; male trio;
 WFLD
 WBMX—Jerry Sullivan, singer
 WFLD—Jane Baker, Home Management
 WFLD—INTERVAL GUIDE, Interview with Ernie
 Flummer
 WC—Cathedral Ridge Runners
 WMAQ—Program Preview
 12:00 Noon CDT—CST a.m. 11:00
 NBC—Wendell Hall; Leah Turner, soprano;
 Frederick Blithe, baritone; Harry Hays,
 vocalist; WZZ WEXR
 CBS—J. Lynn Galt Championship; WABC
 WBMX
 WFLD—Lionel Markets
 WFLD—Dr. Springer's Forest
 WFLD—London Dance Music
 WFLD—Mildred Serrano and Margie Foye, organ
 and piano duo
 WFLD—19th Evangelical Service
 WFLD—Dorothy Vix's Orchestra (NBC)
 WTAM—What's New in Milwaukee; Mrs. Gray
 12:05 p.m. CDT—CST a.m. 11:05
 NBC—Wendell Hall, soprano
 WFLD—The Ho Ho Trio (CBS)
 12:10 p.m. CDT—CST a.m. 11:10
 NBC—The Honorable Arkell, comedy sketch;
 CBS—J. W. Morrow, J. W. Morrow Mfg Co.;
 WABC WBMX KMOX
 WFLD—Edna Yarns' Orchestra
 WFLD—Luncheon Concert
 WFLD—London Dance Music
 WFLD—Earl Hines' Orchestra
 12:20 p.m. CDT—CST a.m. 11:20
 NBC—National Fun and Honor Hour: guest
 speakers; Walter Henderson's Homeenters;
 Harry Hays, recital; WZZ WFLD WFLD
 CBS—Hornstone Blues; Mark Warren's Orchestra—
 WABC WBMX
 NBC—Orlando's Concert Ensemble; WFAW WMAQ
 WFLD—Helen Fitch, movie critic
 WFLD—Songs of Favorite Stars
 WFLD—Edna Yarns' Orchestra
 WTAM—Helen's Favorites
 12:30 p.m. CDT—CST a.m. 11:30
 NBC—The Ho Ho Trio
 12:35 p.m. CDT—CST a.m. 11:35
 WFLD—Henry's and Sam's
 and Philip, piano duo; WABC KMOX
 WFLD—Leo Terry, organ recital
 WFLD—Rak's Hungarian Orchestra

AFTERNOON

1:00 Noon CDT—CST 1:00
 WFLD—Police and Poultry Report
 1:10 CDT—p.m.—CST 1:10
 WTAM—Dance Orchestra
 1:30 CDT—p.m.—CST 1:30
 CBS—National Federation Program
 WABC WISM WTAM
 NBC—Wendell Hall; Reviewer; Claudine Mac-
 Donald; Orchestra; direction Joseph Littan;
 NBC—KEFV WTAM
 WFLD—Edna Yarns' Orchestra; WZZ WMAQ
 WFLD—Edna Yarns' Concert; Orchestra;
 WFLD—Gratford Johnson, conductor
 WFLD—Century's Concert; Orchestra;
 Edward Wurtzschel, conductor
 WFLD—Special Music
 WFLD—Lafayette
 1:40 CDT—p.m.—CST 1:40
 NBC—Wendell Hall; review; Claudine Mac-
 Donald; Orchestra; direction Joseph Littan;
 NBC—KEFV WTAM
 WFLD—Edna Yarns' Orchestra; WZZ WMAQ
 WFLD—Edna Yarns' Concert; Orchestra;
 WFLD—Gratford Johnson, conductor
 WFLD—Century's Concert; Orchestra;
 Edward Wurtzschel, conductor
 WFLD—Special Music
 WFLD—Lafayette
 1:45 CDT—p.m.—CST 1:45
 CBS—The Ambassador; male quartet; WABC
 WISM
 WMAQ—Edna Yarns', St. Louis vs. Chicago White
 Sox
 NBC—Wendell Hall; review; Johnny O'Hara
 WFLD—Tom Terry, songs and comedy
 WFLD—Burrage; St. Louis vs. Chicago White
 Sox; Hal Miller's Orchestra
 1:50 CDT—p.m.—CST 1:50
 WTAM—Sports
 2:00 CDT—p.m.—CST 1:50
 WFLD—Burrage; St. Louis Browns vs. Chicago
 White Sox; Pat Flanagan, announcing
 WTAM—News
 2:30 CDT—p.m.—CST 2:30
 NBC—Edna Yarns' Orchestra; Edna Yarns;
 CBS—Memories Garden; WABC KMOX WISM
 NBC—Edna Yarns' Orchestra; WFAW WTAM
 KVM—Richard Family
 WFLD—19th Evangelical
 WFLD—Burrage; St. Louis Browns vs. Chicago
 White Sox; Johnny O'Hara, announcing
 WFLD—Century's Concert; organ
 WFLD—Pat Flanagan
 2:45 CDT—p.m.—CST 2:45
 NBC—Tom Terry, songs; Sam Roberts; O'Connor
 WTAM—Dance Orchestra

GOITRE NOT A DISEASE

Milwaukee, Wis.—It has been brought to light by scientific research that goitre is not a disease and is not to be treated as such. Dr. A. A. Rook, Dept. 69G, Box 737 Milwaukee, Wis., a prominent goitre specialist for over 30 years has perfected a different method of treatment which has proven highly successful. It is opposed to needless operations. Dr. Rook has published a copyrighted book at his own expense which tells about goitre and this treatment. He will send this book free to anyone interested. Write him today.

HIGH SPOT SELECTIONS FOR THURSDAY

12:00 Noon-U. S. Open Golf Championship: CBS-WIND network.
1:45 p.m.-U. S. Open Golf Championship: CBS-WIND network.
7:00 p.m.-Rudy Vallee's Variety Hour: Guest stars and orchestra: NBC-WMAQ network.
7:30 p.m.-Raffaia, the Amateur Crackman: CBS-KMXX network.
8:00 p.m.-Presenting Mark Warshaw: Evelyn MacGregor; Melodores Quartet: CBS-KMXX.
8:30 p.m.-Cathleen Henry's Show Boat: Lenny Rynn and Annette Hunsler; Melissa and January: NBC-WMAQ network.
9:00 p.m.-Fred Warwig's Orchestra; Lane Skyles; Bob Ryan: CBS-WIND network.
9:30 p.m.-T. S. Krishna's "Castles": CBS-KMXX network.
9:30 p.m.-Paul Whitman's Music Hall; Deems Taylor, master of ceremonies; vocalists: NBC-WMAQ network.
9:30 p.m.-Boris Lorraine; Cabells' Quartet; Clarence Wheeler's orchestra: CBS-KMXX network.

(THURSDAY CONTINUED)

3:30 CDT—p.m.—CST 2:30
CBS—Jerry Cooper, baritone: WABC KMXX WISN
KYW—Two Doctors with Aces of the Ace WEBC—Century of Progress Concert Orchestra; Edward Wurtzbach, conductor
WMBM—Music Faculty Program
3:45 CDT—p.m.—CST 2:45
CBS—Lena Horne, children's program WEAF WTAM WCFB
CBS—Cathleen Henry's Show Boat: WABC KMXX WISN
WTMJ—Mariner
5:00 CDT—p.m.—CST 2:55
WTMJ—Bassalil; Mahalke vs. St. Paul
6:00 CDT—p.m.—CST 3:00
NBC—Meredita; Wilson's Orchestra: WEAF WTAM
NBC—Palmer Clark's Orchestra; WJZ WEAR
WJZ—John Maxwell and King
WJZ—Dick and Judy, Sketch
6:15 CDT—p.m.—CST 3:15
WCFB—Harrison Concert from World's Fair
WJZ—Bobbe Dickson, baritone
6:30 CDT—p.m.—CST 3:30
NBC—Singing Lady; Kelliog Co.: WJZ WLW
KYW—Paul Henry's Orchestra
WCFB—Richard Treacher, Talk
WEAR—Ma Perkins; Procter and Gambla, Ca. (NBC)
WJZ—Edwin Eches
6:45 CDT—p.m.—CST 3:45
CBS—U. S. Open Golf Championship: WBBM KMXX
NBC—Little Orphan Annie; Wander Co.: WJZ WLW
WJZ—Betty, Jess and Jim
NBC—Harrison Federation; WCFB
WEAR—Grandon Burton, Bill Bear (NBC)
WJZ—Ben Kauter, songs
8:30 CDT—p.m.—CST 6:00
NBC—Xavier Cugat's Orchestra; WEAF WMAQ WISN
CBS—Willie Scott, baritone; Novelty Orchestra: WBBM KMXX WBBM
NBC—M. Navy Band, Assistant Charles Brown, conductor; WJZ WEAR
KYW—in the Spotlight
WCFB—Gene Wilson, contralto
WJZ—Push Army Veterans Program
WBBM—Orchestra Program
WHD—Sports Review
WJZ—Dance Music
8:50 CDT—p.m.—CST 6:15
CBS—Century of Progress Orchestra, Direction Edward Wurtzbach; WISN
CBS—Slippy; Stouff, Products, Inc.; children's sketch: WBBM
NBC—Xavier Cugat's Orchestra: KYW WTAM WCFB—Edible Sam
WHD—The Jolly Cowboy
8:50 CDT—p.m.—CST 4:30
CBS—Jack Armstrong; General Mills, Inc.; All American Boy: WBBM
NBC—John R. Kronach; WJZ WEAF WMAQ
KYW—Uncle Bob's Curly-Headed Limited Club (NBC); Henry's Feathers (NBC)
WCFB—The Singing Lady; Kelliog Co. (NBC)
WJZ—Hungarian Air; Theater; Frank Kovach
WHD—Orchestra Program
8:50 CDT—p.m.—CST 6:45
NBC—Frank Sinatra, juvenile singer: Orchestra: WEAF WMAQ
CBS—Niacha Brothers' Ensemble: WISN KMXX
WBBM—Ray Charles
NBC—Lloyd Thomas; Sun Oil Co.; Today's News: WJZ WLW
NBC—Little Orphan Annie; Wander Co.; child-band playlet: WEAR WGR
WBBM—Lucky Star Night

NIGHT

6:00 CDT—p.m.—CST 5:00
NBC—The Music of Andy; Poppendon Co.; sketch: WJZ WLW
CBS—Olyvia Fross, songs: WABC WISN
WBBM—Lena Horne and Louisa Combs (NBC)
WBBM—Jack Russell's Orchestra
WBBM—John Flannery
WEAR—What's the News?
WCFB—Polish Music Masters
WCFB—Ben Foster, sketch

WFFC—Eddie Lafora, songs
WJZ—German Music with William Klahr
WHD—Sports Review with Johnny O'Hara
WMAQ—David Stanbury's Orchestra
WTMJ—Mello Cello
8:30 CDT—p.m.—CST 6:18
WJZ—Musical Interlude
6:15 CDT—p.m.—CST 6:15
CBS—Jack Russell's Orchestra: WISN
WBBM—Gladys Tammara
WBBM—Paul Flanagan's Sports Review
WCFB—Eddie Varza's Orchestra
WBBM—Meridian and Jim
WCFB—Main Street Grand
WBBM—Columbia Concert; String Trio; Len Salvay, organist
WJZ—Fame Reflections; Ben Kantor, pianist
WMAQ—"On Our Way", Orchestra
8:30 CDT—p.m.—CST 6:30
NBC—Hessent Local Orchestra; WJZ WEAR
CBS—Bob Rogers, in the Twenty-Fifth Hour, L. R. Davis Co.; sketch: WBBM KMXX
NBC—Shirley Howard; The Jesters; Red, Wagon and Gay; Matt Benning, pianist; Harry Calbert, guitarist; WEAF WMAQ WTAM
KYW—Bobay Band's Orchestra
WBBM—Jack Russell's Orchestra
WCFB—Polish Children's Hour
WJZ—The Sports Reporter
WHD—Fame Hour
WJZ—Walkabout
WTMJ—Eugene and his Grandeur
8:45 CDT—p.m.—CST 6:40
KYW—Charles Halmberg, songs at the piano
6:45 CDT—p.m.—CST 6:45
NBC—The Goldenboys; Poppendon Co.; sketch: WBBM KMXX WTAM
CBS—Meador, sketch: Philco Radio and Television Corp.: WABC WBBM KMXX
KYW—Meridian and Jim
WCFB—Myer Park, talk
WBBM—Olan Ryan, World's Fair Reporter
WJZ—Ray Love, vocalists; Fred Rose, organist
7:00 CDT—p.m.—CST 6:00
NBC—C. G. Gray; Mauldinmer sketch; Gertrud, Gail, Paige and Robert Struss; Anthony Stanford, director: WJZ WLW KYW
CBS—The Columbias; WABC WISN WJZ
NBC—Judy Valley's Orchestra; Standard Broadcast; Little Orphan Annie; WEAF WMAQ WTAM WLW WTAM
WBBM—Music of Yesterday
WCFB—Eddie Varza's Orchestra
WBBM—Singing Lady
WCFB—Richard Treacher, Theater of the Air
WBBM—Palmer House Musical
WJZ—John Maxwell and King
7:15 CDT—p.m.—CST 6:15
CBS—Earl Aard; World Chemical Co.; Sketch: WBBM WABC WBBM KMXX
WHD—Admiral Arnold
WHD—Nellerson Simons' Orchestra
WHD—Music and Banter with Ben Kantor
WLW—Cliff Kruger, Show Boat; General Foods
7:30 CDT—p.m.—CST 6:35
WHD—Sport Flash
7:30 CDT—p.m.—CST 6:35
CBS—Raffia; the Amateur Crackman: WABC WBBM
NBC—Grace Hayes, musical comedy star. in: WJZ WLW
WBBM—Ray O'Hara's Orchestra
WCFB—Heddy Lamarr
WBBM—Palmer House Ensemble
WHD—"Red Stars League"; Johnny O'Hara
WBBM—Cathleen Henry's Show Boat; Joe Dahmer; Fred Beck, organist
WHD—Lena Horne's Orchestra (NBC)
WBBM—Edith Piaf; Show Boat; General Foods
NBC—Inez Green, baritone; WJZ KYW
WBBM—Heddy Lamarr; WBBM
WCFB—Eddie Varza's Orchestra
WHD—Earl Burdette's Orchestra
WCFB—East Chicago Community Program
WHD—The Hawk, mystery sketch
WBBM—The Music; Cliff Sautler and Jack Spencer
8:00 CDT—p.m.—CST 7:00
NBC—Cathleen Henry's Show Boat; General Foods Corp.; Charles Womagne; Annette Hanahan, show singer; Conrad Thibault, baritone; Leo Brown, vocalists; Melodores of January; Gus Hamacher's Orchestra: WEAF WMAQ WTAM

CBS—Presenting Mark Warshaw: WABC KMXX WISN
NBC—Death Valley Days; Pacific Coast News; Co. dramatic program; with Tim Farley; Edwin M. Whitney; Joseph Bell, John White, the Lawrence comedy; Orchestra direction of Joseph Bonino; WJZ WLW WLS
KYW—Rudy Vallee's Concert; V. M. C. A. Chor...
WBBM—Henry Boyer's Orchestra
WCFB—Dr. Seppinger's Orchestra
WBBM—Albino Baroque and Concert Orchestra
WBBM—the Chromis Orchestra
WJZ—The Pickard Family, vocal ensembles
WJZ—Yvonne Hour
8:00 CDT—p.m.—CST 7:15
WBBM—Adventures in Personality; Allen B. Wrikey Co.
WCFB—Eddie Varza's Orchestra
WHD—Newspaper Advertisers
WJZ—The Orchestra
8:30 CDT—p.m.—CST 7:30
CBS—Fred Warwig's Orchestra; Ford Motor Co.: WBBM KMXX WISN
NBC—Eddie Duchin's Orchestra; Poppendon Co.: WJZ WEAR
KYW—Clyde Larva's Orchestra
WCFB—The Two Bits
WBBM—Lena Horne's Orchestra
WHD—String Trio
WJZ—Stillman's Movie Reporter
WBBM—Cathleen Henry's Show Boat (NBC)
8:45 CDT—p.m.—CST 7:45
WCFB—Viewing the Fair with the Voice of the Fair
WBBM—Bernie Cantor's Orchestra
WBBM—Concert by T. S. Krishna
WJZ—Parade Carnival
9:00 CDT—p.m.—CST 8:00
NBC—Paul Whitman's Music Hall; Standard Brands, Inc.; Guest Artists; Paul Whitman's Orchestra and Radio Easterners; Dorena Taylor, master of ceremonies; WEAF WLW WTAM WMAQ WTAM
WBBM—Parade of the Provinces; soloists; orcestr; dramatic sketch: WJZ WEAR
WBBM—John Maxwell and King
WBBM—John Maxwell and King
WBBM—Tomorrow's News
WHD—Joy Charms' Orchestra
(CONTINUED ON NEXT PAGE)

Foreign Reception NOISY? ALL-WAVE SETS Need this Special ANTENNA
Now you can get the fascinating absorbance programs from more foreign stations as free from noise as domestic programs. RCA engineers, leaders in long distance radio communication, have perfected an all-wave antenna system that gives much greater signal pick-up than an ordinary antenna. Specially designed to free short-wave reception from interference from autos, motors, and other man-made static, insures greater volume with less noise. Improves standard broadcast reception. Price \$7.00. Ask your dealer or service organization today to make a Certified Installation.

RICHARD HIMBER AND HIS STUDEBAKER CHAMPIONS WLW Thursday 9 p.m. Central Standard Time

You have BARRELS OF FUN when you learn to play this easy as A-B-C way
SUPPOSE suddenly you found you could play easily on your favorite automatic instrument! Think of the fun you would have—how much in demand you would be! Do you know that you can do this in a surprisingly short time! Few months ago we served drinks of enjoyment from a kind of never-lose key bed. By this simple new short-cut method you can actually begin to play any popular instrument without knowing one note from another! The secret of the U. S. School of Music system is simplicity. The lessons come to you by mail. They consist of complete printed instruction, simple diagrams, pictures, and all the music you need. No grinding routine. Study when you feel like it—at home. In an absent-mindedly obvious way you find that you are actually playing! Play, music, comedy, melody, themes, songs, even chords—you play them all—so easily you can play them all in one week or less if you wish!

Lighen Your Hair Without Peroxide... FREE 24-page booklet... The first of 10 Lessons... Learn to perm your hair with ease... FREE 24-page booklet... The first of 10 Lessons...

LEARN TO PLAY BY NOTE... NAME... ADDRESS... CITY... STATE... ZIP... PHONE... I will send you... \$1.00... \$2.00... \$3.00... \$4.00... \$5.00... \$6.00... \$7.00... \$8.00... \$9.00... \$10.00...

HIGH SPOT SELECTIONS FOR FRIDAY

(Times Given in Central Daylight)

12:00 noon—U. S. Open Golf Championship: CBS-WISN network.
1:00 p.m.—M. R. Matthei with Lenky Ross and Mary Lou: NBC-WMAQ network.
1:00 p.m.—Mark Lasker, songs: CBS-WBMM network.
1:00 p.m.—Ebel Stahl; Walter O'Keefe; Bobby Dolan's orchestra: NBC-WLS network.
1:00 p.m.—Concert: Countess Albin and Rosario Bourdon's orchestra: NBC-KYW network.
1:30 p.m.—M. Murphy City Four, male quartet: NBC-WISN network.
1:30 p.m.—Phil Harris' orchestra; Leah Ray, blues singer: NBC-WLS network.
2:30 p.m.—Phil Barker; Harry McLaughlin; Irene Roanly: NBC-WEWR network.
3:00 p.m.—Earl Highler, drama: NBC-WMAQ network.
3:00 p.m.—William Walton, in "Stories that Should Be Told": NBC-WEWR network.
3:30 p.m.—Jack Benny and Mary Livingston: CBS-WBMM network.

NBC—The Goldenberg; Pepsodent Co.; Gertrude Berg and James Watts, sketch: WFAP WMAQ WLS

KYB—Bob Raynor's Orchestra
WGS—Quin Ryan, World's Fair Reporter
WJZ—Gretchen Lee, vocalist; Fred Beck, organist

7:00 CDT—p.m.—CST 6:30
NBC—Concert; Cites Service Co.; Oles Allon soprano; concert; Frank Basin and Milton Rotenberg, piano duo; Rosetta Bowdoin's Orchestra; WFAP WFAM WFAN KYW

8:00 CDT—p.m.—CST 7:30
NBC—Merry Hervey; Mabel Albertson; Irene Sawyer, blues singer; Orchestra; WFAP WTJM WKRN

8:30 CDT—p.m.—CST 7:30
NBC—The Night Stands; U. S. Tobacco Co.; Pie and Pat, comedians; Orchestra Directed by Arthur Oberg, vocal; Orchestra

9:00 CDT—p.m.—CST 8:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

9:30 CDT—p.m.—CST 8:30
NBC—M. Baker, comedian; Armer Corporation; Harry MacIntosh; Mabel Albertson; Irene Sawyer, blues singer; Orchestra; WFAP WTJM WKRN

10:00 CDT—p.m.—CST 9:00
NBC—The Night Stands; U. S. Tobacco Co.; Pie and Pat, comedians; Orchestra Directed by Arthur Oberg, vocal; Orchestra

10:30 CDT—p.m.—CST 9:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

11:00 CDT—p.m.—CST 10:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

11:30 CDT—p.m.—CST 10:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

12:00 CDT—p.m.—CST 11:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

12:30 CDT—p.m.—CST 11:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

1:00 CDT—p.m.—CST 12:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

1:30 CDT—p.m.—CST 12:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

2:00 CDT—p.m.—CST 1:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

2:30 CDT—p.m.—CST 1:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

3:00 CDT—p.m.—CST 2:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

3:30 CDT—p.m.—CST 2:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

4:00 CDT—p.m.—CST 3:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

4:30 CDT—p.m.—CST 3:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

5:00 CDT—p.m.—CST 4:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

5:30 CDT—p.m.—CST 4:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

6:00 CDT—p.m.—CST 5:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

6:30 CDT—p.m.—CST 5:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

7:00 CDT—p.m.—CST 6:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

7:30 CDT—p.m.—CST 6:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

8:00 CDT—p.m.—CST 7:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

8:30 CDT—p.m.—CST 7:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

9:00 CDT—p.m.—CST 8:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

9:30 CDT—p.m.—CST 8:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

10:00 CDT—p.m.—CST 9:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

10:30 CDT—p.m.—CST 9:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

10:30 CDT—p.m.—CST 9:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

11:00 CDT—p.m.—CST 10:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

11:30 CDT—p.m.—CST 10:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

12:00 CDT—p.m.—CST 11:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

12:30 CDT—p.m.—CST 11:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

1:00 CDT—p.m.—CST 12:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

1:30 CDT—p.m.—CST 12:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

2:00 CDT—p.m.—CST 1:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

2:30 CDT—p.m.—CST 1:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

3:00 CDT—p.m.—CST 2:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

3:30 CDT—p.m.—CST 2:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

4:00 CDT—p.m.—CST 3:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

4:30 CDT—p.m.—CST 3:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

5:00 CDT—p.m.—CST 4:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

5:30 CDT—p.m.—CST 4:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

6:00 CDT—p.m.—CST 5:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

6:30 CDT—p.m.—CST 5:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

7:00 CDT—p.m.—CST 6:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

7:30 CDT—p.m.—CST 6:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

8:00 CDT—p.m.—CST 7:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

8:30 CDT—p.m.—CST 7:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

9:00 CDT—p.m.—CST 8:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

9:30 CDT—p.m.—CST 8:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

10:00 CDT—p.m.—CST 9:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

10:30 CDT—p.m.—CST 9:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

11:00 CDT—p.m.—CST 10:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

11:30 CDT—p.m.—CST 10:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

12:00 CDT—p.m.—CST 11:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

12:30 CDT—p.m.—CST 11:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

1:00 CDT—p.m.—CST 12:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

1:30 CDT—p.m.—CST 12:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

2:00 CDT—p.m.—CST 1:00
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

2:30 CDT—p.m.—CST 1:30
NBC—Wagon Wheel's Orchestra
WTM—Lester's Sock Review

WGR—Dance Orchestra
WJZB—String Trio
WJZ—Judy Reynolds; 7:30 CDT—p.m.—CST 8:35
WGR—Bridal of Other Days
WJZ—The Devlin Show; 8:00 CDT—p.m.—CST 8:45

WJZ—Edith Murray (CBS)
WGR—The Devlin Show
WJZ—Berkle and Murphy

10:30 CDT—p.m.—CST 9:30
NBC—The Devlin Show; sketch
WMAQ WEWR WMJ

CBS—The Devlin Show; Senator Charles J. McNary of Oregon; WABC WRB

NBC—George R. Holmes, chief of the Washington Post; the International News Service
WMAQ WEWR WMJ

WFL—Marian Vaughn
WEOC—Jewish Cabaret Hour
WGR—Symphony Saver's Orchestra
WJZ—Glenlivet

10:15 CDT—p.m.—CST 9:15
NBC—Glenlivet
WMAQ WEWR WMJ

CBS—News; WABC WRB
NBC—News; WABC WRB

CBS—News with organ and harp; WJZ
WJZ—Dance Orchestra
WFL—Eddie Varon's Orchestra
WGR—Clyde Lucas' Orchestra

WJZ—The Devlin Show; Orchestra
WFL—Washington Column

CBS—Ben Palumbo's Orchestra; WABC KMOX
WGR—Marian Stuyk's Orchestra

10:30 CDT—p.m.—CST 9:30
CBS—Court of Human Relations; McFadden Publications, Inc.; KMOX

WFL—The Headfishmen, sketch
WGR—James Walsh's Orchestra
WJZ—John's Orchestra

10:45 CDT—p.m.—CST 9:45
NBC—Vera Egan's Orchestra; WFAP WTAM

10:45 CDT—p.m.—CST 9:45
WFL—Vera Egan's Orchestra; WFAP WTAM

10:45 CDT—p.m.—CST 9:45
WFL—Vera Egan's Orchestra; WFAP WTAM

10:45 CDT—p.m.—CST 9:45
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

11:00 CDT—p.m.—CST 10:00
WFL—Vera Egan's Orchestra; WFAP WTAM

There Is ONLY ONE
RADIO GUIDE
The yearly subscription price is \$2.00
A Special Offer of Six Months' Subscription for \$1.00
has been extended throughout the "Name-
the-Stars" \$5,000 Contest.

RADIO GUIDE,
423 Plymouth Court,
Chicago, Illinois
Gentlemen:

Enclosed please find \$_____ for which send
RADIO GUIDE to me for (six months) (one year)

Name _____
Address _____
Town _____ State _____

HIGH SPOT SELECTIONS FOR SATURDAY

8:45 a.m.—Rebroadcast from London; Presentation of Ships Bill of H.M.S. Canterbury by Canterbury Cathedral; NBC-WMAQ network.
12:00 noon—S. Divo, Goff Coenraemboed; CBS-NBC network.
1:30 p.m.—Messiaen's Bavarian concert excerpts from Old Heidelberg; Century of Progress; NBC-KYW network.
3:00 p.m.—60th Birthday of Belmont Stakes; description by Thomas O'Day; Gann, Earl report; CBS-KMOX network.
7:00 p.m.—Morton Downey's Studio Party; CBS-WBBM network.
7:10 p.m.—Floyd Gibbons; NBC-WMAQ network.
8:00 p.m.—Beatrice Fairfax with Joe Cook, comedian, and Donald Novis; NBC-WMAQ network.
8:30 p.m.—Heavie Farina, dramatizations; NBC-WMAQ network.
9:30 p.m.—Alka Seltzer Present; NBC-WMAQ network; Ladies Parade; Uncle Ezra; Sports; NBC-The Westchester; Maple City Four and other stars; NBC-WLS network.
9:30 p.m.—Elder Michaux's Congregation; CBS-WIND network.

7:00 CDT—pm—CST 6:00

NBC—Spanish Interlude, featuring Corina Maza; WJZ WLS
NBC—Morton Downey's Studio Party; WABC WBBM WLS
NBC—News Hour; KYW WTAM
WFL—Valls Cook, recital
WEC—Claraon Ferry
WBC—Stevens Hotel Eastlake
WMD—Masters' Music Room, symphony music
WJZ—Jelly, Zeh, and Orlan
WMAQ—Jack Rogers Orchestra
7:15 CDT—pm—CST 6:15
WFL—Miami Avenue, V. M. C. A. Glee Club
WJZ—Radio Party, orchestra
WJZ—Piano Reflections; Ben Kantor, pianist
7:25 CDT—pm—CST 6:25
WTMJ—Sweet Fish
7:30 CDT—pm—CST 6:30
WFD—Glad Giddon; John Maxwell Co.; the Harmonic Fluctuator; Orchestra directed by Ray Shikore; WFAP WMAQ WLW WTAM WBN
NBC—Morton Downey's Studio Party (CBS)
WFL—Insurance Tax
WED—A. B. de Runza
WBC—The Four Seasons Orchestra
WMD—Joni Stevens; John Orlan
WJZ—Songs and Sermons with Uncle Joe Dobson; Fred Hick, recital
WLS—Household Party
7:40 CDT—pm—CST 6:40
WIND—Musica Interlude
7:45 CDT—pm—CST 6:45
CBS—'64 Wally, with WABC KMOX WISN
WBBM—Jay O'Haire's Orchestra
WFL—Leo Terry, organ recital
WFL—The Hawk, mystery drama
8:00 CDT—pm—CST 6:50
NBC—Theater, mystery; WJZ KYW
CBS—Great Starbucked; Liggett and Meyers Co.; Andy Kay; Kovelmeier's; Orchestra; Chorus; WABC KMOX WBBM
WJZ—Waltz
WFL—A Little Spanish Town (Orchestra)
A Boy and a Girl Were Dancing (Orchestra)
Three Checks in the Morning (Orchestra)
I'll Bark (Glee Starbucked)
Andi How Do I Know If My Sunday? (Chorus)
You Love (Orchestra)
More Than You Know (Glee Starbucked)
Rumba Rhythm
B Masters (The Pearl Vener)
(Orchestra and Chorus)
Sibony (Orchestra and Chorus)
Carica (Orchestra and Chorus)
Waltz Dance (Glee Starbucked)
Steppers
NBC—House Party; Colgate Patented; Post Co.
Donald Novis, tenor; Frances LaFont, blues singer; Joe Cook, comedian; Ben Kantor, pianist; Dixie of Carmichael; Orchestra; direction of Don Vanders; Ellyman; Glee Trio; Melody Trio; WJZ WFAP WMAQ WLW WTAM
WFL—Dr. Stern's Forum
WJZ—Elder Michaux's Congregation
WMD—Joe Chernoff's Forum
WJZ—Black and White, piano selection; Ben Kantor

8:00 CDT—pm—CST 6:50

WBC—Naxos Sisters, duos; Male Quartet Group; Alan McVean; S. Divo; Leslie Hayton's Orchestra; Male Quartet; Illusion Soloist; Car Co.; WEAP WLW WMAQ WTAM WBN WJZ—The Glee Trioles
WFL—Mona Van, soprano
WEC—Voice Boomerang
WMD—Dinah Shore, soprano
WJZ—Dinah Shore & Her Orchestra
WLS—Kirstine Barr, Dancer, popular music
8:15 CDT—pm—CST 8:00
WBC—Sally Taylor, soprano
WGM—Heidi Brunner, soprano
WJZ—The Four Seasons Orchestra
WFL—Toby and Joe, sheet
WGM—Ted Venable
WJZ—The Four Seasons Orchestra
WBC—University of Chicago, lectures Elizabeth Kling Spraker; Gov. Horner of Illinois; Pres. Dwight D. Eisenhower; University of Chicago 'W'
WMAQ—Michael's Congregation; WABC WIND
NBC—ALKA SELTZER PRESENTS WLS BARN Dancers; Uncle Ezra; Maple City Four; Camberland Ridge Runners; Linda Parker, singer; The Hoosier Hot Shots; WLS WLW WFL—Lillian Horlick's Orchestra
WFL—Polish Program, talk
WBN—Theatre, talk
8:25 CDT—pm—CST 8:15
WFL—Relatives of Women High School Teachers, talk
WGR—The Dream Show
8:30 CDT—pm—CST 9:00
NBC—Guy Lombardo's Orchestra; WFAP KYW WTAM
WMD—Lillian Horlick's Orchestra
WFL—Royal Heineke Hour
WFL—Lillian Horlick's Orchestra
WJZ—Joe Chernoff's Orchestra
WMAQ—A. B. Koval's Orchestra
8:45 CDT—pm—CST 9:15
NBC—The Four Seasons Orchestra; WABC KYW; Alka Seltzer's Orchestra; WFL—Tenor Will Bark; WMAQ WFL—Washington, Column of the Air, talk
8:50 CDT—pm—CST 9:20
NBC—The Four Seasons Orchestra
WMAQ—Lila Calleri's Orchestra
9:00 CDT—pm—CST 9:30
NBC—One Man's Family, dramatic sketch with Chorus; Arlene Smythe; WEAP WTAM WMAQ WFL—Washington, Column of the Air, talk
WBBM—We Go to the Fair (CBS)
WFL—Eddie Van Heer's Orchestra
WBC—Naxos WMAQ's Orchestra
WMD—Eddie Popow's Orchestra
WFL—The Four Seasons Orchestra
WTMJ—Los Caballeros
9:15 CDT—pm—CST 9:35
WBC—Alfredo Sisti's Orchestra; WJZ KYW
9:30 CDT—pm—CST 9:45
WFL—Lillian Horlick's Orchestra; WABC WISN KMOX
WBN—Elder Michaux's Orchestra
WLS—Neighborhood Party
9:50 CDT—pm—CST 10:00
NBC—The Four Seasons Orchestra; WFAP WLW WMAQ WFL—Lillian Horlick's Orchestra; WABC KMOX WISN WBBM
NBC—The Four Seasons Orchestra; WJZ KYW
WFL—Paul Ash Review
WJZ—Jimmy Green's Orchestra
WMD—Joe Chernoff's Orchestra
WLS—Oscar and Elmer
WFL—The Four Seasons Orchestra
WBC—Polish Middle Review
WTMJ—Dinah Shore
9:55 CDT—pm—CST 10:15
NBC—Carefree Cantorini; Red Tuller; master; dramatic sketches; The Four Seasons Orchestra; The Dixie Quartet; Glee Delta, recital; Tommy Harkin, songs; Will Alvarez, Bard's Song; The Four Seasons Orchestra; comedians; Rita Lane, soprano, and Marshall Marshall's Orchestra; WFL; WFAP WMAQ WTAM WLW
WLS—National Barn Dance

9:00 CDT—pm—CST 8:00

NBC—Naxos Sisters, duos; Male Quartet Group; Alan McVean; S. Divo; Leslie Hayton's Orchestra; Male Quartet; Illusion Soloist; Car Co.; WEAP WLW WMAQ WTAM WBN WJZ—The Glee Trioles
WFL—Mona Van, soprano
WEC—Voice Boomerang
WMD—Dinah Shore, soprano
WJZ—Dinah Shore & Her Orchestra
WLS—Kirstine Barr, Dancer, popular music
8:15 CDT—pm—CST 8:00
WBC—Sally Taylor, soprano
WGM—Heidi Brunner, soprano
WJZ—The Four Seasons Orchestra
WFL—Toby and Joe, sheet
WGM—Ted Venable
WJZ—The Four Seasons Orchestra
WBC—University of Chicago, lectures Elizabeth Kling Spraker; Gov. Horner of Illinois; Pres. Dwight D. Eisenhower; University of Chicago 'W'
WMAQ—Michael's Congregation; WABC WIND
NBC—ALKA SELTZER PRESENTS WLS BARN Dancers; Uncle Ezra; Maple City Four; Camberland Ridge Runners; Linda Parker, singer; The Hoosier Hot Shots; WLS WLW WFL—Lillian Horlick's Orchestra
WFL—Polish Program, talk
WBN—Theatre, talk
8:25 CDT—pm—CST 8:15
WFL—Relatives of Women High School Teachers, talk
WGR—The Dream Show
8:30 CDT—pm—CST 9:00
NBC—Guy Lombardo's Orchestra; WFAP KYW WTAM
WMD—Lillian Horlick's Orchestra
WFL—Royal Heineke Hour
WFL—Lillian Horlick's Orchestra
WJZ—Joe Chernoff's Orchestra
WMAQ—A. B. Koval's Orchestra
8:45 CDT—pm—CST 9:15
NBC—The Four Seasons Orchestra; WABC KYW; Alka Seltzer's Orchestra; WFL—Tenor Will Bark; WMAQ WFL—Washington, Column of the Air, talk
8:50 CDT—pm—CST 9:20
NBC—The Four Seasons Orchestra
WMAQ—Lila Calleri's Orchestra
9:00 CDT—pm—CST 9:30
NBC—One Man's Family, dramatic sketch with Chorus; Arlene Smythe; WEAP WTAM WMAQ WFL—Washington, Column of the Air, talk
WBBM—We Go to the Fair (CBS)
WFL—Eddie Van Heer's Orchestra
WBC—Naxos WMAQ's Orchestra
WMD—Eddie Popow's Orchestra
WFL—The Four Seasons Orchestra
WTMJ—Los Caballeros
9:15 CDT—pm—CST 9:35
WBC—Alfredo Sisti's Orchestra; WJZ KYW
9:30 CDT—pm—CST 9:45
WFL—Lillian Horlick's Orchestra; WABC WISN KMOX
WBN—Elder Michaux's Orchestra
WLS—Neighborhood Party
9:50 CDT—pm—CST 10:00
NBC—The Four Seasons Orchestra; WFAP WLW WMAQ WFL—Lillian Horlick's Orchestra; WABC KMOX WISN WBBM
NBC—The Four Seasons Orchestra; WJZ KYW
WFL—Paul Ash Review
WJZ—Jimmy Green's Orchestra
WMD—Joe Chernoff's Orchestra
WLS—Oscar and Elmer
WFL—The Four Seasons Orchestra
WBC—Polish Middle Review
WTMJ—Dinah Shore
9:55 CDT—pm—CST 10:15
NBC—Carefree Cantorini; Red Tuller; master; dramatic sketches; The Four Seasons Orchestra; The Dixie Quartet; Glee Delta, recital; Tommy Harkin, songs; Will Alvarez, Bard's Song; The Four Seasons Orchestra; comedians; Rita Lane, soprano, and Marshall Marshall's Orchestra; WFL; WFAP WMAQ WTAM WLW
WLS—National Barn Dance

NEW PROGRAMS; CHANGES

(Central Daylight Time Show)

Sunday, June 3
Oregon on Parade and "Variety Workshop," two features which have created enthusiastic audiences in their respective localities in Portland, Oregon, and Buffalo, New York, have become CBS-WABC Sunday features. "Variety Workshop," which originates in the studios of Station WKBB, Buffalo, can be heard from 3 to 3:30 p.m. and "Oregon on Parade" will come from the KOIN studios in Portland from 3:30 to 4 p.m. Dr. Israel Goldstein, President of the Jewish National Fund, will deliver an address on behalf of Palestine Pioneer Day over a CBS-WABC network today, from 4 to 4:15 p.m.
Gala premiere of "Voice of Columbia"—with George Jessel as master-of-ceremonies, seven all star acts and five prominent orchestra conductors—all will perform in the first of a new weekly review, to be presented over a CBS-WABC network each Friday, from 7 to 9 p.m. Talent includes Gertrude Nissen, Sylvia Frost, Mary Eastman, Nick Lucas, Beale Street Boys, Dicks Walker, and a forty-five piece symphony orchestra.
The adventures of a woman and her daughter who suddenly inherited a million and a half dollars will be presented in a series of broadcasts entitled "Mrs. Montague's Millions" commencing tonight. The first broadcast will be heard over an NBC-WJZ network at 9:15 p.m. Gertrude Collier will play the part of mother and daughter.
Helen Hayes stage and screen celebrity, will be the Hall of Fame guest tonight. She will be presented in a dramatic sketch at 9:30 p.m. over an NBC-WFAP network.

Monday, June 4
The University of Nebraska Commencement Exercises will be broadcast today at 11:30 a.m. over an NBC-WJZ network. The Commencement Address will be given by Owen D. Young, and the invocation, by Chaplain Chancellor E. Guy Canfield. Music will be furnished by the Lincoln Symphony orchestra.
Tuesday, June 5
Effective tonight the Palmer House Promenade changes its time and network. The new time is 8:30 p.m. over an NBC-WFAP network. Ray Perkins continues as master of ceremonies, assisted by Harold Stokes' orchestra and guests.
The American premiere of the Russian Ballet "Red Poppy" will be broadcast tonight. The presentation consists of an NBC Symphony performance from Gilek's manuscript with Frank Black conducting. This will be Part I, the concluding broadcast will be heard next Tuesday, June 12. Both of these performances will be heard over an NBC-WJZ network at 9 p.m.

Wednesday, June 6
A condensed version of "The Drunkard," famous temperance play first produced by P. T. Barnum, circus man in New York in 1843, will be heard over a CBS network tonight from 10 to 10:30 o'clock by the cast which is now presenting a successful revival of the play in New York City.
Thursday, June 7
The 38th Annual Golf for the United States Open Golf Championship will be described by Ted Husing in a series of seven broadcasts over WABC-CBS Thursday, Friday and Saturday, June 7, 8 and 9, from the Merion Cricket Club at Ardmore, Pa. The CBS broadcast schedule for the tournament follows:
Thursday, June 17, 12 to 12:05 p.m. and 4:45 to 5 p.m.; Friday, June 8, 12 to 12:05 p.m. and 5:30 to 5:45 p.m.; Saturday, June 9, 12 to 12:05 p.m. and 2 to 2:10 and 5:15 to 5:20 p.m.

Friday, June 8
Ogden Mills, former Secretary of the Treasury, will be the guest speaker in the weekly series of Intercollegiate Council programs. Mr. Mills will be heard this evening at 6:15 o'clock over an NBC-WJZ network.
Countess Olga Albani, soprano, will begin her second Summer series as guest artist on the Quifets Service Concert tonight. She will be ably assisted by the Quifets Service quartet, Frank Banta and Milton Rettenberg, piano duo, and Rosario Bourdon's orchestra. The Quifets will be heard this evening at 6:15 o'clock over an NBC-WJZ network at 7 p.m.

11:30 CDT—pm—CST 10:30
KYW—Violent Ruler; Orchestra; (12 Mid. CDT) Seymour Simon's; Orchestra; (12:30 A.M. CDT) Clyde Loper's Orchestra; WBBM—Jack Russell's Orchestra; (12 Mid. CDT) Ed Holmyer's; Orchestra; (12:30 A.M. CDT) Jay O'Haire's Orchestra; (1:15 A.M. CDT) Henry Bussor's Orchestra; (1:45 A.M. CDT) Leo Terry, organ recital
WBN—Diana Giddon's; Orchestra; (12:30 A.M. CDT) Jules Alvin's; Orchestra; (1:15 A.M. CDT) Henry Bussor's Orchestra; (1:45 A.M. CDT) Earl Hines' Orchestra
WBC—Paul Varenly Solo
WBC—Charles Agnew's Orchestra; (11:50 P.M. CDT) Earl Burdick's Orchestra; (12:10 P.M. CDT) Seymour Simon's; Orchestra; (1:15 P.M. CDT) Benjie Cummins' Orchestra; (1:45 P.M. CDT) Charles Agnew's Orchestra; Earl Davis' Orchestra
WIND—Trio; (11:45 P.M. CDT) Joe Aronoff's; Orchestra; (12 Mid. CDT) Dick Dale's; Orchestra; (12:30 A.M. CDT) Midnight Saloon

11:50 CDT—pm—CST 10:50
NBC—The Four Seasons Orchestra; WFAP WLW WMAQ WFL—Lillian Horlick's Orchestra; WABC KMOX WISN WBBM
NBC—The Four Seasons Orchestra; WJZ KYW
WFL—Paul Ash Review
WJZ—Jimmy Green's Orchestra
WMD—Joe Chernoff's Orchestra
WLS—Oscar and Elmer
WFL—The Four Seasons Orchestra
WBC—Polish Middle Review
WTMJ—Dinah Shore
9:55 CDT—pm—CST 10:15
NBC—Carefree Cantorini; Red Tuller; master; dramatic sketches; The Four Seasons Orchestra; The Dixie Quartet; Glee Delta, recital; Tommy Harkin, songs; Will Alvarez, Bard's Song; The Four Seasons Orchestra; comedians; Rita Lane, soprano, and Marshall Marshall's Orchestra; WFL; WFAP WMAQ WTAM WLW
WLS—National Barn Dance

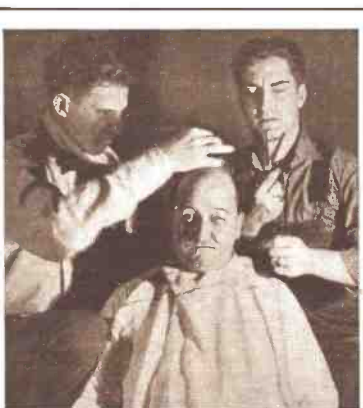
The Hoosier Hot Shots

The Rural Rhythm Boys
Listen to The Tia Paa Band

Every Saturday 24 STATIONS Coast to Coast

The NATIONAL BARN DANCE

A rollicking program of old time singing, dancing and hoopsmen fun. Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Skyland Scotty, Maple City Four, Spades, Tom and Jerry, Lulu Belle Hoosier Hot Shots, Lucie Ezra, Louise Misset and The Westeners brought to you direct from WLS, Chicago, every Saturday night over 24 NBC stations coast to coast.



BUDDY, ZEB AND OTTO ARE LATEST WJJD ACQUISITION

WJJD, in the past few weeks, has presented some new voices on the air and now you see what they look like. *Buddy, Zeb and Otto*, known to you as "Three Boys with Their Fiddle, Guitar and Trumpet," are perhaps the most versatile act on radio today. Their fund of arrangements from novelty to semi-classic, is limitless. Clavering or serious, they are class personified. When doing strictly instrumental selections they listen to music, so perfectly one believes he is listening to an augmented orchestra. But their ability to harmonize on the air does not end there.

The picture above shows Zeb and Buddy anxiously cultivating and preserving the lone six-inch hair that adorns the pate of Otto, Me Tu. If you look closely at the photograph, however, you will note the contemplative mien of Buddy who, it seems would like to wield the shears on the defenseless hair. (Note to Otto, beware that guy Buddy). Buddy, Zeb and Otto are heard frequently throughout the day on WJJD programs. You will like them.

• • •
EDDIE LOFTIS, one of Chicago's pioneer radio performers, is an addition to the WJJD staff. We need say little about Eddie who is well-known to all of you.



Gretchen Lee

A NEW SINGER
The good old summer-time is productive of a new radio personality. But *Gretchen Lee* overcame the inhibitions of WJJD program men by her ability and receives her debut immediately, instead of being saved till Fall. Gretchen was discovered, so to speak, by *Fred Beck*, station organist, when she visited the new Beck studios in the Wulitzer Building. Gretchen came not as a singer but as an accomplished pianist. Her brother, however, who has been trying to convert her into a singer since she was five years old.

When informed there was no vacancy for a pianist, Gretchen admitted she had sung some in her home town of DeKalb, Ill. She was speedily auditioned and signed by Beck to appear with him on his Tuesday and Friday programs at 8 p. m. Miss Lee will not be eighteen until June 20. Her voice has a peculiar throatiness that will hold you and with experience she bids fair to climb the heights of radio.

DRAMATIZED HORSE RACES

Buell Patterson is the sports announcer who is handling the new feature of WJJD. He dramatizes the featured races taking place at the major tracks of the country. For further information consult Radio Guide.

PLUMS AND PRUNES

By Evans Plummer

WHILE radio editors the country over are burning up because they were scooped last week by *Amos 'n' Andy*, after years and on the air, were about to take an eight weeks' leave from Pleasanton and that "Bring 'Em Back Alive" *Frank Buck* would fill in, you may be interested in HOW the story broke. At least it is of some satisfaction to us, among those scooped, to tell that.

It seems that *Morton Colmanist Jesse Krueger*, of a Chicago evening newspaper, was keeping his nightly vigil at the Colgate Inn, a vigil that is so permanent that uniformed people have the strange idea that Jesse is the manager of the joint. But anyway, there he sat when I walked explorer Buck.

"I guess I'll be sticking around Chicago while this summer," he greeted the columnist, "I've just been signed by Peppercorn to work on the Amos 'n' Andy time."

"So?" said Krueger, and realizing that you can't get something on the air where something else is, he was wondering what about the blackface team and the mystery of it all when I walked *Charlie Edy Correll*.

"Well," drawled Andy, "we've finally succeeded in getting over our request for a vacation. We asked for eight weeks, and we got 3!"

And so the story broke . . . but as we are to press the biblical portals of the National Broadcasting Company remain as silent as the Sphinx . . . they still won't talk for publication!

THE SAME COLUMNIST, Mr. Krueger, seems to have precipitated the singing of a hymn of hate by one *Harry Richmond* for a violinist-riber by the name of *Eddie Cantor*. . . Something about Eddie having said, it is alleged, that Richmond imitated him in the act of playing at a charity bazaar which cost the comedian \$5,000. . . And now, Harry Richmond is a whole town over insisting that Cantor really slandered him.

However, who ever started a charity bazaar game to be on the up-and-up? And what's a paltry five grandolais to a big game? Well, Cantor, who, when there's another brew, *Blue Ribbon*, for whom *Beu Harris* will celebrate the beginning of his fourth year next Tuesday, June 5, has a lot of Hollywood stars on hand for the beer and skittles. . . By the way, the Old Macintosh film, "Shoot the Works," will be released June 29. . . *Irene Brandy* stars in her own picture idea beginning July 15 with an eight-week contract over NBC for Fisch. . . Congratulations are in order for the predicted bundle of joy which has arrived at the home of the *Bobo Pick* and her husband, *Marion Little* after her mother who is doing nicely. . . *Wendell Hall*, veteran star of the air who was married ten years ago with pioneering WEAF network carrying the ceremony, will observe his thirty anniversary over NBC this Sunday, June 4, at 4:30 p. m. CDT. . . *Dottie Martin*, ex-NBC Chicago hostess who made good in the film seats has been taken under the wing of *Jack Benny* and *Alfred Livingston* who've taken Dottie to California with them. . . *Montagne Lee* did such a beautiful rendition of "Fagin" at the NBC studios of the week-end. . . The whole force of vice-presidents asking to hear more. . . and *Taylor Holmes*, who isn't such a bad actor himself, is being asked his wages by a young CBS critic, while his daughter is going in for radio singing.

Author Downey

MORTON DOWNEY, whose opening for a limited engagement at Chicago's *Chez Paree*, brought one of the greatest portions from the dine and dance crowds yet witnessed in the Windy City, has turned author. His impressions of the World's Fair, printed in a morning newspaper, were the work of a finished reporter, and the literary form was excellent, according to *Mary Steele*, the demon Radio Guide writer who commented:

"It all goes to show that being a newspaper and magazine butcher on the New York Herald Tribune is not the best of professions on Mort. Authors should always begin at the bottom and work up the Downey."

But seriously, Mort's doing all right in Chicago, and his only worries are *Barbara* and the little tots at home who are ailing with whooping cough. Although the rumored resumption of the Downey-Woods-Rendall program—with a sponsor—is delayed for the moment, however, as the advertiser is having money trouble.

Plums and—

PLUMS are awarded to WLS for the splendid *Alma Selzer* stunt program featured to NBC last Saturday night when the *Century of Progress* opening was covered (not the sky, for that name a singer *Grace Wilson*, vocalized in an airplane to piano accompaniment (by *John Brown*) from the ground. . . *Alma Selzer* was perfect. . . and plums also to the plane operator, who, when he noticed the WLS transmitter accidentally got on the air for a minute, switched his receiver to another station so that the stunt, so far

as the network was concerned, would not be ruined.

And here's a basket of the juicy fruit to old friend, *Singin' Sam* (and the charming new missus) who launched his return to the air on the 28th of the month "Lazy Moon." And now that Sam's back on the air once a week, all we want is more of him and his company and August when the *Prager* beer schedule enlarges to twice a week.

Here plums, and the day times to *Richard Huisler* and his "championship" *Studebaker* programs starring *Joey Nash*. You know of course that the day changes to Tuesday on June 7?

And now a few wrinkled prunes. . . In the stations of Chicago and networks for throwing mud all over anyone's coverage of the Union Stockyards holocaust. They work together and in a crank but at the end, when everyone's done a real job, they all begin fighting over the "bone" who was first, who did it best, etc. Plums in all for the good work and prunes for their selfish afterthoughts.

More prunes to the networks, and the local stations in particular, for their lengthy patter selling hall-rooms, restaurants and cabarets during the music pickups from these spots. Instead of convincing prospective dancers and diners by means of music, these pickup points are now running the best form of testimonial—good music—with their boring announcements.

Inside Pickups

WLS IS MAKING rain-producing experiments, and you may be hearing a radio broadcast of their progress before long. *Again WLS* lives up to its name—the most important station in the Allegheans and the one to the farmer. . . *Caravation Contended* show's survey results the *Brahms'* lullaby leading all *Alma Amelita Galli-Curci* will sing it for you on that program on June 18. . . The "Big News" *Beulah* and *Edna* in the "Kovis" battle of the tenors? Well, last week in *New York*, *Schultz* auditioned a number of tenors, but when there's another brew, *Blue Ribbon*, for whom *Beu Harris* will celebrate the beginning of his fourth year next Tuesday, June 5, has a lot of Hollywood stars on hand for the beer and skittles. . . By the way, the Old Macintosh film, "Shoot the Works," will be released June 29. . . *Irene Brandy* stars in her own picture idea beginning July 15 with an eight-week contract over NBC for Fisch. . . Congratulations are in order for the predicted bundle of joy which has arrived at the home of the *Bobo Pick* and her husband, *Marion Little* after her mother who is doing nicely. . . *Wendell Hall*, veteran star of the air who was married ten years ago with pioneering WEAF network carrying the ceremony, will observe his thirty anniversary over NBC this Sunday, June 4, at 4:30 p. m. CDT. . . *Dottie Martin*, ex-NBC Chicago hostess who made good in the film seats has been taken under the wing of *Jack Benny* and *Alfred Livingston* who've taken Dottie to California with them. . . *Montagne Lee* did such a beautiful rendition of "Fagin" at the NBC studios of the week-end. . . The whole force of vice-presidents asking to hear more. . . and *Taylor Holmes*, who isn't such a bad actor himself, is being asked his wages by a young CBS critic, while his daughter is going in for radio singing.

Frade: One Trio

TRIOS to the right of us, trios to the left of us, and a presenter. We ask for 'em, and we got 'em.

But among the most promising, which was little more than a year ago, are the three lasses from Oregon, Ill. No, we won't tell their names—but wait they are you and *Adriana* *Mike Porter* here them. . . That hat's as good as won.

ON AIR NIGHTLY TO 9:30

20,000 WATTS

135 KILOCYCLES
210 METERS

"Lena" Comes of Age

GREAT reputations are common in radio; but now the comic team of Gene and Glenn is trying to make itself two reputations—"Lena," their popular impersonation, comes of age in the process.

How? Witness: It seems that broadcasters all agree that radio has attracted two audiences. One is made up of the daytime listeners. The other consists of the selectors who tune in after twilight. Thus in radio it is undoubtedly true that one half of the listening world never knows what the other half hears.

That is why Gene and Glenn, who have received so many thousands of fan letters from the day-time audience, have been entirely unknown to the listeners of the night.

Their attempt to conquer this second world of radio broadcasting began on April 22, when they opened with a commercial program now being heard every night except Monday and Sunday over an NBC-AVAF network.

Will the homesy humor that has made their first reputation please this new group of listeners sufficiently to build for them a second? The boys are full of hope and modest confidence.

"I think we have an excellent chance," they say. Though realizing fully that their two clock-separated worlds of radio often vary as greatly in taste as they do in time, Gene and Glenn believe that their act has a wide-enough appeal to put them over again. "We have tried to give simple, comely situations and simple characters," they state.

They believe the radio listener likes homesy things and things that are easy to understand. We do not believe that a production is good, or clever, merely by virtue of being complicated or elaborate. Our characters, as before, will have their troubles and their laughs even as you and I. If we can make our situations real and funny and interesting, I think we don't need to fuss about the multiple factors.

Perhaps to those same night-time fans, a brief introduction of these boys they have recently met might be in order.

Well back in the dark ages of wireless transmission there were two radio teams that delighted the tinners of WLS in Chicago. One was Ford and Glenn, and the other Jack and Gene. Then fate, and the different ambitions of the four men, began to shape their futures. Significantly enough, both teams moved to Cincinnati at

about the same time.

Jack, of the Jack and Gene team, had the bad luck to contract a throat infection which eliminated him. So his buddy, Gene, teamed up with Ford and Glenn. Time passed, and Ford decided that he had enough money to fulfill a lifetime ambition and to head off the sun-kissed singers of a fruit ranch in California.

And so came into being the team of Gene and Glenn, by a process of combination and elimination. They've stuck together. Their real names are Gene Francis Carroll and Glenn Rowell, both natives of Illinois.

They went to Cleveland shortly after their Cincinnati experiences and there, over WTAM, they experienced their first foretaste of the wealth of popularity that was to come. It was then that they started to develop the characters "Jake" and "Lena."

These two parts are both played by Gene. Glenn acts as straight man, plays the piano, sings and does whatever else is necessary.

Heretofore they have played only to morning audiences first at WTAM and later over NBC networks as The Early Birds.

Their most famous character is "Lena," who is "Jake's" girl friend. She came into being in this fashion: One night at WTAM Glenn was kidding "Jake" about his girl. Gene is known by his broad Dutch dialect. "Oh, you mean my girl, Lena," said "Jake," picking the name out of the thin air. And then, assuming a falsetto voice, he pretended to usher "Lena" into the studio where she was quickly introduced.

There is no question about how the afternoon audiences liked her. The boys hope that the night owls like them just as much and that the variation in taste will not, after all, be as great as that in time.

They expect, too, that their fan mail will surely provide an interesting test.



Gene and Glenn, Gene Francis Carroll and Glenn Rowell as they might be found any morning preparing their popular program

RADIO HAPPENINGS at the CAPITAL

WASHINGTON, D. C.—After a reign of seven turbulent years as the supreme monarch over an art and industry that has developed with almost reckless abandon, the Federal Radio Commission soon will be consigned to the scrap-heap of defunct government agencies and functions will be turned over to a new, bigger and more important agency—the Federal Communications Commission. The latter will have control of telephones, telegraphs and cables along with radio.

The Radio Commission will wind up its future in a final but a blaze of glory, if pending legislation to create the new communications body completes the transfer of the quills at the current session of Congress. It has been among the most criticized of all Federal agencies, and it is no secret that the legislators are fostering the new Commission because they feel that the existing agency has been inefficient. Senator Dill, of Washington, radio leader in Congress, repeatedly has taken the Commission to task for alleged incompetency.

In justice to the expiring Commission, it should be stated that it is not entirely to blame for all of the mistakes it allegedly has made. Radio almost from the beginning has been a political football and the demands made upon individual com-

missioners for political favors by members of Congress and other influential in governmental affairs have been great. That has been because radio wave lengths are limited, with the demand far surpassing the supply.

But in its waning days, the Radio Commission has displayed a surprising degree of unrest—perhaps it is merely nervousness. Two of its most recent actions, both directed at important newspapers which have criticized the Commission editorially, have provoked considerable discussion.

That a government agency can be so "thin-skinned" as to protest criticism in so formal a manner is regarded as little short of amazing. One of its actions was the adopting of a formal resolution calling upon the publisher of the New York Herald Tribune to produce evidence to support its editorial contention that radio is controlled by the administration.

Its second action involving a newspaper was that of informing Station WGN, Chicago, owned by the Chicago Tribune, which has criticized the Commission editorially for allegedly "playing politics." That a complaint had been made against the use of "profanity" in one of its broadcasts. The Commission has threatened

tions off the air in the past upon proof that obscene, profane and indecent language has been used.

In the Chicago Tribune case it developed that the speaker during the particular program in which it was charged profanity had been broadcast was Rep. James M. Beck, Pennsylvania Republican. True, he criticized the "New Deal" in his address, with particular emphasis on the NIRA, but he prepared address failed to reveal use of any language that reasonably would be construed as profanity.

The Commission, in its letter to the station, said the complaint was made by an individual in Chicago and that it was following the usual procedure in asking for an explanation. In some quarters it was felt that the action was taken as a "retaliatory measure" because of the stinging criticisms of the Commission in recent articles written for the Tribune by its Washington correspondent, Arthur Sears Henning.

It was the resolution involving the New York Herald Tribune, however, that caused the greatest stir. The resolution pointed out that that newspaper, on May 12, published an editorial in which it stated:

"The radio, controlled by the adminis-

tration through its license power, was made the spokesman of the New Deal and largely restricted to government propaganda."

Since the radio law specifically prohibits any censorship by the Commission, the Commission's resolution called upon *Glenn Mills Radio*, publisher, to furnish the Commission any facts or material, including the names of parties furnishing the same, which would support or furnish support, the statements made in the editorial column of said newspaper.

Raps Radio's Fidelity

REPEATING the charge of a recent magazine writer that radio "costs the tongue of music" because of the inferior quality of its sound, *Story of Music* magazine, well-known New York radio engineer, burrs the added charge that little progress has been made in the technical improvement of broadcasting the last five years. His charge, and a technical discussion of what can be done about it, appears in the *Proceedings of the Institute of Radio Engineers* for May.

Radio transmission and reception, today, he says in effect, is almost 100 per cent high fidelity that is technically possible. The feeling that it is "good enough" is

(Continued on Page 33)

BEHIND THE SCENES IN THE LOCAL STAGIOS

By Harry Steele

JUST about the time you reach the mood for extolling the value of age along comes a chap like Eddie Duchin to prove that at 25 the summit is not of reach.

On the crest of international popularity

NEW LOW PRICES
GOOD YEAR
Firestone Goodrich
U.S. AND OTHERS
THESE TIRES SURE DO LOOK GOOD AND LAST LONG!
GUARANTEED BOND RETICS YOU

BALLOON TIRES

30x3.50	\$7.19	\$6.99	\$2.99
30x3.75	\$7.79	\$7.59	\$3.59
30x4.00	\$8.39	\$8.19	\$4.19
30x4.25	\$8.99	\$8.79	\$4.79
30x4.50	\$9.59	\$9.39	\$5.39
30x4.75	\$10.19	\$9.99	\$5.99
30x5.00	\$10.79	\$10.59	\$6.59
30x5.25	\$11.39	\$11.19	\$7.19
30x5.50	\$11.99	\$11.79	\$7.79

REGULAR CORD TIRES

28x3.00	\$5.79	\$5.59	\$2.39
28x3.25	\$6.39	\$6.19	\$2.99
28x3.50	\$6.99	\$6.79	\$3.59
28x3.75	\$7.59	\$7.39	\$4.19
28x4.00	\$8.19	\$7.99	\$4.79
28x4.25	\$8.79	\$8.59	\$5.39
28x4.50	\$9.39	\$9.19	\$5.99
28x4.75	\$9.99	\$9.79	\$6.59
28x5.00	\$10.59	\$10.39	\$7.19

HEAVY DUTY TRUCK TIRES

34x7.00	\$21.99	\$21.79	\$8.99
34x7.50	\$23.99	\$23.79	\$9.99
34x8.00	\$25.99	\$25.79	\$10.99
34x8.50	\$27.99	\$27.79	\$11.99
34x9.00	\$29.99	\$29.79	\$12.99
34x9.50	\$31.99	\$31.79	\$13.99
34x10.00	\$33.99	\$33.79	\$14.99
34x10.50	\$35.99	\$35.79	\$15.99
34x11.00	\$37.99	\$37.79	\$16.99

FREE!
TUBE WITH
ANY TIRE PURCHASE
ALL TIRES NEW
HEAVY GAUGE
CUT-RESISTANT
MOLDED
SAFETY

DEALERS WANT!
YORKTIRE & RUBBER CO.
3655-56 College Ave. Sd. Box 1357-7 Chicago
4231 Michigan Avenue

THE TIRES you buy should be the best for LONG, HARD SERVICE. Under several road conditions our tires stand up to the test by the ORIGINAL RACER TYRE PROCTOR, FOR 18 YEARS in business and in possession of more than 100,000 RACER TYRE honors with 25 month's guarantee—Over 750,000—Over 750,000

THESE TIRES SURE DO LOOK GOOD AND LAST LONG!
GUARANTEED BOND RETICS YOU

REGULAR CORD TIRES

28x3.00	\$5.79	\$5.59	\$2.39
28x3.25	\$6.39	\$6.19	\$2.99
28x3.50	\$6.99	\$6.79	\$3.59
28x3.75	\$7.59	\$7.39	\$4.19
28x4.00	\$8.19	\$7.99	\$4.79
28x4.25	\$8.79	\$8.59	\$5.39
28x4.50	\$9.39	\$9.19	\$5.99
28x4.75	\$9.99	\$9.79	\$6.59
28x5.00	\$10.59	\$10.39	\$7.19

HEAVY DUTY TRUCK TIRES

34x7.00	\$21.99	\$21.79	\$8.99
34x7.50	\$23.99	\$23.79	\$9.99
34x8.00	\$25.99	\$25.79	\$10.99
34x8.50	\$27.99	\$27.79	\$11.99
34x9.00	\$29.99	\$29.79	\$12.99
34x9.50	\$31.99	\$31.79	\$13.99
34x10.00	\$33.99	\$33.79	\$14.99
34x10.50	\$35.99	\$35.79	\$15.99
34x11.00	\$37.99	\$37.79	\$16.99

FREE!
TUBE WITH
ANY TIRE PURCHASE
ALL TIRES NEW
HEAVY GAUGE
CUT-RESISTANT
MOLDED
SAFETY

DEALERS WANT!
YORKTIRE & RUBBER CO.
3655-56 College Ave. Sd. Box 1357-7 Chicago
4231 Michigan Avenue

YORKTIRE & RUBBER CO.
3655-56 College Ave. Sd. Box 1357-7 Chicago
4231 Michigan Avenue

Asa kept her awake nights

TELLS HOW SHE GOT RELIEF

"I had Asthma for five years. I tried many things without success. Then I began taking Neasor. Now I can breathe fine. I have had lots of people who suffered from Asthma and they found it a success also. I am thankful to have for my good doctor—"

Mrs. Matilda Brown
4231 Michigan Avenue
Detroit, Mich.
FREE—Do you suffer the same of Asthma or Chronic Cough? For years, Neasor has given blessed relief to thousands. Neasor dissolves and soothes the inflamed lining. Has an ordinary medicine. Write for complete information and Neasor sample. Neasor, FREE—no obligation. Neasor Medicine Co., 404 State Lake Mills, Indianapolis, Indiana.

the brilliant pianist stands a bit out of breath from having literally been whisked away. But his playing is not noticeably affected by success, which will doubtless act to help maintain his poise and leadership.

When you stop to compare Duchin with many other musicians, particularly a few of the more talented, you begin to acquire the opinion that success is less a matter of skill than of management. Duchin seems to have the knack not only of how to play, but what to play. On the other hand there have been countless examples of able piano players who have flashed across the picture and faded from sight because of inability to sense public taste, or downright stubbornness about yielding to it.

Although he has been in Chicago but a few days, Duchin's popularity is already as assured in the middle west as it is accomplished in the east. His sort of appeal is universal and geography affects it not a whit.

Little need to recount his stirring story as a life devoted from purely utilitarian activity to one of entertainment. It is a potential chemist turned alchemist, a "chick" brookkeeper who has turned to the pure gold of harmony; a pre-destined dabbler in medicines whose current prescription is to give more life than all the nostrums ever devised.

Long life to his gifted fingers and his sound judgment.

AMONG THE progressive steps of W. B. Bauer, managing director of the Lawyers Legislative League heard of WJD and other stations, is the formation of a

SALESING THE AIRLOAD

(Continued from Page 3)

who is the one of the members of the comic's radio "stock company."

Rosaline Green enacts the role of the "talking" Mary Lou in both the Show Boat and Maria's Matinee programs.

SEVERAL Agencies have looked at and listened to *Earl Oardor*, who appeared in the movie, "Kipling," *Lawrence Tibbels* and *Richard Dyer* will take their regular summer vacation from the microphone, but the sponsors have decided to air it, too. On June 4, began an entire new show. Talent at this writing has not been selected. The sponsors of the *Red Derry* sketches will take fan mail received last season in making a survey to find out whether they were interested enough in the program for them to bring it back next fall. Those who replied were unanimous in their opinion, so on October 1, Red will return to the airwaves with many more stations added.

Harry Satter will add *Joyce Whitfield*, a Columbia, a discount, to his *Campana* Choir. *Frances Langford* leaves *Norm* on Friday for a vacation at her home in Tampa, and *Ed Wynne's* show the day upon which the Colgate "House Party" becomes a Monday feature instead of a Saturday show over NBC.

Helen Hayes Show

WHEN *Helen Hayes* made her appearance on a recent Hall of Fame show she gave an original radio drama written by a newspaper-editor-producer, *Peter Stone*, who in other words is radio's all-arounder. CBS is also the writer and producer of the *CBS Bobby Benson* kiddie show... *Ed Wynne* made Ed Wynne's last broadcast of the season and the eleventh of June will ring down the curtain on the *Miller Denbach* program for his auto sponsor... *David Freedman* will bring

group of two hundred lawyers which are one of the landed gentry. His eventual contribution to the world's goods will be in times for your side-cars and an occasional avocado, all from Florida acreage, lately acquired. But recently it became nip and tuck between the plantation and the boat-avee, with the latter vowing to take the boat and trade it for six wagon loads of fertilizer and if a piece of his heart he would give it, "my vessel—well, surely you can understand."

NORM SHERR (WBBM) is temporarily horse-piano, as a result of getting two fingers caught, and badly lacerated, in a "chick" brookkeeper. It was always our assumption that the Wrigley building had more modern equipment than that.

A SPECIAL program comprising a full half hour of music from the pen of Frank Farfel and played by his orchestra with vocal choruses by Harry Kirsh, will be broadcast from Kirsh's, Town Club this Thursday, May 31, at midnight over Station WEDC.

The mathematical angles of bank robbery may or may not be the motive for a talk to be given over WIND, Monday, 9:15 p. m. by Dr. P. W. Weeks, Indiana State Penitentiary physician, on the subject of that type of criminal.

For purposes of brevity, KYW's Mary Madoc dropped the original form of her Welsh name, *Ymambur*. Or perhaps she was afraid she might be mixed up with the "Civil War battle of that name). The "Y" might be considered a variant to the "son," and "O" in nomenclature of other nations.

LOVE of the land must be truly primal. No greater devotee of sailing, that Steve Trumbull (World's Fair) publicly, ever stepping ashore, had to be his family's boat was his pride and he would as soon have deserted one as the other. Steve probably would not have been so far from that stage a machine gun battle but we've boom and spar. Trumbull has become

SALESING THE AIRLOAD

(Continued from Page 3)

who is the one of the members of the comic's radio "stock company."

Rosaline Green enacts the role of the "talking" Mary Lou in both the Show Boat and Maria's Matinee programs.

SEVERAL Agencies have looked at and listened to *Earl Oardor*, who appeared in the movie, "Kipling," *Lawrence Tibbels* and *Richard Dyer* will take their regular summer vacation from the microphone, but the sponsors have decided to air it, too. On June 4, began an entire new show. Talent at this writing has not been selected. The sponsors of the *Red Derry* sketches will take fan mail received last season in making a survey to find out whether they were interested enough in the program for them to bring it back next fall. Those who replied were unanimous in their opinion, so on October 1, Red will return to the airwaves with many more stations added.

Harry Satter will add *Joyce Whitfield*, a Columbia, a discount, to his *Campana* Choir. *Frances Langford* leaves *Norm* on Friday for a vacation at her home in Tampa, and *Ed Wynne's* show the day upon which the Colgate "House Party" becomes a Monday feature instead of a Saturday show over NBC.

Helen Hayes Show

WHEN *Helen Hayes* made her appearance on a recent Hall of Fame show she gave an original radio drama written by a newspaper-editor-producer, *Peter Stone*, who in other words is radio's all-arounder. CBS is also the writer and producer of the *CBS Bobby Benson* kiddie show... *Ed Wynne* made Ed Wynne's last broadcast of the season and the eleventh of June will ring down the curtain on the *Miller Denbach* program for his auto sponsor... *David Freedman* will bring

group of two hundred lawyers which are one of the landed gentry. His eventual contribution to the world's goods will be in times for your side-cars and an occasional avocado, all from Florida acreage, lately acquired. But recently it became nip and tuck between the plantation and the boat-avee, with the latter vowing to take the boat and trade it for six wagon loads of fertilizer and if a piece of his heart he would give it, "my vessel—well, surely you can understand."

So afraid of being labelled "high-hat" is *Gene Arnold*, that he breaks an age-old precedent by permitting members of his staff to sign their names to his letters him by his first name. Since the first minstrel show, "bones" and "limbos" have infidelity in radio, revealed his most popular selection although it runs but slightly ahead of "Ave Maria" in the listeners' ranks.

Many were called but only Frank Baker (divorced by fire from WAAP) was chosen in a recent audition by Manager Ray A. Jones of Edgewater Beach hotel. He will introduce himself at the popular north side hotel via WBBM and CBS.

If you were mildly surprised recently at *Attilio Bagnarelli's* repetition of "O Solo Mio" on CBS, you may be surprised to find it upon the voluminous requests received for the encore. The applause-mailed test, made in radio, revealed his most popular selection although it runs but slightly ahead of "Ave Maria" in the listeners' ranks.

Ducks and Etudes

Bludgeoning through the accumula of a lung, in search of an inspiration, it is the duck that is the most common in correspondence anent radio programs.

It is apparent that we have growing up with this species a species which has the gloss of veneer, newly applied on buser material. It is their wont to prate with phony speeches, but they affect a great disdain for *Joe Penner*. Seemingly a limited glossary of musical terms, called "musically off the tongue," constitutes their chief resource in the ability to mouth them marks them of the tribe. And as they chatter blithely of progress, vibrato and the like, they harbor a secret conviction that *Andante* is the daughter of the Italian poet. But *Joe Penner* and his orchestra, the famous *Gunze Star of Stars* contest prompts them to deplore the taste of all but them.

Joe Penner is to radio all that *Charles Chaplin* is to the movies. His is the perennial rivet (in his radio role), the hapless buffoon, slightly daff and put upon by one and all, set teeing with smile and jest his way around his obstacles, though he may mask his mental confusion. His madon characterization, deftly presented and bearing an appealing charm, the truly understanding.

Only a person who thoroughly understood and truly loved music could appreciate his present performance. He reversed to say that only those who have an appreciation of Penner's art have the genuine genuine conception of music.

Perhaps these self appointed critics, called by his execrable and, I trust, his as the true symbol of his skill. Which is to be hoped because if their perception is that shallow, it bears out the contention that their knowledge of the classics in music is slightly superficial.

The much publicized improved recording system developed in conjunction with telephone company engineers has its most recent test in the *Francis Ross-Hayden* program. The combination hiss and static which made the discs so palpably synthetic is gone. It is now possible for the hearing listeners who did not hear the introduction of the sign-off of the two programs for the *Edwyn Turner*, who are hearing a direct studio presentation.

MUSIC IN THE AIR

(Continued from Page 14)
and possibilities for adaptation on this hour.

"A popular radio accompanist is working on an operetta in only one act. 'It's not a gag,' he says. "The theme of the single tune will be developed and arranged to fit the plot. It will be melodious but I think rhythmic and harmonic treatment will take care of that."

That's right! One tune is quite enough for an operetta.

"The Red Poppy"

TRAVELERS returning from Moscow have told us the story of the Soviet ballet "The Red Poppy." At first, many objected to this work as communistic propaganda, and some critics described it as mediocre. But the power of the Chinese story persisted, and its melodic music pleased the Russian ear. No one can say today that the two-act ballet consists only as a *success comrade*.

Through the ingenuity of Frank Black, we are to hear the American premiere of "The Red Poppy" Tuesday evening, June 5th and 6th (NBC at 9 p. m. CD). Mr. Black will conduct from the hand-copied manuscript of *Remond Montevicchi Gine*, which was secured after considerable difficulty from the Soviet authorities, due to the restrictions on the export of music from that country. The NBC Symphony Orchestra will be augmented to 100 pieces for these special broadcasts.

Mrs. Frances Alda

Frances Alda was one of the most distinguished characters ever to sing on the Metropolitan opera, and the wife of the General-Manager, *Gioio Gatti-Casazza*, numerous intrigues were connected with her name, to which gossip fastened many explosive tales.

Since her retirement to the radio (Tuesday, NBC at 9 p. m. CD), she has been written her version of this checkered past. When the autobiography is finally published, many opera singers and their

friends will descend on the book-sellers for a copy. No doubt Mrs. Alda can tell plenty. "Will she?" is the question every one is asking.

In the meantime she is planning for the radio debut of a young Italian-American girl, who she believes has one of the greatest soprano voices today.

Mrs. Alda as a youngster came from New York to London, and then to London. There she met *Marc Journet*, who after hearing her sing, sent his photograph with the inscription "If you sing, you will sing Marguerite to my Mephistopheles!"

Just eighteen months afterwards she was called to London from Paris to substitute for *Nellie Melba* in "Faust." Journet was the Mephistopheles.

The young Italian singer, however, will never be able to follow her patroness's career in opera. She was crippled by infantile paralysis as a child and walks with difficulty. Mrs. Alda hopes to have her sing concerts, and over the radio.

The Singing Lady

"HE brought Mozart to mining camps and Wagner to the Wilderness," was said of *Walter Damrosch* when he conducted his "barnstorming" tours of the country years ago. Today Damrosch is still reaching those same communities with his broadcast concerts.

But not all of his admirers know how he came to know music and finally be a conductor. And many of the smaller generation will make their first acquaintance with his name and the details of his life as a child next Friday (June 1, NBC at 4:30 p. m. CD).

It is that time *Irene Wicker*, as "The Singing Lady," will present the story of the child, Walter, as one of her regular Friday night series, "Child Lives of the Great." On these programs figures ure prominent among the great, and she has told earlier of the lives of Haydn,

Mozart, Beethoven, and other composers, as well as contemporary celebrities.

Miss Wicker says that children seem to find music more interesting when they know the personalities that produce it. She is certainly correct, for in this respect, even sixty-year olds and octogenarians are still children.

Assisted by *Allan Grant*, who improvises on strains of their own music, or music that has influenced them, or music that has become associated with them. "The Singing Lady" dramatizes the events surrounding their first contact with music and their first expression of it. She does this in the language of children, with naturalness and consummate mastery.

Her creations are works of art. They touch a sympathetic chord in every sensitive adult as they take him back to days long since gone. With Miss Wicker, we all become children again.

Her dramatizations, entertaining as they are, have deeper implication than mere story-telling. By "painless" education, they extend the realm of appreciation and culture in America.

Sibelius Concert

ALL TOO short will be the portion of the Sibelius concert we hear from the Queen's Hall, London (NBC Monday, June 4th, at 2:40 p. m. CD). A portion of a symphony and a song sung by *Miss Helmi Laakkonen* will fill the twenty-minute hour. We will hear *Georg Schustovoght*, noted French musician, conduct the concert by the Finnish National Orchestra, now visiting London. The English, probably more than any other people, are devoted to the works of Sibelius. Their great critic, *Ernest Newman*, con-

siders him "the greatest living symphonist. It is unfortunate, when he hears so little of his music, that we can not have the full concert re-broadcast.

Giuseppe Bentonelli

THE Streets of Paris Ball in Chicago's Century of Progress was the scene for the debut of a new operaic tenor, *Giuseppe Bentonelli*. The young man, an American—Joe Benton, by name—possesses one of the rare lyric tenor voices of the day. It has a timbre all its own, of smooth, dark glory, and he sings with taste. His sympathy flows through an aria and abandon that are contagious.

Mr. Bentonelli broadcast an impromptu aria on the radio recently, but he will be heard again next season from the Chicago Civic Opera. At the moment he might be best described as the answer to an opera impresario's dream.

Broadcast Notes

(Time Shows in Central Daylight)

Yascha Davidoff: American basso just returned from many years in Russia, sings "All Things Apart" by Rachmaninoff; Tschalkowsky's "Where Dancing Was Loudest"; "Sweet Song of Long Ago"; and Sachs' "The Three Riders" (Thurs. May 31, NBC, at 2 p. m.).

Josef Lhevinne conducts an all-Chopin program (May 31, NBC at 9:30 p. m.) and an all-Liszt program (NBC, June 7, at 9:30 p. m.).

An "Ave Maria" arranged to the Intermezzo from Mascagni's opera *La Follia Rusticana*, the ever-popular "L'Amour Tourtour L'Amour" by Friml and "Sibony" by Lecocq are *Jessica Dragonetti's* solos on the Cities Service Concert (NBC, Friday, June 1, at 7 p. m.).

The famous Mexican Tropic Orchestra takes you to Old Mexico every Sunday morning (NBC, at 9:30).

Happenings at the Capital

(Continued from Page 31)
described as "an attitude of laissez faire that has been eagerly espoused by receiver and transmitter alike during the present economic depression. Mr. Ballantine calls it a demoralizing policy that has not encouraged the exercise of a critical judgment of performance either by engineers and manufacturers or by the public."

Not only have technical improvements been overlooked during the period of "red tape" charges, but the public taste has been further dulled by exposure to the quite inferior performance of the smaller portable sets and substandard sets which its reduced pocketbook has obliged it to buy.

"Radio receivers," he adds, "still sound about the same today as they did five years ago and a lot of the more recent sets do not deal worse. The majority of these improvements have contributed to operating convenience and reduction of price, but have not greatly enhanced the aesthetic value of the receiver as a musical instrument."

New high quality technical standards, bringing tonal fidelity, are urged by the writers. Demonstrations of high quality receivers to many non-technical persons during the last two years, he says, have revealed a high degree of interest and satisfaction. This, he believes, will be a good public acknowledgment that he is confidently predicted if the right kind of equipment is placed on the market.

The first such set—the *Super-Range* and *Super-Range*—was announced by *Western Electric* and *General Electric* in a statement prepared to avoid all responsibility for the new set. The manufacturers of their respective populations.

EXCEEDING either New York, Chicago or Los Angeles, which lead the Unit-

ed States and the rest of the world in the number of their broadcasting stations. The city of Shanghai has 35 broadcasters. Twenty-one of these broadcast in Chinese, and the National Government has been troubled with a real problem in allocating the frequencies to the stations to preclude interference.

Broadcasters to Meet

The men who make the radio kellycolum hum—the broadcasters—will foregather this fall in Cincinnati to tackle the problems confronting the industry and devise ways and means of improving radio's service to the listeners.

Having virtually doubled its membership in the last year, the National Association of Broadcasters anticipates an attendance of some 500 of the nation's 600 stations at its next convention, to be held there September 16, 17, 18 and 19. Aside from the usual topics relating to program development, the program for this year are faced with an enormous task of re-adjusting their operations in conformity with changes wrought by the National Recovery Act.

Radio's perennial battle over music performance rights again will be on during the convention. At its opening last year the broadcasters retained the use of the *Music Publishers' Association* of New York, which handles all matters incident to its copyright conflict with the *American Society of Composers, Authors and Publishers*, to which stations this year paid *ONE DOLLAR* in royalties.

Although a law to dissolve the Society as an alleged illegal combination now is pending, and many conferences have been held in an effort to reach an agreement, little headway has been made during the last year in the copyright conflict.

Radio Guide's

FOR BOYS

BICYCLES
BASEBALL
GOLF
TENNIS
EQUIPMENT
FOR BOYS
ABSOLUTELY
FREE!

Boys! Do you want a bicycle, baseball goods, tennis and golf equipment, fishing tackle, Boy Scout accessories, zipper jackets and other useful things ABSOLUTELY FREE? Send the coupon below.

MAIL THIS COUPON FOR FREE PRIZE BOOK

RADIO GUIDE
423 Plymouth Court, Chicago, Illinois
Please send me your FREE PRIZE CATALOG and tell me how I can see yours every week delivering Radio Guide.

NAME AGE

STREET ADDRESS

CITY STATE

PRIZES

for Boys!

Let us tell you how you can earn money every week delivering Radio Guide to homes right in your neighborhood after school or on Saturdays. And you can win FINE PRIZES in addition to your regular weekly cash income.

RADIO STATION BATS: Moving Data

ONE OF THOSE big movements in dance orchestras, so popular on the west coast will take place in the weeks ahead. Before the smoke has cleared, fans will find that every major orchestra will have changed its key man. *Kaiser* will take his singing ensemble and orchestra into the Miramar hotel, San Francisco, and *Hoppy* Felder will replace Kay at the Bal Tavern in the same city. West coast NBC wires will broadcast music by both of these stars. *Ted Fio-rino* begins a ten weeks' road show. *Gene Arnheim* moves into the vacated Coast Grove, Long Beach. From this spot, Arnheim's airings will be NBC, as before, as Arnheim.

RUMORS CONTINUE to fly as to the location of *Hal Kemp* during the summer. Hal was first detected in the Lincoln Tavern, road-house just outside of Chicago and across from the Dells. However, the owner declared he couldn't face either of these spots, and the competition of *Eddie Delco's* in the Dells and who did not leave the Tavern this year. Next Kemp was to take over the Rainbow Gardens, closed for reconstruction. However, *Carl Hoffman* was being signed to re-open that place, the day after *Harry Sosnik* returns to the day after Beach. Now it is said that Kemp may be

back in the Blackhawk, where he made good for over a year lately. His fans are hoping to see him again on the World's Fair season in Chicago, and his broadcasts will be NBC once again.

Carol Lofner has moved into the St Francis hotel, San Francisco. He opened there on May 29. *Gene* is the coast-to-coast Columbia network formerly supervised by Arnheim. This will be Lofner's first national broadcast. He is the critic and is replacing the former partner of *Phil Harris* to go over big.

CHARLIE AGNEW is back in the Stevens, Chicago, with WGN airings, and will remain during the Fair. *Arion Weeks* is drawing the same Chicago audience almost as well as *Wayne King* did, which is something for a maestro who is making his first bow to Chicago audiences. . . Jan Garber walks out of the Triangles for the summer shortly but will remain on the air Monday night commercial, no matter where his wanderings may take him. Garber will play at Catalina Island later in the summer, and will be back in Chicago in September.

Joey Nash, celebrated warbler with Dick Hinshaw's *Studebaker Champions*,

has signed his third commercial in three weeks, and starts vocalizing for a *Callahan* prize-venture (Platinum, please note) for twenty-six weeks beginning in September.

DON BIGELOW is one of the few, the only one called to mind of hand, among the maestros whose featured instrument is the piccolo. *Ray Sigler* also has a washboard in his hand, played on with thimbles for rhumbas and tangos. . . *Harold* will be heard from the decorated Montclair roof in New York, via the same old NBC pickups. . . *Eddie Delco* moves into the day to Chicago with his entire orchestra for their engagement at the Dells. . . *Vincent Lopez* has signed *Great Lyncy*, Sigler also has a band and *Lorwy* will be heard on all of Lopez' broadcasts from now on. He will be remembered by listeners of station WFAA, Dallas, Texas, where he was featured.

AL KAVELIN has assumed the Columbia wires from the Ideal Lexington, in New York. Kavelin is managed by a board of twelve directors. . . *Vic Iruin*, formerly on NBC, will start a new city program, which he originated, has opened at the Longue Vue, Hastings-on-the-Hudson, with NBC wires. . . *Roger Wolfe Kahn* comes back to the networks after a long absence from the swanky *Clarnon* on River street. As vocalists, he will have *Evelyn Poe*, *Joan Blair*, *Vincent Calendo*, and three *Marshall*, trio.

PAUL WHITEMAN'S opening date at the Moonlight Terrace, in Cincinnati, is June 2. He will again have an NBC wire. This time, Whiteman, is playing in the new "Moonlight Terrace," a room construct-

ed particularly for Whiteman by the hotel's management, at a reported cost of \$30,000. . . *Don Bator* will be fixed this summer even though his contract at the Pennsylvania will not allow him to make the move to New York. Don may make several shorts during the lurch of four weeks from his present NBC commercial with *Jack Benny*.

CHATTER FROM Cincinnati reveals that *Norm Macdonald* is scheduled a night stand in the Castle Farm. . . *Jiminy Jay* will begin a week's work at Coney Island with *Gene* and *Gene*. Don may make out of the Netherland Plaza for the Lowry, St. Paul.

DICK MESSNER is heard over the Yankee network now from the Tent Club, Netherland Plaza, Massachusetts, just outside of Boston. . . *Little Jack Little* has discontinued his affiliations with Columbia and is booked through AICA at present. *Bob Gault* will have an NBC wire from a New York hotel shortly. . . *Otto* will be heard on NBC pickups from Pittsburgh, where he is barnstorming. His Sunday commercials on the duck show are limped from various cities on his recent tour.

GUY LOMBARDI'S crowds at his recent engagement in the Greystone Ballroom, Cincinnati, failed to come up to those drawn by *Gene* and *Gene* one-nighted at the same spot last fall. Perhaps the hot weather was responsible for this. *Gene* and *Gene* will play for two nights at the Castle Farm, just outside of Cinncy, this week, and these results will be seen. *Gene* and *Gene* "Napoleon of the Violin" has become first in the minds of fans of the Ohio metropolis.

UNDER THE BUCABOO

(Continued from Page 7)

"hecking" him. He believes that a cut while shaving always brings him a check that day. He uses a straight razor with the reckless abandon of a man who has no regard for his life.

The father of the Radio Cuckoo, Ray Knight, whimsically announces that he has no superstition other than sleeping on a park bench. That always gives him a cold. He never gets a cold, but he is a musical theater giant who is very pestilence; but *Grooch* Marx never passes one up. He is a fan of the under the moon, but he insists upon climbing a couple of rungs of every ladder that he sees.

Arion Weeks says the life out of *Paul Whiteman*. Once he was the last man to enter an elevator. Immediately after the door was closed behind him, it dropped six stories. At NBC you will always find Paul getting out of an empty elevator.

Three on a match, whistling in the studio, and walking under ladders are things that never get a man by the neck and ears, and are likely to break up a program at any time.

There are the superstitious aversions of some of the headliners today: *Gus Van-A*—A black cat anywhere and anywhere. *Phil Harris*—Out of bed on the left side. *Ben Bernie*—Winchel.

Arion Weeks—Three on a bed. *Ray Heatherton*—Being knocked down by a bear.

Arion Weeks—Three on a match. *B. A. Rolfe*—Whistling in the dressing room.

Robert Simmons—Sitting on a table. *Phil Baker*—A crawling beetle is always a bad sign.

Arion Weeks—A fall on the ice is bad luck and is sure to bring a bad break. *Frank Laska*—Ladders, I shun them like I shun the devil.

Joe Penner—I really don't want anyone to buy that duck, just for good luck. *Arion Weeks*—A black cat on a half must be curled around my left ear—or I

Spotlights on the Week

his voice was heard broadcast from Britain. Bernard, the grandson of a famous scientist, also handled the Walker Cup, and the tournament in England as an expert on the links game. We wonder when amateur tennis will take its place in the sports that have been fast jumping into prominence and a broadcast of a few of the Daviv Cup matches will be made by the sports much to bolster the non-commercial sport. . . They say that one thing these days is that the radio stars are boosting the attendance on Ladies Day at various parks. The females listen to the radio and the boys go to the traipse out to be the diamond to see them in action. . . We hear where one of the football coaches, reading of coppers with radio sets, is thinking of equipping his quarterback with the works to make sure he won't call for a forward pass on his own ten-yard line. Not a bad idea, if the q.b. doesn't have his antenna or tubes knocked loose always. So far the only thing that has brought about a complete shut-out of broadcasting the ball games has been rain. One day last week all National League games were drenched out, but that didn't stop Pat Flanagan and a few others who switched to the American League for their daily broadcast. That's one solution to the problem of anti-air baseball moguls.

DERBY DAY in "merric" England attracts an open house among the followers of the kingly sport than our own Bluegrass classic, and once again NBC and CBS have picked up the title and are casting Company's account of the *Epion Derby* on Wednesday, June 6. Since the race has been held for over a century it is easy to picture a crowd of several hundred thousand shrieking fans and hundreds of thousands of spectators at all times. All this and the mile and a half sprint between Europe's highly pointed CBS race pick-up fillies and fillies will be brought to a universal audience by *R. C. Lytle*, English turf specialist, who has heard every race of the *Grand National Steeplechase* at Aintree.

Since its inception in 1780 the Derby ranks as one of the oldest turf epics on the books and each anniversary of its running is a holiday for the racing world throughout the British Empire. *Lytle's* tale should prove quite listenable and the CBS-WABC or the NBC-WFAE networks.

SCHEDULE OF EVENTS

(Time shown is Central Daylight)
TUESDAY, June 5, 10 p.m., *Wrestling*, WGBF (630 kc), *MURKIN*, *John*, *Wrestling*, 4-45 p.m., *National Golf*, CBS-WABC network. **WEDNESDAY**, June 6, 10 p.m., *Wrestling*, WGBF (630 kc), *WRESTLING*, *John*, *Wrestling*, 4-45 p.m., *National Golf*, CBS-WABC network. **THURSDAY**, June 7, 12 noon and 5:30 p.m., *National Golf*, CBS-WABC network. **FRIDAY**, June 8, 12 noon and 5:30 p.m., *National Golf*, CBS-WABC network. **SATURDAY**, June 9, 12 noon, 2 and 5:15 p.m., *National Golf*, CBS-WABC network. **SUNDAY**, June 10, 12 noon, 2 and 5:15 p.m., *National Golf*, CBS-WABC network.

TED HUSING, Columbia's ex sports commentator, faces a busy schedule in his hiring of the *National Open Golf Tourney* at Merion Cricket Club at Ardmore, Pa., June 8-10.

With 150 of the country's best golfers teeing off on the opening day, and about 60 of these continuing play through Saturday, Husing's series of seven broadcasts will be crammed full of spectators for interested golf bugs. From a point overlooking the eighteenth green, where he will park in wait for latest scores, will come a pair of broadcasts on Thursday at 12 noon and 4:45 p. m. CDT, two on Friday at 12 noon and 5:30 p. m., and the final 3 holes will be covered by the book-ups at 12 noon, 2 and 5:15 p. m.

These CBS-WABC sports attractions are certainly making a hit with the American public.

ONCE AGAIN, on June 9, the country's leading three-year-old thoroughbreds will line up at the post, this time with the \$50,000 added purse of the *Stakes*, dangle as the reward to the winner. It will be the 66th running of this mile and one-half feature. The *Stakes* Derby age, and equine enthusiasts who earlier this year saw their choices finishing in game steeplechase. The *Stakes* Derby age, and equine enthusiasts who earlier this year saw their choices finishing in game steeplechase.

THERE'S NOTHING amateurish about *Missie Gray's* part in "Tee" the *Stakes* presented three times a week over NBC with the heavyweight challenger in the leading role. The *Stakes* Derby age, and equine enthusiasts who earlier this year saw their choices finishing in game steeplechase. The *Stakes* Derby age, and equine enthusiasts who earlier this year saw their choices finishing in game steeplechase.

won't Shuts—No slip powder, please! It's a good sign for me. It's a musical instrument gives me the jitters.

Ramona—A lost ear-ring makes me uneasy until I find it. If I don't find the missing one, I throw the other away.

Shirley—A cranked collar button is a good sign for me. It often means a new contract.

Charles Winninger—A slip in rehearsal is a good sign for me. It means money.

Eddie Cantor—If Rubino comes to with a hair cut, I'm scared to death of that night's singing.

Harry (Bottle) McNaughton—Spilling the salt is a good luck for me.

Caroleen Rich—A phone call before after the show always means money.

Buddy Rogers—A team of white horses on the 13th is a good omen of the first dividend.

Tamara—An itching left palm indicates money.

Frances Langford—If I see a crossed-eye boy on the way to the studio, I'm sure to meet an old friend.

Ray Perkins—If I carry a vase home from the studio, I carry a vase home from the studio.

Peppy Hilly—Dropping a valise is bad luck.

Ray Perkins—If I fall down on the way to the train, it means a rumped tepper.

Leo Reisman—A cricket in the house is always bad luck.

Graham McNamee—A slip of the tongue in a program usually follows a too careful reading of the script. I carry a favorite lighter to ward off bad luck.

Milton J. Cross—A better luck for me if I miss during a program.

Frank Laska—A slip of sugar in my menagerie of birds is bad luck by carrying a piece in my pocket.

CALIG ALL CARS—MANHATTAN'S MURDER

(Continued from Page 11)

Virginia Brannen joined some casual acquaintances in a final round of the up-ton speakers. At three in the morning, she still was going strong, with the exception of Billie, who "couldn't take it" on account of her absence while in the refinery. She had been sent home in a taxi.

The couple in the front seat of Durringer's stolen car were Mildred Moore and a Mr. Robert Leclair, and in the back seat Virginia Brannen sat enfolding the arms of both Crowley and Rudy Durringer.

At six in the morning the party stopped for breakfast, and bought two more bottles of liquor. They then drove north for Durringer's home at Ossining. He thought that he ought to return the car which he had borrowed from his employer, "or there might be trouble."

According to the story they told later, the couple in the front seat weren't paying much attention to what went on behind them. As for the intoxication of liquor was the fiery impulse of romantic fever—love—for Miss Moore recently had run away from a perfectly good husband for the sake of the dancer Mr. Leclair.

Crowley never drinking. He never touched toke liquor or even coffee in any form—pitifully enough, because he thought that they might stunt his growth!

At nineteen years and eleven months, Francis Crowley stood five feet and one inch tall, Durringer, who had smoked the cigarette in the hood, and who was soaked in whiskey, was nearly six feet.

As the car sped northward in the early morning hours of the vastness of the Bronx, Durringer and the fair Virginia had an argument. Durringer said later that the demurest boy marrying him, "or something like that!"

Anyway, Rudy Durringer was no man to trifle with. He took a deep breath and then leaned toward his diminutive guoman friend, "You always carry a rod, don't you kid? Lemmie see it."

There was nothing that Crowley would rather do than display his arsenal. He handed Rudy a .38 from his shoulder holster, and gripped the top of Virginia Brannen's dress. "So you won't, eh babe?" Before she could answer, he had pressed the gun against her side and pulled the trigger. The girl fell brokenly in her seat... and the car went on.

Crowley was pretty sure about that, Durringer confessed later. Not at killing the Brannen girl, who was known as a "teaser," but because Rudy hadn't aimed the gun toward the back of the seat!

"That slug mighta gone right through her and hit me!" protested Francis Crowley.

The two in the front seat, no doubt feeling a little out of place in the light of their developments, insisted upon being taken home, after which Rudy and Crowley drove merrily away with their silent passenger.

Plump Virginia Brannen never would receive ten cents for another of her dancing embraces. She was found by a young boy later that morning, where her body had been tossed over a stone wall of a seminary near Yonkers.

Frank Brown receives only a few hours to connect fat Rudy Durringer with the dead Brannen girl, for they had been seen together that night at a dozen different dance and drinking places. Their companion was described as a light-pi-

ped, boyish youth with wild eyes and loose blonde hair—a dead ringer for Francis Crowley, who was still wanted for both the American Legion and the Schaeffel shooting.

The radio alarm went out—pick up Rudolph Durringer and Francis Crowley! Their descriptions, furnished by dance hall hostesses, was added. To clinch the thing, it was shortly announced over the air that the bullets found next to Virginia Brannen's spine bore rifling marks exactly similar to the bullets taken from Detective Crowley's chest, in the hospital! Thus the police knew that diminutive Francis Crowley was definitely involved in the shooting which had preceded the last ride of the stolen car.

The word went out over the air, to

sent seven slugs into the looming blue-clad figure.

Then, while the rookie cop looked on amazed and horror stricken from a distance, Crowley jerked the service .38 from his victim's holster and emptied that, also, into his owner's body—a last final gesture of decision to the uniform he hated!

The car roared away down Black Shirt Lane, and all too tardily Patrolman Yodice drew his own gun and fired several wild shots. But it was too late for him to help Frederick Hirsch, honor cop and father of two small children. Crowley, the "runt kid," had disappeared into the night, beating with him a girl.

Again the radio came into play, for it was a response to a police broadcast that a radio car succeeded in picking up a

telling Billie Dunr, the sweetheart he had picked up in the ten-cents-a-dance hall, that she might as well move out of her apartment because he wanted to move in—with a new girl.

For a day or so Billie, who was of an easy-going type, put up with having Crowley, his six-foot, six-inch, blond, and Durringer all camped out in her apartment at 303 West 90th Street. But she didn't like Durringer much, he was a Bronx and stupid. She didn't want to be his girl, and Crowley had a girl he liked better.

So finally Durringer moved out, leaving the strange threesome in the furnished flat. They went regularly to her "job" as dancing hostess at the "Frimrose,"

What is more the point she had a great deal to say to her fellow "hostesses" about the deal she had received from her former sweetie. He brought home a Brooklyn baby who thinks she looks like Swanson, said Billie. "But she's too dumb to wash her own lingerie."

The word got around. One of the girls at the hall was a "stoolie" for a Bronx detective. She was using the money to send her little brother through a reform school, or some similar charitable enterprise. Naturally, she passed on the tip about Billie's place, and at 303 West 90th Street, saying only that Helen Walsh had been seen there. It was the reason that Dominick Casio and Bill Mata cracked New York City over a so-called "rent party" house on that afternoon of May 13th.

The same tip, telephoned to a New York afternoon newspaper, had resulted in the making of the appointment with the reporter and photographer by Billie Dunr. She was a former lover of the girl in the place! Billie Dunr had sold out to the press, impelled by the green-eyed monster of jealousy.

Yet somehow, weakening at the last moment, she had tried to steer them away from the outlaws who had cast her out, and had placed the note intended to put an end to the avoidance her loose tongue had started.

Placing it, she had slipped away slyly, hiding herself in the shadows of downtown Chinatown, where she was found a week later.

These were the tragic events leading up to the greatest manhunt which New York City ever knew—a so-called "rent party" pretty theft, illicit love-making, bragging, liquor, stolen cars and "good time" sweethearts.

No wonder Detective Casio dashed madly down the stairs when he glimpsed the face of the mad hand! He nabbed the photographer in the hallway. The man tried to explain that he had come here because a reporter friend had caught wind of the same thing which had happened.

(Continued on Page 36)



Big "Rudy" Durringer (with hands manacled) shows as he pointed out to detectives the thicket near Yonkers, New York, where he threw the body of Virginia Brannen and (inset) a photograph of his victim taken shortly before her tragic end.

every police car over an area of three hundred square miles. "Pick up Francis Crowley and Rudolph Durringer!"

Out in the desolate stretches of North Merrick, a rural section of Nassau County, Long Island, yet still within the limits of Manhattan, Patrolman Frederick Hirsch heard the alarm, as did Albert Yodice, a rookie cop whom he was breaking in. The two left the station on a hunt for a car supposedly carrying stolen auto tires. Late on that evening of May 5, as they beat their weary way back along a dark and dismal stretch of road known as Black Shirt Lane, Hirsch noticed a Ford touring car, without parking lights, pulled up at one side of the road.

"You wait here," said Hirsch. "I'll have a look at that car."

He flashed his light up on the surprised and indignant couple who sat in the car, and then returned to his partner.

"Just a little quiet necking," he explained. "I told 'em to get a move on." The two cops had taken few minutes along the road when suddenly Hirsch stopped short. "Say! That muddly-haired kid in the car fits the description of Crowley, the guy who's wanted for that Brannen shooting in the Bronx. There couldn't be two with mugs like that!"

He turned suddenly and went back to the car, placing his foot on the running board. "Just a minute, buddy," said Hirsch, jovially. "Let me see your license."

"Certainly, officer," said Francis Crowley. He pronounced it "soberly." Then, instead of reaching for his inner jacket pocket, his hand flew to his armpit. He

single thread. Crowley's companion of the night had been a Brooklyn girl of sixteen—a pretty, somewhat giggish girl of fairly good family, named Helen Walsh. That much was established from connecting various links in the chain, some furnished by Harlem dance halls where she formerly played hostess, and others from her own frightened parents.

For Helen Walsh did not return that night, either to the dance halls or her own home. Her name was added to the police alarm broadcast—but it was because of fear for her own safety. Helen Walsh previously had brought Crowley to her own home, had introduced him to her family. She thought him a "wild kid" but a jice boy for all that. And now she was riding with him in a stolen car, riding God knew where.

Riding with a man whose hands were tied with murder, and she the only living witness to his darkest deeds! Helen Walsh was the only person in the world whose testimony at that time could send Crowley to the chair. He would realize that fact, police and district attorneys pointed out, and her chances of living to see another day were not one in ten.

If Francis Crowley felt that the presence of the pretty, loving girl of sixteen would impede his chances for a safe getaway, he would not hesitate a second in emptying his guns into her young body. He would wipe her out as he might brush a fly from his nose.

That's what they were saying about Crowley at the time the radio-guided manhunt was at its height. And at that exact time Francis Crowley calmly was

Liberal Rewards for True Mystery Stories

of crime mysteries in which served the law. Writers, Police Officers, Detectives, and anyone in possession of authentic cases, are especially invited to earn these rewards.

Radio must be a prominent element in the detection and apprehension of the criminals. Photographs, names of principals, dates and places must be bonafide.

Address all letters to Editor, Radio Guide, 551 Fifth Avenue, New York, New York.

WONG ALL CRIME MARRIAGE IS

(Continued from Page 35)

detectives Helen Walsh was supposed to be in the building—Helen Walsh, the youngest and best-looking girl-moll of all time.

Gun-molls make good copy, especially when they are in the photographs of an photographer and one Murray, a reporter, had been assigned to the job of following up the tip, with hopes of getting a story and some photographs out of Helen Walsh. But Murray was not been able to nab up any photographs. Helen Walsh "Red," trying to cover the story alone, had blundered his way into the affair!

It was for these two newswomen that the note had been left—a strangely misleading note, as it turned out later.

But while Dominick Casio negotiated with the photographer, his Irish partner chose to take the bull by the horns. There was no use in gun-boasting any longer. There was no need to pose as firemen, future tenants, or plumbers in order to get through the building. He stepped out of his overalls and drew his service gun. Then he beat upon the doorway of apartment 10.

"Come on out, Crowley," he yelled. "We've got you cornered."

The only answer was a fusillade of bullets which tore through the thick oak door even as Bill Mara side-stepped. Seven shots—then seven more—emptied the panelling of the door and crashed against the opposite wall. The killer had emptied two guns.

"Go to hell!" yelled Francis Crowley hoarsely. "There's three of us, and we've got ammunition enough for a week. Come and get me!"

Another, deeper voice joined with his shouted plan of attack. The cop detective knew that Fat Durringer, dim-witted accomplice of the darsdevil Crowley, was with him. He also heard the quick scream of a girl, suddenly cut off—'t was the rat hole was full!

Mara got to the bottom of the stairs to nothing flat, and flung himself to the telephone. He gasped the magic words "Spring 5:10," and thirty seconds later the radio of every police car in Manhattan island and the Bronx thrilled to a "32" alarm.

Thrilling Call to Arms

That is the code signal which, when heard over a short-wave set, means that the police are involved in a matter of such importance that they will answer calls and all other classes are forgotten.

Once in a blue-moon come a "32" alarm "Calling all cars," when indeed there is a robbery in progress. But when it is a blue-moon in an Indiana jail—but when it comes, the men who daily risk life and limb in New York City's rat holes know what to do.

Even before the crisp voice of the announcer down the radio, a rumble in Center Street had died away, there arose all over the city a shuddering, walling scream like the cry of countless weird birds of prey gathering for the kill.

All over Manhattan and the Bronx, rising in one shrill, terrible wail, the cry of the diminished cacophony of the city, the sirens of the speeding radio cars chimed in the battle cry of death.

Roaring down Riverside Drive against traffic, zooming up Broadway from Times Square and across 125th Street where dapper sepias shikhs scampered to get out of the way, the radio cars of the city converged like several hundred eagles upon a single uncovered nest of rats.

Four minutes after the first alarm bullet first traced their erratic and twisted design of death upon the door of the apartment in West 125th Street, more than 800 policemen joined in a cast-iron circle around the entire block, cutting off the faintest hope of escape for those imprisoned within.

Never before was such an exhibition given of the speed with which the police enfolded our police protectors. In less time than it would take the average citizen to put on his hat and coat, 800 of the

"fines" had been brought together to make war upon one of society's avowed enemies.

Specify the number mounted to more than a thousand as the reserves were called out to handle the crowd, as the emergency squads were ordered to converge as the special department sharpshooters were summoned and issued rifles and Thompson sub-machine guns.

In answer to that "32" radio alarm, even Commissioner Mulrooney himself sped to the scene, as did Police Chief Clark of Yorkville, the Chief of Nassau Headquarters, Inspectors Bruckman and Sullivan, and a dozen other brasses of the police department. This was the first time of all times that a police commissioner rushed to a chase on a radio summons.

The Ring of Death

Never was there such a radio alarm, not even that memorable hour in Los Angeles when Hickman, the boyish kidnap-keeper, took the ransom money and gave to the father of Marjorie Parker the dismembered body of his little girl. Seven emergency squads filled the street, together with two fire trucks, four hospital ambulances, and two hundred radio cars which were soon out for further barricade to make certain that no one passed the police lines going in or out!

More than 1000 of more than ten thousand people milled in the neighboring streets, drawn by the crackle of gunfire which rang in the air, the sirens of the besieged apartment. The crowd was constantly increased as police hustled tenants from their holdings to safety.

Bullets hummed through the streets of New York as never had been seen anything like this before in the history of the Wild and Wooley West.

The Battle of the Boy Bandit was one of the fiercest of all crime records in our fracas. But the police of New York wanted Francis Crowley worse than they ever wanted any other bandit to make certain that his satellite Durringer, too. But big fat Rudy Durringer was only a murderer and petty auto thief, not a professional, year-old, hundred-pound boy was a sworn cop-killer!

No more time was wasted in challenging. The Battle of West Ninetieth Street was begun as cops swarmed onto the roofs of adjoining buildings and sent a torrent of bullets through the windows of the apartment. Others fired upward from the street, with rifles, service revolvers, and sub-machine guns.

On the roof, directly over the apartment, Detective Bill Mara chopped furiously with a borrowed tom-saw hoping for a chance to drop tear gas bombs upon the bandit trio, who were returning as good as they got and making both street and hallway a death-ridden trap.

Commissioner Mulrooney himself stood

on the stairway, directing the fire of his rifle squad who were raking the apartment through the thin plaster walls. But the fire died, thrust them back again and again. The fire from within never passed, and the police knew that pretty soon they would have to surrender. This was relaxing the guns of the two mad desperados.

Modern Molly Pitcher

All this took place in the days when the only tear-gas equipment which the police had was in the form of "pineapple-shaped" canisters resembling the things of Mr Capone, except that they sprayed weep-gas instead of scrap metal. On the roof over the betrayed-trio Detective Mara finally had succeeded in chopping a hole so that he could see into the apartment. He caught a glimpse of Helen Walsh, kneeling behind a barricade of furniture and hastily reloading gun after gun from the scattered arsenal spread out before her.

Mara caught a fleeting glimpse of Crowley, who was running back and forth from one room to another, thus confusing the police in the hall as to his location. But Mara had no time for shooting and besides the detective made too good a target for the boys to aim at. Detective Byrnes of Headquarters had by this time produced a basket full of gas-drenching shells, which he threw into the hole in the roof, and then dragged a damp mattress over the hole and hid behind it.

"We'll shoot 'em out" was the cry. But Francis Crowley, the little nut who had been left to fight the battle, had the greatest show of his warped and twisted life. While Helen Walsh covered, and Fat Durringer cowered, Crowley sang his tender. Crowley dashed about the gas-filled room like a monkey, snatching up the bombs and hurrying them out of the windows—back at the police who had sent them.

Johnny Broderick, tough-guy of the Broadway squad, was by this time leading the attack on the calm door of the apartment. After knocking in the door, Broderick, standing on his broken ankle, threw an armful of gas bomb. One of the men came flying back, upside down in the face of Commissioner Mulrooney, and the general of the police army saw the rest of the fracas through a mist of tears.

The battle dragged on, with more than four thousand rounds of ammunition fired by police. Streets outside were fairly littered with exploded shells, and still the

shooting continued.

Detective Bill Mara, pushing his mattress on the roof in order to drop more gas, was caught by the boys, causing a firing from a window in the room below. Mara drew first blood with a bullet which caught the side of the head. The boys turned, guns blazing. Mara fired again, and by a strange coincidence his second shot hit the side of the head of the gunman.

There was no further sign of Durringer. The story was given out later that he had been shot in the back and was hit by a gas bomb, and knocked unconscious. As a matter of fact, the big fat man had gone to pieces, but he had never been noted for stamina, he was a man whose deeds in his arms, off of auto theft and the killing of a girl who just routinely of daring committed, fat Durringer collapsed in a trembling heap on the floor. Helen Walsh was in a queer daze of love and terror—the strain of the two hours of dodging bullets and waiting for the touch of death, incredibly had acted upon her as an opiate. She reloading guns and between times amused herself by writing farewell notes to her family and to "whom it may concern," some of them dictated by her killer sweetheart, during lulls in the shooting while she lay barricaded beneath a bed.

"One death note" began: "I was born on the 13th of 1897, in the year of the 13th. I guess it was fate that made us meet."

"When I die put a lily in my hand and the boys will know they'll look. Underneath my coat will lie a weary heart, I'll write a note to my family and to whom it may concern. I had nothing else to do, that's why I went around bumping off cops. It's a damn shame, but I did it, I did it, I did it, and never let a copper... They will tell you they love you, but as soon as you get out of the club they'll club you and say 'What the hell!'"

"Now that I am my death is near, as a couple of boys are, I'll let you know. 'Come here.' I am behind the door with three 38s. One belongs to my friend who put me on the roof. The other two are mine (a sardonic and whimsical reference to the murder of Patrolman Hirsch through a couple of gangsters like to call "Red poisoning")."

Devoted Henchmen

That was Crowley's message, put down on scraps of paper as Helen Walsh was not to him—because in six years at school he never had learned to write. She whined long and low, but she never poured lead and tear gas at them, by composing the following:

"When I am shot a time while it lasted... the boys were great to me, they even washed my pajamas. If I die, powder my nose, manicure my nails, make me look pretty and put a lily in my hand, signed Helen Walsh... P.S. Everybody happy. And now... There was only one end to the fantastic battle between a thousand cops and a single man. The boys and their accomplices who were both sick unto death of the struggle. Once more Crowley appeared in the crowd and his men joined into the crowd of police, without any appreciable damage. Then he hurried the last of his men to the roof. Patrolman Hirsch's gun, as identified later.

Mulrooney and Inspector O'Brien were leaving their cars on the roof, and had gotten down part of the wall of the second bedroom in the besieged apartment. The boys, however, refused to surrender. The answer was a "Hell, no!" and a blast of gunfire. But fire from the police room had been shot back behind which Crowley was crouching and he received another slight wound. Crowley wasn't used to seeing his own blood.

"Surrender or we'll have to kill you!" yelled the cops. "I'll let you know what I am," came Crowley's voice. "I surrender."

The first man into the bedroom was Commissioner Mulrooney, and he knew

(Continued on Page 37)

OFF THE BRASS STANDARD

(Continued from Page 7)

he is the outstanding example of the conductor who has anticipated the pulse beats of a nation, and has changed his medium of expression, from the early days when he introduced the symbolic treatment of popular songs to the present. It was Whiteman who began the work of switching tastes toward softer and more interesting and intelligent arrangements.

Rudy Vallee, with his soft style of singing the songs of a nation, has continued the work of radio music—orchestral, solo vocal and ensemble singing. His singing created the craze for the radio, and he has been an all-important part in the transition in the music of our times from the crudeness and repose, and he has been the

One who deserves great credit for anticipating what the masses need, he

probably is the best and most successful of what we might term "The School of Today." He uses no vocalism, presenting his feelings without any instrumental help. The fact that he has won numerous popularity contests recently is tribute not only to his ability, but to the fact that the public has been educated unconsciously to a point where it appreciates bare melody.

What Rudy Vallee did with his singing and Wayne King with his walizes, Fred Astaire did with his other mediums of expressing musical beauty.

The future holds much for radio music. Many of the most interesting and meaningful and interesting and playing less thought and more rest-

Short-Wave Carnival

WORLD SHORT WAVE TIME TABLE

(Continued from Page 4)

the broadcast of the English Derby from Epsom Downs on Wednesday, June 6. Perhaps the most famous horse-race in the world, the Derby is a national institution with the English. Hundreds of thousands of Briters—ranging in class and appearance—from the most contemptible "peasants" with their button-bedecked attire, to nobility and even royalty—throng to this picturesque event.

American and Canadian long-wave listeners can hear a British racing expert give a narrative description of the Derby over the CBS-WABC network. This broadcast comes through on the morning of Wednesday, June 6—from 8:45 to 9:15 a. m. CDT. NBC also will furnish a Derby broadcast, picking it up direct from England. Columbia will use the RCA Communications System. But short-wave fans have a much wider choice of hours of broadcast are concerned. They can tune in the British Broadcasting Corporation's station GSE (23.28 meters) at any time from 6:15 a. m. to 12:45 p. m. CDT.

A ship's bell is the center of an unusual religious ceremony in historic Canterbury Cathedral on Saturday, June 9. The Bri-

tish navy will present the bell of the battle cruiser *H.M.S. Canterbury*, to the cathedral. The proceedings will be short-waved to this country by the BBC for NBC broadcast from 8:40 to 9:30 a. m. CDT.

The actual note of the bell thus will be thrown across the ocean in which it was sailed. The Earl-Hon. Sir Bolton M. Eyres-Mounts, G.B.E., First Lord of the Admiralty, will make the presentation of the bell on behalf of the British Navy, and the Rev. Hewlett Johnson, Dean of Canterbury, will accept it for the clergy of the famous old church.

The program will open with music by the Royal Marine Band, after which the presentation will be made and Admiral Percy Roys, retired, will strike "Six bells." Religious services will follow, then the British national anthem and a blessing from Dean Johnson will end the ceremony. This program will originate from the BBC station GSE on 25.28 meters. Short-wave listeners will be able to get it direct, until 12:45 p. m. CDT.

A condensation of the principal short-wave relay stations of the world appears on this page.

MANHATTAN'S MADMAN

(Continued from Page 36)

that death walked close beside him. On his hands were Johnny Broderick's blue Mara Byrne and Barry—the cops who had led the fight against the gunman and who had earned the honor of taking the first laid hands on Francis Crowley—the same Broderick who recently was demoted after a "beat heat" on the streets of Long Island as a punishment for "showing around citizens who didn't need shooting," as one Broadway columnist put it.

Police Scent Trap

The Commissioner suggested that the prisoners be stripped of their clothing. It was a good idea, as things turned out. For when the dummy figure of the killer stood pasty white and naked before the detectives, they found a gun strapped to his leg and another tied low on his abdomen. He had planned a little surprise for the cops who would take him in in the "wagon." He bragged of this later.

It was then that Crowley suffered an accident or two, as "we" would say. The detectives and coppers who hemmed him in: The men who had walked a beat with Patrolman Fred Hirsch. They were expected to treat his murderer with kid gloves.

Crowley went out of the apartment house on a stretcher. Fat Rudy Durringer stumbled down the stairs shackled to two detectives, obviously delighted that it was over. And then Hirsch Walsh was dragged, waddling and screaming, past a battery of newspaper and movie-camera, in the law's eye, sweet sixteen.

Never for a moment was there any doubt about what would follow. Durringer confessed to the murder of Virginia Brennan with a surprising alacrity, even being so obliging as to guide officers to the spot where he had tossed the body over the fence. Hirsch Walsh confessed—to having accompanied Francis Crowley on a mad quest for honey-moon money which followed the necking party and the shooting of the officer who recognized the killer from his radio description.

Francis Crowley confessed—with great gusto and many details—to complicity in the killing of Virginia Brennan. He confessed to a bank robbery, the murder of Hirsch, and anything else he could call to mind. But the witnesses were not justice—the desperate and deadly operations of a kidnap ring that struck in the dark and gave the country a bad case of jitters.

troldman Fred Hirsch's revolver, which was part of the seven-gun arsenal in the apartment.

Jessing At Death

Behind the grim gray walls of Sing Sing Prison, Fred "Big Guy" Frank Crowley walked resolutely to the electric chair on the evening of January 21st, 1932—with a greeting for a guard he had known in another cell-block, and a jest about "the hot-sauce."

But at Rudolph Durringer, as befitted a minor character in the sordid drama of blood and love, already had paid the price of a month, for the brutal killing of pretty Virginia Brennan.

Helen Walsh, freed by the police after they were convinced of her essential innocence and her lack of realization, was given a home and a new name by a family living far from the narrow streets of uptown New York, the scene of her little crowded hour of fear-haunted infatuation. She had no last message for the man who walked that night down the long corridor, through the little green door, and calmly seated himself in the chair.

"Let 'er go!" said Frank Crowley on that chair. He received three shocks of 200 volts each, and was pronounced dead at 11:37 a. m.

He had wanted a lily in his hand, and as an epitaph of the words: "Underneath my coat will be a swift heart that would—harm anybody."

He was given a weary prison autopsy, and an unmarred grave within the walls of Sing Sing.

Bullet wounds bitten deeply into the brick walls on the rear of the building on the street that Ninotch Street stand today as his only monument.

In Next Week's Issue of RADIO GUIDE:

"Snatching the Snatchers"

another thrilling and absorbing story of the use of radio in bringing criminals to justice—the desperate and deadly operations of a kidnap ring that struck in the dark and gave the country a bad case of jitters.

WORLD SHORT WAVE TIME TABLE

Mo. Station	Stations	Location	(CENTRAL DAYLIGHT TIME)
Mega	Time	Time	Time
13.92 21.54 WDXK		Pittsburgh, Pa.	6 A.M. to 1 P.M.
13.97 17.41 GSH		London	Daily 6 to 7:30 A.M.
14.27 17.76 WFXAL		London, H. J.	Monday, Wednesday, Friday, 7:30 to 9:30 A.M.
16.23 17.77 PPI		London	7:30 to 9:30 A.M.
17.42 17.88 JAA		London	8 to 10 A.M.
19.55 13.35 CTIAA		Portugal	Monday, Wednesday, Friday, 1:30 to 2:30 P.M. and 10 A.M. to 11 P.M.
19.54 15.34 WXTAA		Southwest, N. Y.	Sunday, 1 to 3 P.M.
19.68 15.27 WDXK		Wayne, N. A.	10 A.M. to 11 P.M.
19.72 15.27 WDXK		France	10 A.M. to 11 P.M.
19.73 15.27 WDXK		Pittsburgh, Pa.	9 A.M. to 3:30 P.M.
19.75 15.27 WDXK		Germany	10 A.M. to 11 P.M. and 6:35 to 9:45 A.M.
19.76 15.27 WDXK		London	6 to 7:30 A.M. and 8:40 to 11 A.M.
19.78 15.13 GAF		London	Daily 5 to 5:15 A.M.; Saturday, 10 to 10:30 A.M.
19.79 15.13 GAF		London	10:30 to 11 P.M.
19.80 15.10 WPTBTSW		France	10:15 A.M. to 1:15 P.M. and 2 to 6 P.M.
19.81 15.10 WPTBTSW		London, Pa.	2:30 to 9 P.M.
19.81 15.36 GSE		England	8:45 A.M. to 12:45 P.M.
19.82 15.13 WDXK		Wayne, N. A.	4 to 4 P.M.
19.83 15.13 WDXK		France	11:30 A.M. to 12:30 P.M. and 1:15 to 6 P.M.
19.84 15.13 WDXK		Germany	12:45 to 4:30 P.M. and 9 to 11 P.M.
20.11 17.75 GSD		London	12:15 to 2:15 A.M. and 3:15 to 8 P.M.
20.12 17.75 PPI		Holland	Monday, Wednesday, Friday, 7:30 to 9:30 A.M.; Saturday, Sunday, 7:30 to 10 A.M.
25.09 11.17 VE3IR		Windsong, Canada	Daily 6 to 10:30 P.M.
25.03 11.71 PORTBTSW		France	11 to 11 P.M.
25.03 11.71 PORTBTSW		London, Pa.	Daily 10:30 P.M.; Saturday, 1 to 3 P.M.
31.00 9.67 TNRH		Costa Rica	Heard in the evenings
31.25 9.50 XETE		Mexico	8 to 10 P.M.
31.28 9.67 CTIAA		Portugal	Saturday, Friday, 4:30 to 7 P.M.
31.27 9.39 NBL		Switzerland	Saturday, 5:30 to 6:15 P.M.
31.28 9.39 NBL		Philadelphia, Pa.	11 A.M. to 1 P.M.
31.29 9.58 VK2ME		Australia	Sundays, 1 to 3 A.M.; 5 to 9 A.M. and 11:30 A.M. to 1:30 P.M.
31.30 9.58 GSE		England	6 to 8 A.M.
31.36 9.57 WFXAZ		Boston, Mass.	6:45 to 12 Midnight
31.37 9.57 WFXAZ		Germany	6:45 to 9:45 A.M. and 9 to 7:30 P.M.
31.39 9.55 WDXAP		Southwest, N. Y.	6:45 to 9 P.M.
31.41 9.51 VK2ME		Australia	Monday, 5 to 6:30 A.M.; Saturday, 5 to 9 A.M.; Sunday, 11 A.M. to 12:45 P.M. and 1 to 3 P.M.
31.45 9.51 VK2ME		Australia	4:30 to 10 P.M.
31.46 9.51 VK2ME		Colombia	11 A.M. to 12 Noon and 7:30 to 9:30 P.M.
31.47 9.51 CFS		Bolivia	7:30 to 10:30 P.M.
31.48 9.19 PRA3		Algeria	7:30 to 10:30 P.M.
31.49 9.19 PRA3		Africa	Sunday 2:30 to 5 P.M.
31.50 9.19 PRA3		Japan	5 to 7:45 P.M.
31.51 9.19 PRA3		Netherlands	7:45 to 9:15 P.M.
31.52 9.19 PRA3		Colombia	7:30 to 11 P.M.
31.53 9.19 PRA3		Colombia	7:30 to 11 P.M.; Tuesday, Friday, 8 to 9 P.M.
31.54 9.19 PRA3		Norway	11 A.M. to 6 P.M.
31.55 9.19 PRA3		Denmark	11 A.M. to 11 P.M.
31.56 9.19 PRA3		Russia	1 to 6 P.M.
31.57 9.19 PRA3		Colombia	7 to 10 P.M.
31.58 9.19 PRA3		Colombia	7 to 10 P.M.
31.59 9.19 PRA3		Bombay, India, N. J.	Used for experimental NBC broadcasts
31.60 9.19 PRA3		London, Pa.	7:30 to 11 P.M. and 4:30 to 9:30 P.M.
31.61 9.19 PRA3		Pittsburgh, Pa.	3:30 P.M. to 11 A.M.
31.62 9.19 PRA3		Malaya State	Sunday, Tuesday, Friday, 6:40 to 8:40 A.M.
31.63 9.19 PRA3		Japan	6:45 to 9:45 A.M. and 11 A.M. to 2:30 P.M.
31.64 9.19 PRA3		Java	5 to 6:30 A.M.
31.65 9.19 PRA3		Wayne, N. J.	10:30 A.M. to 1 P.M. and 5 to 10 P.M.
31.66 9.19 PRA3		Holland, N. S.	10:30 to 11:30 A.M. and 4:30 to 9:30 P.M.
31.67 9.19 PRA3		Bombay, India, N. J.	Monday, Wednesday, Saturday, 4 P.M. to 12 Midnight
31.68 9.19 PRA3		Chicago, Ill.	3:30 to 7 P.M. and 8:30 P.M. to 1 A.M.
31.69 9.19 PRA3		Buenos Aires, Argentina	Monday, Tuesday, Wednesday, 1 to 10 P.M.; Thursday, 2 to 11 P.M.; Saturday, 6 to 11 A.M.; Sunday, 10 to 11 P.M.
31.70 9.19 PRA3		Chicago, Ill.	1 P.M. to 10 P.M. Sundays
31.71 9.19 PRA3		Bolivia	7:30 to 10:30 P.M.
31.72 9.19 PRA3		Venezuela	7:30 to 10:30 P.M.
31.73 9.19 PRA3		Denmark	2 to 4:30 P.M.
31.74 9.19 PRA3		Vancouver, B. C.	Friday, 12:30 to 1:45 A.M.; Sunday, 12 Noon to 12 Midnight
31.75 9.19 PRA3		Santa Domingo	Tuesday and Friday, 8 to 10 P.M.; Sunday, 8:40 to 10:40 P.M.
31.76 9.19 PRA3		Philadelphia, Pa.	7 P.M. to 12 Midnight
31.77 9.19 PRA3		Cincinnati, Ohio	6:30 to 10:30 A.M.; 3:30 to 3:30 P.M. and 6 P.M. to 10:30 P.M.
31.78 9.19 PRA3		Kerry, Colony	11 A.M. to 1 P.M. daily
31.79 9.19 PRA3		Colombia	11 A.M. to 1 P.M. daily
31.80 9.19 PRA3		Colombia	6 to 7 P.M. daily
31.81 9.19 PRA3		Miami, Fla.	Saturdays 6 to 11 P.M.
31.82 9.19 PRA3		China	7:30 to 9:30 P.M. and 9 to 11:30 P.M.
31.83 9.19 PRA3		China	Heard in the mornings
31.84 9.19 PRA3		Guantanamo, Can.	10:30 to 11:30 P.M. to 1 A.M.
31.85 9.19 PRA3		China	4 to 6 P.M. and 8 to 10 P.M.
31.86 9.19 PRA3		Russia	2 to 6 P.M.
31.87 9.19 PRA3		Russia	11 A.M. to 12:30 P.M. and 6 to 9 P.M.
31.88 9.19 PRA3		London, Pa.	10:30 to 2 P.M. Sunday, Monday, 5 to 8:30 A.M.
31.89 9.19 PRA3		Russia	1 to 9 A.M.
31.90 9.19 PRA3		Escuder	7:30 to 9:45 P.M. daily except Monday

REVIEWING RADIO

(Continued from Page 5)

air, but before this can be done, employers must provide the funds. The meeting recalled the distressing fact that for every dollar given to the New York Society for a thousand individual musicians are out of jobs.

The audience Can be fooled—as proved by Fred Waring last week, who revealed a radio show in New York. He fooled a thousand individual musicians are out of jobs.

you at all. Even if your own phone rings at the right moment, the chances are you won't answer it, but will believe it is in the act.

Last Friday, Rosemary Lane and Tom Pendergast were singing a song, and Fred Waring buzzed a telephone bell as part of the effects.

Some unexpected during a song, instead of a sketch, it so completely fooled the audience that hundreds of telephone calls came in to answer what they thought were calls on their own phones. They wrote in to tell Waring about it.

PHIL BAKER'S HEAT LOSES

(Continued from Page 2)

piano-keyed instruments. He was more sure of himself. Bernie liked his playing. Out of that second audition the team of Bernie and Baker was born. They opened at the Winter Garden in 1925.

Already the star seemed within reach. There were spots on the radio. Phil was the name. Phil sang. Cantor, Jesse, Lou Holtz, Frank Fay, Ben Bernie and himself, flash into the bright lights up and down Manhattan. The team of Bernie and Baker already was earning \$150 for a week's engagement at the New York Palace theater, mecca of all vaudevillians.

But there were still difficulties. Phil's stymie now proved a real handicap. Ben was a comedian as well as a violinist. Dialogue found its way into the act. But he learned that he could not talk. He was forced to become mere "feeder" for Ben's pags. What was worse, he found he could not listen to Ben's pags without laughing. Time and time again, to his utter chagrin, his laughter threatened to spoil the act.

But it was the war which really split the team of Bernie and Baker. Phil joined the Navy and learned to talk. "I never had the nerve to speak a line on the stage until I put on a uniform," he admitted later. "But now, well—even Bertie can't see the queer!"

After the war there was some idea of continuing the partnership. But Ben Bernie caught the hand fever and soon took the way that has made him one and only "Ole Maestro." Phil concentrated wholly on vaudeville.

And in vaudeville he found himself. He found he could not only sing and perform music on his own, but could talk as well. He had everything his profession demanded. He became a headliner. He doubled with Mollie and the Delawar. Lahr, Morris Gess featured him on his Century Roof, on the same bills with Eddie Douglas and Ed Wayne. He played a record run of twelve weeks at the Palace. He was worth \$5,000 a week in the big vaudeville and motion picture houses. He was a headliner in Flo Ziegfeld's Midnight Frolic. Almost, it seemed, the shining star was in his hand.

Almost, but not quite. Not until he married Vivian Vernon did the miracle seem to Phil Baker complete. To her eager, questioning eyes was the magic that wrought it.

They returned from their European honeymoon. To Phil all of life lay rich with promise before them. It seemed but to bid him that the magic which should still shine forth from Vivian's eyes. She had an offer from Hollywood. That meant long separation. But Vivian was young and beautiful and talented. And both of them must after all, follow their secondary star. So he let her go. He returned to his work at the Midnight Frolic.

But applause and admiration were now even less than enough. Every day he found Vivian how lonely he was. Finally, when word came that she felt ill, he dropped the show, took the Twentieth Century Limited to Chicago, there boarded an airplane chartered in advance by wire, and flew to Hollywood. He watched over his wife's recovery, and brought her back to New York with him. Vivian there entered the Follies. She found friends. She was busy and seemingly content. The miracle held.

Phil surveyed the world triumphantly from a lofty, rose-enclosed peak. He was at the top of his profession. He was starred in musical comedy: Greenwich Village Follies. He was singing. He was talking with his wife. What if, now and then, her eager eyes seemed to look beyond him, ready, waiting... A man in love finds it easy to discount such little things.

Vivian seemed restless. In his anxiety Phil sent her to Shermans-on-the-Delaware for a two weeks' rest. On the evening of her return, he dined with her mother.

"It's Vivian, Phil." Even the thrill he felt at the sound of her voice could not turn a lofty, rose-enclosed peak. He was at the top of his profession. He was starring in musical comedy: Greenwich Village Follies. He was singing. He was talking with his wife. What if, now and then, her eager eyes seemed to look beyond him, ready, waiting... A man in love finds it easy to discount such little things.

Vivian seemed restless. In his anxiety Phil sent her to Shermans-on-the-Delaware for a two weeks' rest. On the evening of her return, he dined with her mother.

"It's Vivian, Phil." Even the thrill he felt at the sound of her voice could not turn a lofty, rose-enclosed peak. He was at the top of his profession. He was starring in musical comedy: Greenwich Village Follies. He was singing. He was talking with his wife. What if, now and then, her eager eyes seemed to look beyond him, ready, waiting... A man in love finds it easy to discount such little things.

He found Vivian worse than ill. She lay prone on the floor in a cluttered and disorderly room.

Damning Evidence

"Some of the girls were here," she explained, her eyes avoiding his. "Yes, we did have a few occasions." He stood looking at her, incredulous. It was obvious enough what had been going on that room.

"Why, Phil," the girl whimpered, "that makes you look at me so strangely? Surely you don't object to my seeing the girls now and then?"

No, he couldn't object to that. He tried not to see the telltale disorder in the room. He tried to put out of his mind a sudden memory of ugly rumor: A Spaniard, people had hinted. Very handsome. His and Vivian had been seen together often. His faith battled for her, battled to preserve intact this lovely thing that was between them. He tried and picked his wife up in his arms. He smoothed her radiant hair, kissed away the terror in her eyes. From behind her long lashes they looked out at him, no longer frightened, but curious, scared.

"Something was spoiled." Try as he would to ignore the fact, the perfection of his marriage had been broken. Empty were the streets of the city that awaited him. Artists and Models, Music Box Review, Gay and the music of his accordion. Bright the smile he gave his audience. And all the while he was aware of his heart.

Vivian saw much of the girls in the days that followed. That seemed on the surface, better than all. She always had been a great favorite with her fellow show girls in the Follies. She gave a luncheon for them once. It was at the Mission Arthur. Here were assembled the talented, the glorified, the pick of that picked group of the stars of the show. The girls of the Follies. They are said to have sworn on this occasion swears in a combined voice, to give her \$100,000.

But Vivian saw "the girls" much too often. Struggle with doubt as he would, Phil could not deny it. He was a coward. A romantic fellow, with a neatly groomed, pointed beard, according to rumor, Phil had forbidden Vivian to see

him again. But had Vivian kept her promise?

He pondered also other men, too. There were plenty of rumors about Phil by his bitter imaginings to feed upon. And Vivian spent more and more time away from him, on mysterious jaunts with her girl friends. The eagerness in her eyes seemed so seldom to belong to him, to belong to him!

While she was out, Phil put in time as best he could: Cards with some men friends, his apartment, one wretched evening. But it was difficult to keep his mind on the cards. In spite of him, his thoughts wandered more and more often to the closed door of Vivian's own room, behind which stood her writing desk, with the little drawer she always kept locked.

He hated himself for the dark thoughts he was entertaining. But he hated even more the prospect of a future filled with suspicion, clouded by doubt. Suddenly he could endure it no longer. He rose from the card table, excused himself. In another room he obtained a small hammer. This hammer in hand, he entered his wife's room.

It was half dark in the room: On the dressing table, Vivian's toilet articles, a tiny photograph of himself, a mussed handkerchief giving out an elusive but familiar perfume—over the bed a crumpled sheet of music, a book, a hat, a pair of shoes. Vivian had seen to see these things. The hammer gripped tightly in his hand, he walked over to Vivian's writing desk. He tried to open the little drawer—a vain gesture. He knew she kept it locked. The thought infuriated him. Locked there, he felt, lay secrets, shielding secrets raised doubt and misery to highest point. He seized its fragile handle in one hand. In the other he brand the little hammer.

What did the secret of that locked drawer reveal? Confirmation of all Phil Baker's worst fears—or distasteful foreboding of a new life? He had never known his wife's heart. Next week's issue of Radio Guide will contain further gripping details of the story of the man and woman whose lives were changed by a sensational life of this star of our stage. Read it in the issue of the Week Ending June 16.

FAIRY'S KNOWS THE ANSWERS

Mr. Arthur Fairfax, veteran of radio, who is personally acquainted with nearly every artist on the air, conducts this department of RADIO Questions. Answers are given and will be assured personally when accompanied by stamped, self-addressed envelope. Address inquiries to Mr. Fairfax, Dept. of Radio Guide, 423 Plymouth Ct., Chicago, Ill.

M. A. H. Wharton, N. J.—Johnny Marvin is married, but there is no information available for publication about his wife. According to present schedules, he will continue broadcasting this summer.

J. Ogus, Orillia, Ont.—The brass section of Victor Young's orchestra on the NBC Chevrolet program consists of Frank Durante and Sterling Bone, trumpets, and Charlie Butterfield, trombone.

Kathryn A. Elgin, Ill.—William Shelton, the original Old Ranger on the Death Valley Days program, is still heard frequently in NBC dramatic presentations.

Ann K. Aurora, Ill.—Irene Taylor is not broadcasting at present. She is on a one-week tour, rumored to have just been heard from a World's Fair cafe during the summer.

B. J. Champagnin, Ill.—None of the Mills Brothers have been replaced; they are still the original group.

Mrs. H. W. K. Lancaster, Pa.—Kate Smith is on tour at present and is not

broadcasting. She may be addressed at the Columbia Broadcasting System, 485 Madison Avenue, New York, N. Y.

Mrs. H. P. Croton on Hudson, N. Y.—The "Hello Maria" program was dropped because of the telephone company and there is no hint of its restoration at present.

Miss L. L., New York, N. Y.—Pat Kennedy is absent from radio for the time being, but his most recent sponsors have renewed his broadcasting schedule for Fall presentation. His birthday is June 12, at which time he will be thirty years old.

Miss A. L. C., Glendale, Calif.—We are very sorry, but it is impossible to furnish you the address because to do this efficiently would require a special department. The Voice of Experience is married.

Mrs. V. L. S., Hazleton, Pa.—An accordion player in the Lyman orchestra, therefore the program was known as "Accordion." Andre Baruch was born in Paris, France on August 20, 1906.

Mr. A. A. Railway, N. J.—We have no record of any program which has been a newspaper reporter before he became a radio announcer. Norman Brokenshire is not broadcasting at present, but expects to be back on the air soon.

Mrs. A. E., Baltimore, Md.—The part of Mother Moran of "Today's Children" fame

is taken by Ina Phillips and the part of Lucy Moran is played by Lucy Gillman.

H. K. Ripley, W. Va.—All network programs stop when the President is on the air. Doubtless many independent stations continue to broadcast, but it may have been a case such as that which your friend overheard.

K. S., Urbana, Ill.—Wayne King is of German descent. He has been married only once. A photograph of him can be obtained by sending twenty-five cents to the Music Corporation of America, 32 W. Randolph St., Chicago, Ill.

Miss M. M., Chicago, Ill.—Kate Smith had a birthday on May 2nd. She was twenty-five years old.

A. B. Wilner, Detroit, Mich.—Guy Lombardo was born in London, Ontario, Canada about 32 years ago. His wife's name is Lily Belle. They have no children.

Mrs. E. Kretschmar, St. Louis, Mo.—None of the characters of "Today's Children" are in the "The Alan's Family." The first program originates in Chicago and the latter in San Francisco.

Ed F. Cahill, Dixon, Ill.—The members of the scorching harmonizers, the Sizzlers, are Ed F. Cahill, Russell, Paul Corder and Henry Lloyd.

Mrs. V. H. D., Covington, Ky.—When you come to the Fair this year, you can

perhaps obtain one of the precious tickets to the Sinclair Minstrel program and at that time watch Bill Childs do his stuff.

Mrs. F. L. S., Meridian, Miss.—You will find Ozee Nelson's orchestra as one of the attractions on the Local and Night Bakers' Broadcast, which also features Joe Penner.

A. W. New York, N. Y.—You can obtain tickets for a broadcast of the program in which you are particularly interested by writing to its sponsor in care of the network studio in that city from which the program originates.

Miss J. R., Timken, Kans.—Roseline Green is the speaking Mary Lou of the Show Boat show. Lucy Ross was equal for herself on the program. The part of Judy in the Judy and Jane sketches is played by the actress, and Judy Weidelft is not on the air at present.

Miss A. Z., Aurora, Ill.—Mrs. Phillips Lord has always played the part of Lizzie Ford on the "The Alan's Family" with the Seth Parkers. Phillips Lord has two daughters, Jean and Patricia. There are no other women or children on his projected career.

Mr. E. D. T., Mt. Vernon, N. Y.—You can obtain tickets for the Joe Penner program by writing to the Bakers' Broadcast National Broadcasting Company, 30 Rockefeller Plaza, New York City.

LAST CHANCE FOR FAVORITE STARS

WITH this issue of Radio Guide comes the last opportunity to vote for the Star of Stars election. Those of you who buy your copies as soon as they're on the news stands may strengthen the position of your favorites—if they're at the top; or by your belated votes you may help send a lagging star toward the top.

Who can tell an election month turn within 24 hours, as many a politician has discovered. Likewise, the tide of Radio Guide's Star of Stars poll may change overnight as supporters of the less prominent candidates pour ballots into the tellers offices. In this connection, three new stars, three new programs, four new orchestras and two new teams have entered the race and may climb to a commanding position as the vote draws to a finish.

This issue of Radio Guide reaches the news stands Friday, May 31, one day before the election closes. The distribution date gives voters one last opportunity to place their ballots in the mails with the assurance that each vote will be tabulated and credited to the star, orchestra, program and team of individual preference.

Already, at the time of making the latest tabulation, 374,194 votes have been cast. Another 100,000 votes could "upset the dose" and turn the tide of the election. Even this late date may reveal a surprising turn of events—and ballots!

Don't fail your favorites in this "zero" hour of the Star of Stars election. If this copy of Radio Guide is in your hands on May 31, don't hesitate to cast a vote for the individual, program, orchestra and team which gives you the greatest degree of entertainment over the air.

A vote for a leader may help him to retain a giddy position on the heights, which is threatened by the approach of a newcomer; and a vote for a newcomer may help him soar aloft to tumble a topnotcher from his footing on the crest of popularity hill.

So, don't forget to clip the ballot, cast your vote and get it in the mails before midnight, June 1. Thereafter, all voting ceases.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard. Stand by for the Star of Stars!

There are all who have received sufficient votes to be listed among the leaders:

STANDING AMONG THE STARS:

Joe Penner	78,85	Lawrence Fibbert	384
Bing Crosby	61,84	Donald Novis	876
Eddie Cantor	28,73	Smith Ballou	876
Jack Benny	28,73	Phillips Lord	876
Reddy Vallee	16,38	Elsie Hilt	822
Lanny Ross	8,82	Constance Boswell	727
Frank Puster	8,41	James Mellon	727
Edythe Niesen	7,12	Edith Glenn	727
Ben Bernie	7,08	Little Jack Little	727
Jimmy Fidler	5,79	Myrt of Myrt and	682
Yip Hagen	4,94	Albert Spalding	682
Roy Shely	3,53	Chris of Myrt and	682
Yip Yip	3,41	Yip Yip	682
Jessica Dragonette	3,32	Irene Beasley	682
Phil Baker	2,74	Floyd Gibbons	649
Annemie Henshaw	2,74	Fred Waring	649
John L. Fucary	2,68	Kate Smith	619
Stanley Kineald	2,67	Edna Swoft	604
Al Johnson	2,37	Edgar Guest	592
Elizabeth C. Hill	2,18	Myrt of Myrt and	592
Ed Wynn	2,17	Barrie	592
Gene Arnold	2,13	Phil Harris	592
Edythe Shusta	1,84	Harold Lloyd	587
Don Ameche	1,84	George Allen	585
Jack Arnold	1,84	Harold Lloyd	585
Fred Allen	1,771	Millie J. Cross	541
Tony Von	1,673	"Shiny" Dennis	532
Wayne King	1,619	Wally Martin	532
Ralph Ristery	1,395	Harro Steele	502
Alexander Woolcott	1,395	Frank Munn	484
Russ Columbia	1,359	Hanny Jack Turner	476
Morton Downey	1,347	Richard Dross	454
Lulu Belle	1,346	Ed McHugh	430
Joe Lombardo	1,347	Boake Carter	434
Pat Kennedy	1,317	Alan Blue	396
Tilo Ginzar	1,307	John McCormack	358
Jack Penney	1,287	Arthur Bonart	358
Lowell Thomas	1,237	Walter Winchell	381
Michael Maxwell	1,219	Baby Rose Marie	381
Edward Tubb	1,153	Jack Raynor	346
Ruth Etting	1,111	Buddy Rogers	335
Patricia Goodrich	1,090	Jack Raynor	335
Vote of Experience	1,090	Eddie Albert	325
John Heller	1,077	Jane Meredith	325
Nancy Kelly	1,061	Edmond Knight	320
Allee Jay	1,061	Walter O'Keefe	318
Edna Mae	1,061	Tom Conolly	318

STANDING AMONG THE PROGRAMS:

Fleischmann	69,97	Death Valley Days	1,713
Shaw Best	37,692	Hour of Snilgers	1,686
Edgar & Sanborn	36,844	America Album of	1,686
Chevrolet	26,845	Familiar Music	1,629
Spurgeon	2,823	Texas	1,319
Old Gold	2,063	Amos and Andy	1,318
Papa Bine Ribbon	1,899	Big Show	1,286
One Man's Family	1,899	Swift Revue	1,311
Woodbury	1,898	Needle	1,291
Wally Owl	1,898	Edna and Bob	1,189
Sineclair Minstrels	1,723	Whensville	1,189
Bakers' Broadcast	1,723	Roses and Drums	1,189
Armour	1,648	Arnoan-Triano	976
Ford	1,644	Teaforams	976
Hollywood on the Air	1,644	Merely	976
W.S. Brown and Marie	1,644	Cherry Boppers	976
W.L. Barn Dance	1,643	Big Show	976
Edna Kather	1,643	Philharmonic	824
Carroll Caravan	1,478	Symphony	815
Seth Parker	1,458	Vie and Sale	782
Three Children	1,359	Hour of Stars	774
Our Crime Cues	1,324	Hushbabins	727
Clara Service	1,324	Easy Aces	727
March of Time	1,294	Cadillac	682
First Night	1,261	Seconday Night	682
Decca's Paradise	1,261	Hour of Experience	682
Carefree Carnival	1,274	Gems of Melody	554
Edna Kather's Opera	1,274	Hour of Experience	554
General Tom	1,244	Man and Home Hour	574
Dezzer	1,215	Byrd's Broadcast	574
Metropolitan Opera	1,154	Painted Dreams	546
Breakfast Club	1,103	Warden Lanes	528
Kean	1,288	Sam Patch	582

Caravation Contended	472	Red Davis	382
Goldsberg	471	Koyal Gelatin	373
Father Coughlin	465	Brillo	364
Pauline	456	Gene and Glenn	354
Maxwell	453	Ira Gini's Lovable	346
Bar X Memories	447	Music	342
George Crastala	446	Al's Gypsies	344
Seven Star Revue	419	Forty-Five Minutes	342
Edith's Studio	416	In Hollywood	337
Just Plain Bill	414	Chesterfield	332
Richard Humber	395	Clara, Lu, Tom	318
Corn Col Pie Club	387	Edna C. Hill	318

STANDING AMONG THE ORCHESTRAS:

Wayne King	101,011	B. A. Rolfe	1,320
Ray Lombardi	21,536	Camberland Ridge	1,158
Ben Bernie	35,770	Runners	1,097
Frank Sinatra	29,875	Darkies	1,097
Fred Waring	21,388	U. S. Army Band	1,087
Richard Himber	11,871	Smith Ballou	1,017
Jan Garber	8,805	Reddy Rogers	956
Glenn Gray	6,880	Gus Hansen	974
Paul Whiteman	6,562	George Fike	974
Jack Whiteam	5,485	Rosario Bourdon	874
Joe Lombardi	5,417	Lennie Hayton	827
Bill Kemp	4,762	Don Bestor	796
Ozzie Nelson	4,265	Harry Koyen	791
Eddie Jack Little	4,198	Danny Reardon	686
George Olsen	2,531	Ted Lewis	664
N. Y. Philharmonic	2,531	Harold Lloyd	597
Cal Calloway	2,309	Claude Hopkins	592
Phil Harris	2,240	Joe Sanders	564
Walter Stauffas	2,186	Duke Ellington	523
A. & P. Gypsies	2,111	Charlie Atenev	523
Isam Jones	2,075	Will Osborne	476
Jack Denney	2,092	Vincent Lopez	458
Frank Black	1,753	Vincent Sorey	447
Ted Delfrio	1,741	Earl Burdick	443
Allyo	1,679	Erno Rapee	437
Philadelphia Sym-	1,679	Navy Cugat	437
phonics	1,672	Richard Cummings	375
Clara Collins	1,632	Joe Penner	375
Ted Weems	1,532	Heinie and His Green-	328
Walter Darrow	1,532	adlers	328
W. S. MacArthur	1,521	Maurie Sherman	328
Frank Sormik	1,521	Joseph Keating	302

STANDING AMONG THE TEAMS:

Bernie and Alvin	8,213	Gay City Duo	1,317
Amos and Andy	7,962	Allen and Horfa	1,224
Myrt and Edna	7,962	Ed Wynn and Gram-	1,178
Millie Brothers	19,553	ham	1,178
Olsen and Johnson	15,481	Eddie and Fannie	879
Budd	12,858	Pratt and Sherman	1,093
Stepping Stone and	12,858	Fickers Stern	1,023
Gene and Glenn	10,729	Muni and Rea	992
Baron and Shari	6,706	Edna and Donnie	682
1,311	6,706	Breen and de Rose	517
1,311	6,706	Al and Ede	517



Ross Penning, operatic and concert star heard over a Columbia network every Monday night. Is among the newest entrants in the Star poll!

Goldsberg	976	Lanes and Honey	768
Ray Lou and Lanny	930	Fred Hummel and	710
Marx Brothers	923	Muriel Wilman	710
Phil Harris and Leah	921	Eton Boys	712
Ed Wynn and Gram-	921	Tom and Don	710
ham	921	Gene and Hare	681
Eddie and Fannie	879	Tom and Don	607
Pratt and Sherman	1,093	Joe Penner and	629
Fickers Stern	1,023	Stromberg	629
Muni and Rea	992	Mike and Herman	607
Edna and Donnie	682	Strom and Bailey	569
Breen and de Rose	517	Al and Ede	517

Favorite Star's Official Ballot

1. My favorite radio performer is: _____
2. My favorite orchestra is: _____
3. My favorite program is: _____
4. My favorite radio team is: _____

There are _____ in my family; I own my own home _____; rent a house _____; rent an apartment _____.

I own a car _____; I do not own a car _____; My radio _____ years old and is a _____.

I am checking the type of program that I like best. Popular Music _____; Classical Music _____; Comedy _____; News _____; Dramatic sketch _____; Lecture _____; Religious _____; etc.

MY NAME IS: Mr. _____
Mrs. _____
Miss _____

J. LIVE AT: _____ (Street and number) _____ (City and State)

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, care RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. This convenient size will allow the ballot to be pasted on a one-cent postcard.

LAWRENCE TIBBETT

As He Appears Under the

MIKEroscope

By Carleton Smith

THIRTY years ago a barefoot boy, all ears and legs, peddled newspapers and wanted to grow strong and husky to succeed his father as the Sheriff of Kern County, California. Today Lawrence Tibbett—no longer barefoot nor gangling—is the highest paid singer on or off the air. He alone is eminently successful in the four fields, opera, concert, radio and the movies. And today his dream is to bring music to all Americans and sing it so that they can understand it. He wants people to hear music and enjoy it, so that they will not think of it as a "thing apart" or as something to be goggled about.

Years ago, when the doctor sent him to the country because of weak lungs, it never entered his head that some day girls would be threatening to faint at his recitals if he didn't answer their letters. Nor did he have any such idea when he was just a plain "gob," scrubbing the decks of a navy ship.

Almost since his seventh year—and the murder of his father, the Sheriff, by cattle thieves—Larry Tibbett has shifted for himself. He got the idea of becoming an actor from watching cowboys put on their own entertainment. He began helping in amateur theatricals. When the war came, he turned down the job of Y. M. C. A. entertainer to join the Naval Reserve, and the Armistice found him at Vladivostok, Russia.

He returned to do what odd jobs he could find—clerked in a newspaper advertising department, folded Sunday papers, and acted and sang occasionally for the fun of it. Borrowed money (for which he insured his life as collateral) and the advice of Rupert Hughes, brought young Larry to New York, leaving his wife and two-year-old twins in California.

Hiring a hall, he put on a recital—hoping a concert manager would hear him. All he gained was the second "I" on Tibbett—added through the mistake of a typesetter. All the concert managers in New York made a mistake, too. They all missed hearing him.

His second attempt to crash the Metropolitan opera landed him a 600-a-week contract—and his debut took place offstage, in a duet as one of the monks in "Boris Godunoff!" Several seasons later the illness of the second baritone, whom he was understudying, brought him the chance to sing (and to Antonio Scotti's "Falstaff")!

Larry Tibbett sang desperately. He made a furious effort to force the audience to feel his presence on the stage. They did! They stopped the opera to recall him again and again to the stage, January 2, 1925, thus became Tibbett's red-letter day. But he didn't realize what had happened until an avalanche of reporters, photographers and newsreel men surrounded his room next morning, heating frantically at his door.

He was front-page news! And has been ever since. He is the only male singer except Caruso accorded the honor of opening a Met season; the creator of all the leading baritone personages in operas produced during the past ten years; the choice of officials to start off (along with Arturo Toscanini) the 1933 Century of Progress; first singer to win the American Academy's diction award; world-famous as the greatest American lyric tenor.

Through all his success, he has remained humble before his art. Nor has he lost touch with his fellow men. He feels that his voice is meant to bring joy to others; believes all operas should be sung in English, made understandable and not ridiculous as many of them are; that opera should be made so simple that audiences can see what happens on the stage; thinks opera producers could learn from movies. Tibbett will spend the summer in Hollywood singing in "The Return of the Circus," his next film.

Larry beats time with his left foot, while singing. He loves to discuss the philosophy of art and enjoys informal debates on any subject. Often he sings to his ten-month-old baby, Michael, who looks like his daddy and has a good pair of lungs himself.



LAWRENCE TIBBETT

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the eighth! You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE, a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine print.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

RADIO GUIDE NEXT WEEK:

"SNATCHING the SNATCHERS"

Another of the Thrilling Police Mystery Series, "Calling All Cars"; also

GRAHAM McNAMEE'S OWN STORY

And Many Other Striking Features

TED HUSING'S JINX

WILL Ted Husing's persistent rowing jinx beat him this season—for the fourth time?

Three times Ted has tried to tell the listeners all about the annual Poughkeepsie Regatta—the historic collegiate crew carnival staged on the Hudson. And three Ted has failed. It seems that a jinx sits on his coat-tails and steers poor Ted into disaster!

But Ted is game—and once again he'll try it this year, when the race probably will be held on Saturday, June 16. About six to eight crews are expected to row the course, including many big colleges in the East.

Ted tried to broadcast the regatta in '29, '30 and '31. There was no broadcast in '32 because of a conflict in time with the national,

political conventions. But in each of the other years that little jinx cowman thwarted him. Let Ted tell it.

"Everything seemed all set for our first attempt in '29," he says. "Columbia leased Commodore Cunningham's yacht, Maid Marion, but anticipated ease gave way before a rough river. And right at the start of the race, the Maid Marion crashed in a most undelicate manner into a stake boat. In 1930 Columbia selected a cruiser, much less cumbersome than a yacht. And when the big main event came on—some wiring broke in our short-wave transmitter! We used another cruiser in '31. It was a miserable day. A pelting rain and electrical storm made broadcasting dangerous. Then we learned that the storm and an electric train had distorted our signals!"