

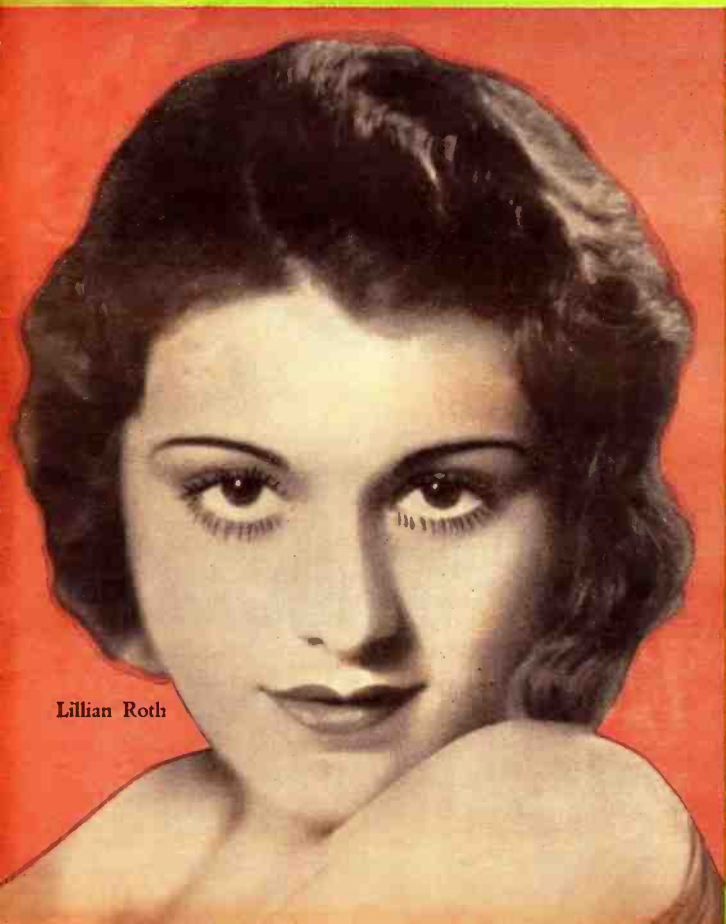
AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

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

5¢

Vol. III - No. 34 Chicago, Ill.
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Lillian Roth

In This Issue:

RUDY VALLEE'S

Questionnaire

Telling Most
Intimate Facts
Of His Life

**Love Affairs of
MYRT and MARGE**

A Dual Romance
In Real Life

"Laughing Killer"

Complete Story
Of a Thrilling



The World's Parade

By Frederick Landis

Radio took us all to the Chicago Fair on opening day—millions of us!

We saw it all; we heard it all; we sensed it all, thanks to this materializing medium which reaches into empty air and brings forth parades, soldiers, sailors, horses, cannon, flags, bands, lagoons, sky-rides, statesmen, exhibits, gorgeous buildings, astonishing multitudes and that blue inland sea we call "Lake Michigan".

It was a GREAT PARADE, which marched down Michigan Avenue that opening day, down Michigan Avenue and on to the Exposition Gate and down to the AVENUE OF FLAGS!

The papers said it ended at the Avenue of Flags; but it didn't.

Led by the Unseen Marshal, Radio, that parade marched into millions of homes in city, town and out on the farm; it marched into countless offices in county seat and city; it MARCHED INTO THE HUTS OF FISHERMEN along the Atlantic, of miners, seeking gold in lonely stretches of the west, and out upon the decks of ships, plowing the seas.

Isolation Ended

And yes, it marched with softer tread into hospitals, filled with sickness and into refuges for the blind and in its miraculous arms it bore them to the city far away—and gave them joy for the hour!

One hundred and fourteen thousand were there "in person" that day when the gates of the exposition were opened, but something like seventy-five millions of us were there in spirit.

And as a result of what Radio told us, many of us go later on.

But to get back to that parade—how thrilling it was—how colorful!

Ten thousand of them, in uniforms of every hue, with flags of every land, all keeping step—ten thousand of them weaving with their marching feet a rhythm that caught up the multitudes and carried them along in ecstasy.

Listen!—The Broadcast!—THEY'RE COMING!

Here they are; they're coming into the house! They march past the fireside and out and down the street and away again!

The mounted police, sitting like men who rode with Sheridan!—And those horses—quivering, leaping, sensitive, proud!

Then Radio's staccato voice: "THE FLAG IS PASSING!"

And in your home in far off Arizona, Connecticut, Tennessee or Minnesota you reach to remove your hat—but it is not there.

The Universal Marshal

The Grand Marshal and his staff!

You see it all, the glitter of it, the pageantry.

And then a blast of martial music that marches down the Avenue—and up your spine!

Chicago's Black Horse Troop—there's quality there!

And then divisions of soldiers and sprinkled in between the fighting men with helmets of steel—and faces of steel—the Governor, the Mayor, the President of the Fair—and later on a General and an Admiral, just for good measure.

Listen! There's cheer which ripples through the radio like the flutter of a ribbon of silver!

The Grand Army of the Republic!

It's just a little band of old men with white hair, but how they try to THROW OFF THEIR YEARS and stand erect!

Will they ride in carriages?

They will not!

Did they ride in carriages at Shiloh and Gettysburg!

Next comes the American Legion and its comrades of the battle front from Poland, Great Britain, Belgium, France and Italy!

And then there's a clutch at our hearts as the next unit in uniform comes marching past. It is the BOYS IN KHAKI, the boys from the high schools and the academies and we pray they MAY BE SPARED!

Did we say ten thousand of them in that parade!

We look at each other in our far-flung line of homes and offices.

Why it seems only a minute!

And with the multitudes which packed Chicago's Avenue from curb to building, we saw in that parade something larger, something finer than the glittering pageantry of marching men.

We saw the indomitable spirit of Chicago—Chicago. THE CITY THAT LAUGHS AT DISASTER!

Chicago, who one week can stage a fire which threatens her life and the next week stage an exposition which commands the admiration of the world!

Radio Lends A Helping Hand

We saw the city which with Spartan spirit stood erect two years ago amid the gloom of nation-wide depression and sent this ringing challenge forth: "I am paralyzed with unemployment; I am overwhelmed with debt; therefore, I am going to give the world the greatest exposition it ever saw!"

This SPIRIT OF BUNKER HILL is what the whole world saw last Saturday as that parade MARCHED DOWN MICHIGAN AVENUE.

Radio always will be grateful that it was given the opportunity to walk, hand in hand, with that audacious master-stroke which did more than any other one thing to revive self-confidence among Americans.

Radio always will be glad that from the first effort to build the exposition until its gates closed last November, it gave all it had—gave it with open hand and open heart—as one American to another—and it will do even more during this great Exposition of 1934.

In Marconi's Footsteps

And here's something with a most unusual appeal. Youthful amateurs of Radio will be there with equipment which they have made with their own wits and hands and they will be glad to send a radiogram back home for you—absolutely free!

Here's to these youthful amateurs of Radio—THE KIDS!—THE MARCONIS, THE DEFORESTS, THE EDISONS OF TOMORROW!

As it did last year, Radio will endeavor to picture for you, day by day, the bewildering spectacle of this Exposition; it will try to let you read the vari-colored pages of its glory; it will seek to interest you, as best it can, with the story of this magic, marvelous, man-made monument to science and to progress.

But even greater than the bewildering achievement which it has piled high in shimmering, iridescent glory upon the shore of Lake Michigan is the story of a CITY THAT REFUSED TO SURRENDER to disaster—a city which, finding no rainbow in the sky, made one of its own and flashing it upon the somber background of nation-wide calamity, MADE A NATION RISE AND RETURN TO ITS INHERITANCE,

Rudy Vallee's Questionnaire

By Rudy Vallee

Millions of Words Have Been Written About the Popular Crooner; and Now Comes This Intimate Close-up, Written by Himself

Hundreds of thousands of words have been written about Rudy Vallee. Writers, informed and uninformed, have pounded out reams of copy for the nation's press, detailing the crooner's personal and professional life for millions of fans in his radio and motion picture audiences.

Rudie Gurnee, however, has obtained a document more human than all of the others combined. It was written by Vallee himself, and reflects the personality of the man in a manner which has escaped the interpretation of professional writers.

The document rests in the files of the press department of the National Broadcasting Company. It is a questionnaire, duplicates of which are submitted to all NBC stars of prominence.

The questionnaire was answered by Vallee himself, painstakingly and neatly by his own musical finger. The questions were answered in 1932, after the crooner's marriage—before the unfortunate divorce proceedings linked his name to scandal and gossip, which he hates with greater passion than he ever has put into one of his love songs.

The questionnaire and Vallee's answers need no embellishment. Rudy Gurnee, therefore, is presenting the document verbatim, without polishing. It surely reveals seriousness, a singleness of purpose, for which he never has been credited.

The questions and answers follow:

- Q. Name (Professional)? A. Rudy Vallee.
- Q. Nickname (In the studios)? A. Rudy.
- Q. Real Name? A. Hubert Prior Vallee.
- Q. Address? A. Office 111 West 57th street, Phone Cir. 7-931. Home 55 Central P. West.
- Q. Do you have an NBC contract? A. Yes, with General Entertainment.
- Q. Manager (If any, address)? A. None.
- Q. Personal Press Agent, address (if any)? A. None.
- Q. Talent (Contribution to radio—What do you do)? A. Direct an orchestra and sing popular songs.
- Q. Your current programs? A. Fleischmann's Feast Hour; Thursday—from 8 to 9, Eastern Daylight Time.
- Q. Height? A. 6 feet. Q. Weight? A. 150 pounds. Q. Complexion? A. Light. Q. Hair? A. Brown.
- Q. Where and when born? A. Island Pond, Vt., July 28, 1901.
- Q. Parents—Who were they? Did their leanings or characteristics have any bearing on your radio success? Were they talented? A. Kathryn Lynch Vallee—Amateurishly musical—sang a bit and played a little violin. Charles Alphonse Vallee—was musical but never used his ability. Managed a theater as a side-line.
- Q. Are other members of your family musically or dramatically inclined? A. Kathryn Vallee Lennox (sister) plays piano and organ—and teaches piano.
- Q. Marital Status (Wife or husband's name)? A. Fay Cobb Vallee.
- Q. Children (names and ages)? A. None.

Radio History: Q. First audition—A. No audition. First broadcast was from Hight Ho Club in January, 1925, directing 7 piece orchestra as night club broadcast.

Q. First professional engagement. Any special circumstances? A. Accidentally listed in program in the theater had given me my first solo sax. Rudy Widoefelt was my idol—his records showed me solo possibilities, and I had been studying solo assiduously. I had not meant the solo well enough for this appearance, and that nervousness of hands made me skip whole measures. The audience seemed to like it though.

Q. Chronological history—First appearance on air, including engagements prior to NBC, with dates, comments, etc.? A. Broadcast for several months from the Hight Ho Club on WABC when it was a single station. The week after my first broadcast on WABC began on WACMA with the Herbert Jewellery show, which we lost for a while after 4 broadcasts, and returned later on to continue for almost a year. WABC was eventu-



Rudy Vallee and Fay Cobb, from a photograph taken before any whisper of their marital diffidence became public

sally displaced by WOR in the fall of 1928. While at the Hight Ho Club, and broadcasting on WABC, WMCA and WOR, I did a short series of commercials with the Clonin Cud Liver Oil Company over WJZ on Fridays from 7:30 to 8:00. Turned out to be a bust, with the company a phoney. In January, 1929, due to a new policy on WABC, WMCA and WOR, of changing night club owners for sustaining broadcasts, I accepted an NBC contract in order to secure free broadcasting from the Villa Vallee, in which I had just been playing. After several months of broadcasting from the Villa, I did an audition for the Fleischmann's Feast Hour, and then went to the coast to make my picture in the summer of 1929. We returned in October, 1929, to begin the first Fleischmann Broadcast, which we have continued doing to this day.

Q. Professional background—Previous stage, opera, screen, concert or other experience? A. Appeared as saxophone soloist in several theaters in New England, and was a dance orchestra leader throughout New England.

Q. Educational background—Schools, colleges, dramatic or musical training; names of institutions or teachers, especially distinguished musicians, etc.? A. Westbrook, Me., High School—4 years; University of Maine—1 year; Yale University—4 years—Graduating with Ph.B. degree. Contact with Rudy Widoefelt molded my saxophone style; study of Benjie Kru-

ger dance records molded my dance style; The singing of Marion Harris, Charlie Kaye, Al Bernard and Fred Waring molded my first vocal efforts.

Q. What were your school-college-sports? Singing? Debating? A. University of Yale Football Band in the Yale Bowl during my senior year.

Q. Degree? A. Ph.B.

Q. Fraternity or Sorority? A. Sigma Alpha Epsilon.

Q. Lodges, clubs? A. Elks—Yale Club—Frisars—Lamba—American Legion—American Society of Composers, Authors and Publishers.

Q. Do you live in the city or country? Why? A. I live in the city to be near my work.

Q. Your hobbies and pastimes? What do you do to amuse yourself? A. Driving my car and motion picture work (amateur); Enjoy reading Maurice LeBlanc (Arsene Lupin); Sax Kohmer (Fic-Manshu); Clarence Mulford (Bar 20).

Q. When and where do you write, sing practice or rehearse? Any stated hours or circumstances? A. I write songs mainly in my dressing room. I sing only over the air or on the stage, never at home or in the studio, as it is commonly supposed to be done, rehearse at the studio usually on Wednesday and Thursday morning.

Q. Have you any suggestions as to press stories regarding yourself? Like the Movie public, the Radio public is demanding intimate information about its favorites? A. Press stories to the effect that I consider "The Vagabond Lover," my first motion picture effort, merely a glorified short, and an excuse for the hand and myself to perform. I feel I could do some of the parts that Lee Tracy is carrying out so well, namely "Blessed Event" and "Washington Merry Go Round." I even feel that I might do justice to a play such as Paul Mum's "Counselor at Law." People do not suspect that I can do that sort of thing, but just as I surprised them with my Chevalier impression, I think I can surprise them in other things.

Q. Day and hour of birth. Your astrological sign and what does it predict? A. Don't know day and hour—Leo is astrological sign.

Q. Are you influenced by numerology? A. No.

Q. Date and circumstances of first amateur appearance? A. My first amateur appearance was with my sister at the Little Star Adventure, Medford, N.J., for benefit for the firemen, in about 1915. As a very young girl and boy

we sang, as a duet, "Perfect Day." We had to do it three times for encores.

Q. How did you obtain your first contract? A. First contract I ever made was in 1924 with the Savoy Hotel in London, to play with the Savoy Band, as alto saxophonist, and to record with them. The salary was about \$200 a week.

Q. Favorite game or sport? A. Baseball.

Q. Your present ambition? A. To be an executive in Radio.

Q. What personal personality do you most admire? A. Chas. Lindbergh.

Q. What is your idea of the most useless sport or pastime, and why? A. Betting on horse races.

Q. What is your pet aversion? A. Scandalous gossip, especially in printed form.

Q. What is your idea of nothing to do? A. Going to my lodge and resting.

Q. How did you meet your wife? A. At a dance at the Roosevelt Hotel, Los Angeles.

Q. Do you get-fan mail, and in what variety? A. Yes—about 500 letters a week.

Q. What is your greatest extravagance? A. My lodge.

Q. Did you participate in the world war? Commission? Adventure? Medal or decoration? A. Yes—but I was under age. Enlisted two weeks before America entered the war and was discharged later.

Q. What is your most prized possession? A. Diploma from Yale.

Q. What instrument did you first learn to play? A. Horn.

Q. What is your favorite dish? A. Good tender steak.

Q. What things annoy you most? A. Vicious gossip of scandal mongers.

Q. Earliest appearance in (Continued on Page 14)

Along the Airialto

By Martin Lewis

The regular followers of the Showboat Hour know by this time that *Muriel Wilson* has been put back on the program to do again the slinking part of "Mary Lou," replacing *Liz Bennett*. What brought about the change was not related through the regular channels, and efforts to get definite information so far have resulted in vague answers. Therefore I'm wondering if the story told me isn't true.

It seems that *Muriel* has a host of admirers throughout the country, who have organized *Muriel Wilson Fan Clubs*. The members were so enraged when the coffee sponsors replaced *Miss Wilson* that they signed petitions and sent them to the sponsor, declaring in a body that *Muriel* would not put back on the program. They would refrain from boycotting the sponsor's product and even would go so far as boycotting the grocer who handled it. If true—that's what I call loyalty to the 15th degree.

NBC vs. Terraplane

NBC also is having its troubles, this time with the sponsors of the Terraplane show. It was the victim of a sudden and left the airwaves. Reports have it that the program had seven weeks to go, but that the motor car people wanted to cancel because they were "way behind in filing orders. NBC said nothing doing. When the orchestra and their talent on the program didn't show up, NBC was prepared with a sustaining act which it placed, mentioning over the air that this time was reserved, adding the name of the sponsor. Indications are that the decision in the case will be rendered in a courtroom.

There is no dispute that prompts the sponsors of the Sunday night "Album of Familiar Music" show to switch to the CBS network. It is reported likely that the Manhattan Merry-Go-Round also will move over to the Columbia chain.

AS REPORTED here many columns ago, *Eddie Cantor* positively will not return on the Sunday night coffee hour next fall. Although it has been said many times that Joe Penner would be switched over to replace the banjo-eyed comic, don't be astonished if *Brig Crosby* turns up as Cantor's successor, with Crosby doing a *Vallee Variety Show* type of program. Crosby is under option to take over as sponsor, but he is reported as making attempts to call off the deal with them.

CHESTERFIELD has extended their show to run through to July 15, when they fold for the summer. They return with the same thrice-weekly show early in the fall. . . . *Arlon Downey* has been added to that special Studabaker program on June 26, which already has *Irene Franzen* as a guest artist.

Joe Penner Rests Duck

JOE PENNER will give up trying to sell his duck for the summer after his July broadcast. *Penner* either will go to the coast to make a picture or take a combined business and pleasure jaunt to the other side of the Atlantic. . . . Although Lucky Strike is listening to additions, it is practically certain that a private company will sponsor the Metropolitan Opera again next fall. . . . *George Burus* and *Gracie Allen* are appearing on auditions for new musical talent, to be given with the comedy duo when *White Owl* returns to the air in the fall. . . . *Edwin Franko Goldinan* starts his series of band concerts from the Mall in Central Park June 26. During his series he will present a new march he wrote, titled "Radio City." . . . The long tall girl from Dixie, *Irene Beasley*, will sing, act as narrator and assist in a series of comedies setting her own songs and script when she substitutes for Wendell Hall starting July 15. Darn clever, this Southern lass. . . . *Vera Van* marks her first year with Columbia on Sunday, June 25. *Vera*, who never drinks, will celebrate the occasion by throwing a cocktail party.

Jarrett to CBS?

ART JARRETT will be brought back on the air by Columbia during his trip to Europe. *Eleanor Helen*, who now lives Jarrett's. It is rumored that *Everett Marshall* will leave his Columbia program to appear at the Palladium in London this August. . . . *Jane Fren-*

man and *Don Ross* have left the Follies cast for a much needed vacation. They left last Saturday, and in one week *Jane* gained six pounds. On the other hand—rather, on the other coast—*Kate Smith* reveals that she dropped thirty pounds during her seven-month vaudeville tour. . . . *George Givot*, the Greek HAMBASSADOR, debuted last week on Columbia with his own show, supported by an orchestra of twenty-five and a whole company of artists. Columbia hopes to make *Givot* and his "Acropolis No. 7" a big summer air attraction.

FEW LISTENERS, if any, realized the other morning that there was tragedy in the studio while they listened to the *Clara, Lu n' Em* program. So smoothly did everything function that no visible hitch was apparent in the proceedings. But to those in the studio, there came a tense moment. Announcer *Ivan Paul King* stepped to the microphone, attempted to read the script and was powerless to make sound come. He had lost his voice.

An alert production man, noting the startled, dismayed look on King's face, leaped to his side, seized the script, and the show went on. King, under the care of a physician, slowly regaining the use of his vocal chords.

LAST WEEK a dray hauled a huge dummy of *Fred Allen* from the Bristol-Meyers Company in New York. The robot, which talks and makes faces similar to those contortions with which comedian *Allen* wows his audiences, immediately started en route to Chicago where it will be a World's Fair exhibit.



Latest photograph to be made at the studios, of Frances Langford, singing star. Miss Langford may be heard Monday evenings over a WEA-FNB network, and Wednesday evenings over a WEA-NBC network.

Fred together with an advertising agency executive and an NBC representative went down to the Grand Central station to make sure that the robot was placed safely on the train. As they completed their mission, and were about to leave, they encountered *Walter Winchell*, enquiring for the coast. After chatting a few minutes, *Fred Allen*, sighting the conductor, cracked:

"Be sure the right dummy gets off at Chicago, now!"

Mr. Winchell is going on to the coast.

TITO GUIZAR is Hollywood-bound, heading for his first movie venture. He (Continued on Page 32)

Reviewing Radio

By Martin J. Porter

The Columbia Broadcasting System, which never had preferring to permit sponsors to select their own fun-makers, has decided at last to do some pioneering in this field. It is the theory of the producers at WABC

that comedy burns itself out with extraordinary rapidity. They believe also that some new comic technique is vital at the moment to keep public interest alive in presentations designed to place the listener in local mood.

During the worst stages of the depression comedy was imperishable. It was laxed so greatly that its era became fleeting, its hasty technique unvaried. Usually it consisted of crossfire and gags between a clown and a straight man, or it introduced catch-lines and dialect. That persisted until *Jack Benny* began experimenting with situations instead of simple jokes.

At the moment, Columbia is interested in popularizing two other comedy phases—the amusing master of ceremonies, and the clown about whom a sketch may be woven with a touch of pathos to emphasize the funny man's antics.

It was this determination that prompted WABC to what she has been doing before—place two top-line comedians on sustaining programs which are to be adventures in comedy. We now find *George Jessel* at the helm of the Sunday night show at WABC, acting as master of ceremonies and interpolating his quaint wit, also his old but always effective stunt of telephoning his mother. On Saturday nights we find *George Givot*, the

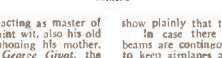
inimitable dispenser of Greek dialect, in the pivotal part of a newly conceived show. In it he will be surrounded by a cast and permitted to work out his own sketches, with the locale in Acropolis Number 7, the legendary luncheon which he has made famous by virtue of its "scalloped steaks" and "two kinds mine pie, mince and peppermine." We shall find *Givot* not only a restaurant impersonator but a philosopher who will delve on occasion into the "origines of man and human bimble."

It will be noted that *Givot* was booked within 24 hours after RADIO GUIDE published the announcement that the Greek *Humbesaur* was being considered by the Chase and Sanborn outfit for WEA-F's Sunday show.

ALL THE PHENOMENA of radio is not confined to the studios. There is the radio ghost, for instance. He is stalking the mountainous sections of the country in the form of an "echo," and is interfering with aviation with false caprice. Five American universities have put their science staffs to work trying to locate and slay this phantom. It takes the form of a radio beam. The Aviators flying over the hill sections of America have been reporting for several weeks that they are getting "on course" radio signals, when maps and territory they are "off course."

In case there be some who don't know—radio beams are continuous signals sent in specific directions to keep airplanes and ships (Continued on Page 17)

Wifeline Segal, glamorous star of stage and screen, shown as she looked when she made her radio debut with *Abe Lyman's orchestra*. Miss Segal may be heard every Tuesday over a CBS network.



Cradle of Radio

The Voice of the House of Magic. Station WGY, at Schenectady, N. Y., is in its thirteenth year. A short life? Yes—but what astounding things have happened to radio during these thirteenth years which stretch back to within a few months of the birth of broadcasting! "From Cat-schisker to Globe-girdler" might fittingly title radio's astounding success story. And much of the credit for radio's growth is due to this same WGY.

For it is one of radio's true source-springs. There are not more than a dozen such cradles in the world today, and not one that has contributed more to the technical or artistic development of broadcasting.

In the days when the first feeble electro-magnetic waves tickled home-built sets (with their crystal detectors and tricky, unstable "cat's whiskers"), WGY came into existence for two reasons. First, radio engineers of the General Electric Co., working furiously to improve transmission, needed a station for experiments. Thus, WGY was born to lead—to be a technical proving-ground for the entire industry. Secondly, G-E saw that entertaining and informative programs had to be provided for listeners, in order to keep alive their interest in radio. This was a task those who had already invested in the infant art could be protected, while the setting of high standards would tend to shut out predatory and selfish interests.

While leading in radio science, WGY therefore came quickly to lead also in the radio arts of entertainment. Because of this policy, the veteran station today is acknowledged the American home of radio drama. The WGY Players, oldest dramatic group on the air, was founded in April, 1922. Immediately, it attracted the attention of serious students of drama, who were fascinated by this new medium. Among these was Rosaline Green, the "green goddess" of air dramas. Then, she was a student. Soon, she became the Players' leading lady. Today, with NBC, she is one of the world's outstanding radio actresses. Edward J. Smith, formerly with WTAM, was one of the early directors of the Players.

So well has WGY maintained its lead in the sphere of entertainment that today its diverse program service provides 45 programs weekly to the Red Network of the National Broadcasting Company. Much of the popularity and influence which maintains this leadership is due to Kolin Hager, former merchandising expert with General Electric, who has managed the station almost continuously since its beginning.

But perhaps the greatest drama of WGY has been presented in the unending stream of technical triumphs which G-E engineers have pulled off, bit by bit, out of the rat's hat. This station, whose studios nestle in the shadow of the great Research Laboratory buildings of General Electric, has an upper hand in "firsts" to its credit. It was, for instance, the first station to incorporate crystal frequency control in its transmitter. By means of this, a station is better able to its assigned frequency, and signals cannot wander into the path of other signals.

WGY was the first station to use the condenser type of microphone for studio and outside pickups. Transmitter development necessarily required elaborate and comprehensive tests in wave propagation, not only with different volumes of power, but with a variety of radiators or antennas. Listeners were asked to cooperate by reporting reception.

Another "first"—from WGY, 50,000 watts were heard for the first time. This power, then called "super-power," caused grave fears on the part of listeners. It was even predicted that such forceful energies would set radio receivers aflame! Later, WGY was the first station anywhere to use 100,000 watts of power, and still more recently, 200,000 watts. Experiments on WGY made possible the present 500,000-watt transmitter.

In the early investigation of television systems, WGY also took an important part, and the Schenectady station was the first to broadcast television drama, transmitting picture signals by short wave and the voice signals on long waves. During 1928 WGY maintained a tightly scheduled television program, transmitting a 24-line picture. In August, 1928, they experimented with the first remote control television pickup, the picture of Gov. Alfred E. Smith being an address in accordance with the Democratic nomination for the presidency.

Among the many unusual broadcasts made possible by close association with the House of Magic, was the

WGY, the Radio Proving Ground of the American Theory of Broadcasting, is One of a Series Dealing with Great Stations of the Country and the Personalities and Programs Identified with Them



Princess Macomber, one of the many unique entertainers whose programs originate at "The House of Magic"

bombardment of electrons through the amplification of the "voice" of radio-active minerals; a synthetic thunderstorm when the crash of 10,000,000 volts of electricity became audible; a brief respite played on an organ made up of thyratron tubes. WGY's present 50,000-watt transmitter was put into service from the gondola of the U. S. Navy dirigible *Los Angeles*. The impulse from a whistle blown aboard the dirigible, three miles above the city of Schenectady, was carried by a light beam to an intercepting mirror target. It operated a relay putting one transmitter out of service and the new transmitter on the air.

Associated with WGY are two short wave transmitters, W2XAF, operating on 31.48 meters, and W2XAD on 19.35 meters. Through the medium of these world-circumradiating transmitters, WGY has carried many unusual broadcasts such as two-way conversations with England, and with Sydney and Melbourne, Australia, years before the present commercial circuits were in service. In WGY broadcasts, the human voice had been heard after traveling around the world. On the anniversary of the battle of Lexington, two years ago, WGY broadcast the report of a ship that it had circled the globe, in commemoration of "the shot heard 'round the world." When Admiral Byrd returned to Duneedin after his first Antarctic expedition, WGY planned an elaborate two-way talking circuit by means of which Adolph S. Ochs, publisher of the *New York Times*, speaking in Schenectady, talked with Admiral Byrd in Duneedin, New Zealand.

WGY again is serving as a contact point between the Byrd expedition and home. Every two weeks, special broadcasts carried by the National Broad-

ing Company stations are flashed to Little America by WGY's short wave transmitter W2XAF, and at the conclusion of the long wave programs W2XAF becomes the official mail man of the expedition and carries messages from friends and relatives to the Antarctic personnel.

In the radio industry, a tradition has grown up around WGY. This station, with its long and distinguished record of service to the listener, likewise has performed a service for other stations, as it has been a training school for announcers, technical men and artists. In the broadcast world, consequently, there are many who speak of WGY with that same fondness with which men regard their college, or their regiment. To be a "graduate" of WGY is to possess a certain hallmark of distinction.

Joe Chambers, chief engineer of WLVW, is an alumnus of WGY, as are A. B. Chamberlain, chief operating engineer for the Columbia Broadcasting Corporation, Karl Hoffman, chief engineer of the Buffalo Broadcasting Co.; Russell Hoff and L. J. Barnes, of WLVW. Announcer alumni include: James Wallington, Frank Singer and Clyde Kittell, NBC, New York; Roland Bradley, WBYU, New York; Warren Munson, WDRK, Hartford Conn.

The dramatic sketch always has been an important WGY feature. Today there are "Joe and Eddie," featuring a French-Canadian comedy character; "Ma Fraser's Boarding House," "Headline Highlights," dramatized news; a health talk from the New York State Department of Health, and book reviews.

Outstanding among the local programs are "Gypsy Train," a network feature introducing orchestra, John Chapman, basso, and Chester Velder, narrator; Bradley Kincaid, the "Kentucky Mountain Boy"; the "Three Yagabonds," harmony trio; "Skip, Step and Hippiana," comedy and songs; the "Uplimate Quartet," male singing group; "Piano Pals," two-piano team; Princess Naamoo; Hank Keene and His Gang, the "Three Shades of Blue," harmony singers; the "Banjoliers" and the Lang Sisters, singers; Andrew Kelley, the "Horse Sense Philosopher"; Martha and Hal, comedy and songs.

In spite of the large number of broadcasting stations on the air, WGY remains today, at the end of twelve years of service, the main reliance for listeners in southeastern Canada, the states of Vermont and New Hampshire, western Massachusetts, Northern New York and all the territory within 75 miles of Schenectady.

WGY has been the laboratory and proving grounds of radio in the western hemisphere. Located strategically in the heart of the typical American community, it has an unparalleled opportunity to test theories of entertainment and reactions of the public to different types of entertainment, more thoroughly than any other station. Its operators also have the advantage of an international aspect of audience experiments, because for several years it was heard throughout Canada better than any of the Canadian stations.

The Lang Sisters, singers over WGY, from a picture made very recently. Note the warmth of their smiles, the pleasure with which they tackle their task of entertaining millions—a pleasure made possible only through the facilities of the wonder station



n the Year 2034

In Which Two of the World's Foremost Scientists Draw Aside the Curtain and Look One Hundred Years Ahead

By Dr. Nikola Tesla

American Physicist, Scientist and Discoverer of Alternating Current

A radio is viewed generally today, it is a little more or less than a medium whereby a nation may be entertained, instructed and amused. Of course, its wider applications are coming into general ken. Police use radio to detect crime and apprehend criminals; navigators use it to direct their craft; commerce uses it to advantage in the conduct of its various enterprises.

Radio—or wireless—however, is only beginning to come into use as a vital factor in the very existence of the millions who depend on the earth's crust for the essentials of life, as well as its comforts. To what extent it will become entangled in the threads of existence in the future, no one can predict. We can, however, predict accurately enough, the prospects for the utilization of electrical energy—transmitted by wireless—in the near future.

Energy—power—is as essential to civilized man as the water he drinks, the food he eats and the air he breathes. Cut him off from his electrical energy and he will be as helpless as a newborn baby alone in the middle of the Great American Desert. He requires energy to supply him with food in the quantities sufficient to feed the hordes of people inhabiting the earth, to pump water to the millions and to permit him ready access to the source of the life-giving and sustaining elements.

Providing power today is a laborious process. Electrical energy is supplied through the grinding of millions of generators. It is conveyed over millions of miles of costly wires, difficult of access and prodigally wasteful of the energy which has been supplied through much expense and labor.

Providing power tomorrow in the future, however, man will harness the energy—electrical energy—with which the atmospheric layers enveloping the earth abound. Such a source of power, which naturally weathers of which we now have no conception are likely to be performed in the course of the coming century. While the development will be gradual, the greatest possibilities are in the field of wireless transmission of energy.

The system I have advocated is perfected in all essential details and constitutes an ideal means to this end. It eliminates virtually all loss of the energy regardless of the distance, and I confidently expect that it will be supplied on a colossal scale. It will eventually serve the needs of the whole world as a wireless superpower system, connecting into an universal unit the principal sources of electrical energy distributed all over the globe.

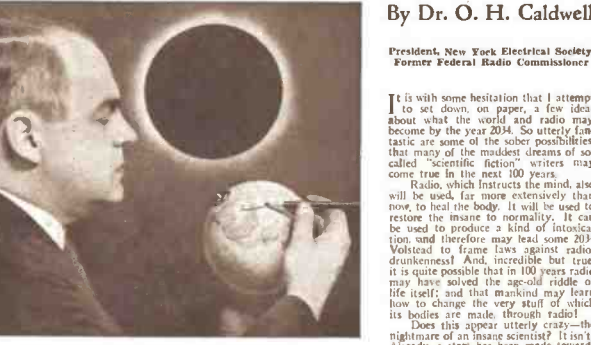
Power will then be available everywhere, on land, on sea, and for the operation of ships, flying machines and countless other devices large and small, which will be supplied by manufacturers in unlimited quantities. A traveler will be able to purchase a light and compact outfit which will provide him with illumination, heat and motive power anywhere. Homes will be lighted by electrodeless vacuum tubes which will last forever and consume trifling energy. Many new household devices will be furnished for convenience, comfort and sanitary purposes.

For instance, an electric bath will be introduced, enabling a person to eliminate the great power losses that waste and organisms adhering to the skin. The bath also will be of therapeutic value. The system will be essential in the treatment of even the most intractable of any desired high frequency, which will be put to numerous specific uses.

Another method of electric transmission, which is of immense importance in many respects, soon will be inaugurated, and will make possible the projection of any desired amount of energy in a straight line to great distances, even to planets. This new principle will be of profound effect on existing conditions.

By the time the year 2034 rolls around you will have learned how to eliminate the great power losses that would seem to be the retarding element in the distribution of power without the means of transmission. By that time the inexhaustible supply of free energy in the atmosphere surrounding the earth will be under control, and its benefactions will be spread like sunlight.

Consider for a moment that the earth might be a huge dynamo whirling in this cosmic structure and gen-



Recent picture of Doctor Caldwell showing him engrossed in his laboratory

erating more power than we ever will be able to utilize. I can envision the revolution in transportation. Small, compact units might be designed into a man's hat, having sufficient power to propel humans through space to their desired destinations.

Trans-oceanic trips will be made through the stratosphere at a speed approaching that of light itself. Huge Juggernauts will hurtle through space, carrying the commerce of the world along power lines that will radiate from great metropolitan centers.

Communication will be revised. The tremendously expensive wire systems and telephonic connections will disappear, and in their place will be the simplified system based on radio revisions of the present day.

Physicists and research engineers are approaching an understanding of the fundamental conception of life and when man finally unlocks his treasure trunk of creative power, even the great sun itself will become his obedient, toiling slave.

If he could do this he would have powers almost unlimited and super-natural. At his command, with but a slight effort on his part, old worlds would disappear and new ones of his planning would spring into being.

He could fix, solidify and preserve the ethereal shapes of his imagining, the fleeting visions of his dreams. He could express all the creations of his mind, on any scale, in forms concrete and imperishable.

He could alter the size of this planet, control its seasons, guide it along any path he might choose through the infinity of the universe. He could make planets collide and produce his suns and stars, his heat and light, he could originate and develop life in all its infinite forms.

The recreation of things that have passed will be within his grasp, and from somewhere in this ethereal dome are floating around the records of our creation and every phase of our development up to the present time. Imagines reproducing the Sermon on the Mount on the screen in your home or a vivid picture of your civilization, the golden era of Egypt or pictures from the great wars that can be unlocked from this cosmic library at the will of man.

Whether all this technical progress is in line with true civilization remains for future generations to decide. But there can be no doubt that the universal supply of energy and attendant multiplication of time and space will be very helpful in the harmonization of interests and maintenance of peaceful relations between nations.

By Dr. O. H. Caldwell

Former, New York Electrical Society, President Federal Radio Commission

It is with some hesitation that I attempt to set down on paper, a few ideas about what the world and radio may become by the year 2034. So utterly fantastic are some of the sober possibilities, that many of the maddest dreams of so-called "scientific fiction" writers may come true in the next 100 years.

Radio, which instructs the mind, also will be used, far more extensively than now, to heal the body. It will be used to restore the insane to normality. It can be used to produce a kind of intoxication, and therefore may lead some 2034 Voltstead to frame laws against radio-drunkenness! And, incredible but true, it is quite possible that in 100 years radio may have solved the age-old riddle of life itself; and that mankind may learn how to change the very stuff of which its bodies are made, through radio!

Does this appear utterly crazy—the nightmare of an insane scientist? It is not! Already, a start has been made towards the fulfillment of each of these so seemingly fantastic half-promises.

But first, before proceeding to demystify that fact, let us consider the meaning of the word "radio." Every high-school boy knows that what we call radio vibrations are really due to the ordinary broadcast bands. Radio reaches far into the mysterious unknown depths of our universe, both above and below, and is really the Bing Crosby and our symphonies. And it is with those still little-known vibrations that these remarks deal.

Already "radio fever" is manifest in the body by high-frequency currents—are riding the bloodstream of most of its dangerous germ-diseases, including certain age-old social scourges. This artificial heating and stimulation of the blood has been used primarily to reclaim paresis cases, and by stimulating the cranial bloodstream, to restore former insane-asylum inmates to complete mental health! For these things we do not have to wait till the year 2034. Already, they have been done, and it takes very little imagination to picture how infinitely more efficiently they will be done 100 years from now!

Incidentally, to bear out the half-threat of future radio-intoxication, it is necessary only to state that this condition, when simulated, used in mental cases, already has been proved to cause evaporation, by 2034, will we take our cocktails by radio?

And so, the nightmare of impossibilities begins to clarify, and we catch a glimpse of the mighty foundations now being laid by radio-illumination. Already it is a commonplace that surgery is being revolutionized by the radio-knife. The electrical currents of radio frequency and produces bloodless, "sterile wounds" which heal rapidly. Physicians and radio amplifiers are enabling the blind literally to "see," and to read any book or newspaper by means of a device known as a "radio eye." These things are happening NOW!

Today—not in some remote and fantastic 2034—can be totally paralyzed can turn the pages of a book, switch on a radio, play the piano, and turn the lights on and off. Attendees and even perform useful work—by means of photo cells and electric circuits, worked by the nod of a head!

Long before 2034, diseases will be diagnosed expertly by radio, and the patient cured entirely. Recent research has taught us astounding facts about these bundles of electrons we call our bodies.

In the near future, says Professor Lawrence M. Cockaday, Lecturer on General Science, New York University, will discuss Radio Brains—in the year 2032.



Doctor Nikola Tesla, from a recent photograph

Signposts of Success Revealed by the Lines of Your Face

By "The Doctor"

This Week the Subject of "The Doctor", Heard on WMCA and the Federal Broadcasting Corporation's Network, Analyzes Radio's Outstanding Favorite, Julia Sanderson

Julia Sanderson, showing her latest photograph from which "The Doctor" made his analysis. Miss Sanderson is on the air every a CBS network evening



If Julia Sanderson were my wife or daughter, I would be quite proud of her. She is intelligent, optimistic and considerate. For the first time since I began writing this series of analyses of radio personalities, I have been given a photograph of someone I recognized. You see, my office work in vocational guidance has kept me so busy during the days since radio became the important medium of entertainment that I have been unable to familiarize myself with its performers. In this respect I am essentially what is generally known as an "old-timer". Of course, it is unnecessary for me to know anything of the person submitted for analysis, for a few minutes after I have studied the face of my subject, his or her varied facial "markers" have given me the complete story—almost everything, but the name, and a great many things unknown to that client's most intimate friends.

This week, however, I can say that I have been in the audience of my subject-for-analysis. About a dozen years ago I enjoyed the performance of Julia Sanderson in the musical comedy "Flamingo". She was the star and, if memory serves me right, the leading man was a certain Mr. Crumit... Frank Crumit. In fact, they tell me that this musical comedy is responsible for a happy marriage of the aforementioned Mr. Crumit and

Miss Sanderson, and for the beginning of an inseparable team of radio performers. Their press agent says it was not until later while they were playing in another show that Frank and Julia became aware of their regard for each other and were married.

To him it seems strange that they traveled the same roads so long before they found each other. He believes they are admirably mated, but has no way of going so deeply into their souls that he can be sure. So I take this opportunity of assuring him that he is correct. I have the proof. By the stars! Oh, no. By the science of practical character analysis. Here is the authentic story of Julia Sanderson, told by her positive facial characteristics.

She has mental acumen, a kind of sagacity that readily grasps another person's whims, fancies and anti-pathies. With this quality she naturally moves around the social or professional "stumps" with a wholly disarming glamour. Along with this, Miss Sanderson has a counterpart for home and social use, a spontaneous sense of social response, of half-personal compliment, and aspirations enough to furnish three people with good humor; not to mention the wit to see such humor as an inspiration, where other people want strong drinks for their mental stimulants.

In addition to these social aptitudes, Julia Sanderson has a neat, well-controlled, impelling will and a "get-it-done" disposition which agrees to give fifty-fifty on the favorable results, and let the unfavorable ones, if there are any, sneak away to be forgotten.

This is a kind of "let the dead past bury its dead" attitude, which picks up the living picture with enthusiasm, so wonder she is capable of keeping from retaining the affection and stimulating the interest of a reasonable husband. If more wives had her attitude of thinking as much of tomorrow they do not know what happen yesterday, they would have the same mate they had yesterday, and a somewhat better husband he would be.

If she had no voice or distinctive personality for the entertainment field, Miss Sanderson could become a good accountant, bookkeeper or telephone traffic manager. In the more general vocation, she has great ability for the position of a manager or superintendent of a department in a manufacturing concern where many people are employed, and where the personnel needed to be brought out of the doldrums, grouches and "I can't do it" dispositions for the welfare of the business.

to sound the right keynote for the series signatures melody. Kotelanetz knew what he wanted. He said, "I hope I never have to play another fanfare as long as I'm in radio. I believe the blare of trumpets is an outmoded method of introducing a program. There's no need to jape into attention any more. They prefer gentler treatment."

Combining this and other theories regarding a distinctive theme song, Kotelanetz then commissioned his piano player and assistant vocal arranger, Charlie Henderson, to write a theme song that would be far away from the fanfare type. Charlie already has a number of popular compositions to his credit. He wrote "Deep Night" and "Beats My Heart" among others.

Henderson mullied over the idea for a time, composing and rejecting refrains. Finally he developed a waltz melody to fit the lyrics. When he played it, the conductor extracted a few entrancing bars from the middle of the composition for a basic melody, and added an arrangement for strings providing a slight variation.

The theme song introduction is effective with the strings quietly sliding into the major melody. It bears out Kotelanetz' theory that the theme song should be something soothing, but memorable. This theme song is as yet unnamed. It has no lyrics, either.

Kotelanetz' orchestra playing the theme song can be heard every Monday, Wednesday and Saturday evening.

As she has an uncommon vivacity, a kind of mental allure which finds its way along the radio waves to an audience thousands of miles away, as well as across the footlights, Miss Sanderson has, undoubtedly, found her right vocation. And speaking of unusual qualities, this lady has one which is seldom found: a considerable amount of mental foresight for what may happen in the future. This foresight is indicated by a highly-molded nose. The mental acumen is found in the forehead. The full region around the under side of the mouth tells the story of social response. The index of strong aspirations is around the upper lip, while Miss Sanderson's slant-neck and highly-molded jaw indicate her will.

Much of Miss Sanderson's success has been based on hard work and study.

When she was 15, Miss Sanderson came to New York to engage in chorus work. She worked diligently, understanding the stars. Twice she played performances substituting for the star. Her first show was "Winsome Winnie." Shubert saw her and offered her a contract.

Miss Sanderson has always been a victim of stage fright but says she has never been frightened at the microphone. In the studio she works at a "mike" near her husband and declares that she always sings to him, although she does picture her audience while she is on the air.

Hits of Week

In the opinion of radio's foremost bandleaders, the popular "I'll String Along With You" went into leadership during the past week, among the song hits played over the air. "Beat of My Heart" remains extremely popular, but the other two hits in its weekly resume, relegated it to second place.

The weekly tabulation compiled by RAYO GUMS is as follows:

BANDLEADERS' PICK OF OUTSTANDING HITS		SONG HITS PLAYED MOST OFTEN ON THE AIR:	
Song	Plays	Song	Times
I'll String Along With You	25	Beat of My Heart	24
Let's Start With Love	22	I'll String Along With You	23
Little Love, Busy Day	21	Love Thy Neighbor	22
Love Thy Neighbor	20	Love Go Wrong	22
Easy Come, Easy Go	19	Little Man, Busy Day	22
Love Thy Neighbor	19	Love Thy Neighbor	22
Had My Moments	16	Had My Moments	21
Easy Come, Easy Go	15	Easy Come, Easy Go	21
All I Do Is Dream	12	Cocktails for Two	19
Moon Country	11	So Hello Ho	18

Bandleaders selections are as follows, with the leader's names in boldface: **Victor Arden:** "I'll String Along With You; May 17; I Wish I Were Young; Beat of My Heart; Had My Moments."

Robert Armstrong: Moon Country; Little Dutch Mill; I Met My Waterloo; Beat of My Heart; Little Man, Busy Day.

Johnny Chase: Had My Moments; How Do I Know It's Sunday; Night on the Desert; Beat of My Heart; I'll String Along With You.

Richard Deacon: Little Man, Busy Day; I'll String Along With You; Love Thy Neighbor; All I Do Is Dream; What Good is the Good in Good-bye.

Itam Jones: All I Do Is Dream; Easy Come, Easy Go; Without That Certain Thing; Love Thy Neighbor; So Hello Ho.

Andre Kotelanetz: Play to Me, Gypsy; Beat of My Heart; Hold My Hand; May 17; Love Thy Neighbor.

Abe Lysan: Hold My Hand; Love Thy Neighbor; I'll String Along With You; Caricia; Moon Country; Little Man, Busy Day.

Will Osborne: Beat of My Heart; Moon Country; Fair and Warm; The House is Haunted; She Reminds Me of You.

Fred Winters: I'll String Along With You; One Thousand Goodnights; Night on the Desert; I Wish I Were Young; Cocktails for Two.

Mark Winkler: Unless Your Heart is Mine; Moon Country; Love My Margerite; Love Go Wrong; Cocktails for Two.

Theme Songs That "Click"

Looking about for a theme song, Andre Kotelanetz, conductor for the Radio Ponce-Bingo Martini-Grete Stueckgold programs over a Columbia Broadcasting System network, tried a hundred different mel-

Help Radio Guide to Serve You

Radio Gums 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 measured.

This, then, is YOUR magazine. It is made for you and by you. The pride Radio Gums finds in its last growing family of readers is merely the reflection of the satisfaction those readers receive.

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 publishers with indications of your wishes. Only with your help can the success of Radio Gums 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, RADIO GUMS, 551 Fifth Avenue, New York, N. Y.

Operator to Beauty

By V. E. Meadows

Director of the Beauty Guild of the Air, with Years of Experience in Beautifying Stars of Radio, Stage and Screen. He broadcasts over the Federal Broadcasting Chain from WMCA in New York

This week we will dwell on the subject of the correct application of face powder and the finishing touches to make-up. There never has been more than one way to apply face powder correctly, yet I doubt if many know it. Powder just rubbed on a face is, at best, amateurish in its appearance. It smudges the base, if there is one, and when it is rubbed on a dry face it starts to cause large pores and white heads. Then, too, there is always that powdered look which is so unnatural.

The proper way to apply face powder is to put quite a quantity on the puff and pat this well over the face and well into the base cream. You should look very heavily powdered when you are finished. After this is done, use a soft blending brush for the removal of the surplus powder. You can brush just as hard as you like and you won't remove anything that is supposed to stay on your face.

After the excess powder is removed, moisten a piece of cotton or a clean cloth with a small amount of skin tonic, until it is just damp. Pat this over the entire face. Then pat dry with more cotton or a soft towel. This will not remove the face powder, but will set and freshen it and take off that "bar" appearance. You will not have to re-powder at all during the day. If your face should become soiled or a little "greasy" looking, just moisten your handkerchief with cold water or skin tonic and pat over your face, and then pat dry again. This will remove all the shine as well as the dust accumulation.

The first thing to do after the powder has been correctly applied, is to clean the eyebrow with a small stiff brush. In many cases the eyebrows are too short and blunt. This can be corrected by the use of light application of color to it usually looks artificial. Look at your mirror. Judge your own eyebrows. Are they long enough, that they project beyond the forehead and symmetry to the top of your face, or are they blunt?

An eyebrow should come out to a point that would be even with a line drawn on the forehead and lower lid meet. Are your eyebrows too close together over the bridge of the nose or are they too far apart? The correct space between the eyebrows over the bridge of the nose is of great importance. Of course, this space varies with each type of face and it is a matter for you to judge. Are your eyebrows a thin hair line? If so they are incorrectly plucked. A thin line for an

eyebrow is never attractive. To be correctly done, the eyebrow should be quite thick near the bridge of the nose and tapered off to a fine line as it extends toward the outer part of the eye.

In applying the eyebrow pencil, start with the most delicate line and go over and over the eyebrow as many times as may be necessary to get the desired color. Do not try to put all the color on at one stroke, because you invariably will make a very artificial line. The tapering of the brow at the outside point is very necessary in order to shape the upper part of the face. Great care should be used to do this artistically. Don't ever try to apply eyebrow pencil without resting your hand on your cheek, as it will merely produce a black, harsh line.

The next step is to cleanse the eyelashes. A little skin tonic or cleanser can be used on a small mascara brush. Then if your lashes are not dark enough, they can be colored with a regular lash coloring. After you have it on, take the eyelashes between the thumb and forefinger and remove all the surplus color, being sure that the lashes are not beaded or run together. In forming the lips, the first thing you are to remember is that they are only ten per cent of the expression of your face, and so should not be unduly accentuated with a vivid color or at least a color that does not harmonize with the true color of your lips. One of the most obvious abuses of cosmetics today is the over-application of bright color to the lips. Mind you, if you want bright lips it is perfectly all right with me. However, try subduing them just a little and see if you do not like the effect much better.

It is essential to use the right color of lipstick. This is determined by applying a small amount of the lipstick and comparing the natural color of the inside of your lip with the artificial color. Also remember that a colorless lip always indicates age. However, a lot of artificial coloring does not necessarily indicate youth.

It is advisable not to try to shape your lips; that is, do not try to make them a different shape than they are. Make a bow on the upper and an arc on the lower lip. If you want bright lips, that is all the color required. Use a very small amount of cleansing cream and rub this over the lips until the color has been well blended. Be sure and do not allow this color to get outside the lip edges, as this gives a very bad effect to the whole face. Once it is smeared it cannot be covered up successfully with powder or base cream. Do not overlook the fact that the color must be spread well inside, back beyond where the lips meet. This will eliminate the

Signals. The Fred Warnings are lining a little nest in preparation for the stork, due around October. Fred, always a family man, is delighted. Even his hair, a sort of merger of musical influences.

Meter. The musical and artistic Martha Bowtell, of the CBS Bonell trio, celebrated this June 9. If planning a present, remember that Martha likes paintings, drawings. She once won a prize in art school—and she is a first class artist. That is all the more reason to play stately minuets on the piano and off the air.

Meter. William Miller, NBC director of special events broadcasts, always hates to see his name published without the middle one—"Durke"—being given in full. Since his birthday is June 20—here goes: "William Durke Miller." He'll be 30—come from Louisville, Ky.

Meter. Johnny Hart, NBC comedy sketch actor, probably will be one year younger when he celebrates on June 21. Why? Witness: Johnny always wanted to be a lawyer, so he studied singing—saw a navy poster so he joined the army. He's 34 this month.

Meter. Phil Ducey, NBC baritone of the Men About Town, will receive a birthday present from his wife June 22. The present? Permission to vocalize at home on that one day. Other days she makes him rehearse solely in NBC studios! He'll be 32.

Meter. Lee Sims, pianist, can add his playing an-



Perfect eyes and hair surrounded by make-up as exemplified by the Meadows system—Lella Hyams, screen star

dark rouge line where they meet. This method is as near permanent as it is possible to obtain, harmlessly.

Matching the neck with the face is a very important thing to do and is usually overlooked. You should have the same color of skin on your neck as you have on your face and you should keep this part in good condition by having it protected.

This is done with finishing lotion and this lotion is to be applied to any exposed part of the body except the face. You already have applied a flexible protection to the face and the finishing lotion does the same thing for the body. In other words, if you go in bathing you will apply it to the neck, arms and legs. You will not tan, freckle or sunburn through it, it will not come off in salt or fresh water and it will not come off on the darkest clothing, not even a black tuxedo.

A very small amount is sufficient and it is applied by stroking it on the skin, always in the same direction until dry. Do not apply with a sponge or cotton. It does not matter which way, but I warn you not to rub back and forth or round and round, as this will leave the surface uneven. If you will follow carefully these suggestions, your neck and arms will not have a powdered look but rather a soft and finished appearance. No powder is necessary over finishing lotion. This is to be removed with soap and water.

The Dish I Like Best

By Graham McNamee

How I love chestnuts! This won't come as a surprise to some of my friends who like to rib me and to suggest that my best jokes are chestnuts. But this is no joke—it's a chestnut of another flavor. To me, the finest flavor comes out in puree of chestnuts, to make this puree puree. You can use chestnuts. Soak them well—preferably overnight. Then boil them in salt water. Add an onion or two while the nuts are cooking. When the mass is quite soft, press it through a large sieve.

After the soft pulp has been pushed through the sieve, put it in a saucepan. Add a piece of butter, the size depending upon your individual taste. Then, putting the saucepan over a slow flame, stir in a cupful of milk.

That's the recipe—but for me there is one more ingredient, and that is the time to eat the dish I like best. It adds greatly to my enjoyment if I consume the dish after a hard, exhausting assignment. I like to go home, stretch out for a few minutes of relaxation, and then tickle my palate and soothe my soul with the cream of chestnuts. But of course I don't find it hard to take this delicacy at any time.

One word more about that recipe: any good cook will see plenty of opportunity to vary it to suit individual tastes. For example, I mentioned that the amount of butter can be varied. I know one puree-lover who uses no butter at all. For my own taste, there must be plenty. Similarly, the quantity of milk, the quantity of onion, even the amount of salt put into the water in which the chestnuts are boiled, will depend upon the taste of the individual. A little experimentation may be necessary, if you would bring your puree to a state of perfection.

Wave Marks

niversary greetings to his wife, Mommy Bailey, on June 15 if he chooses. They were married in 1929. Sims has the privilege of improvising over the air without preparation or rehearsal.

Meter. Alden Edkins, NBC baritone and winner of an Atwater Kent audition, was born June 19, 1907, at Somerville, Mass.

Meter. Another wedding celebrationist is Paul Keast, CBS baritone, who was wed June 21 six years ago.

Meter. Happy Birthday on June 24 to Juanita Meyers, wife of Wilson E. Meyers, arranger and bass of NBC's Spirits of Rhythm.

Meter. Marley Sherris, NBC master of ceremonies and announcer, was born June 23, 1884, in Toronto, Canada.

Coming Up. "Dr." Shilkret to you! Nathaniel couldn't get out of Linsburg, Kansas, recently without collecting a degree of Doctor of Music from Bethany College. Will this change the tempo of Shilkret-directed Beauty Box Theater orchestra?

Coming Up. Ed and Ed Mynn suddenly becomes a Yale '24'er. This college class made Ed a college boy by acclamation, proving that all the sense of humor isn't on one side of the mike.

Radio Road to Health

By Doctor Shirley W. Wynne

Doctor Wynne This Week Discusses How to Enjoy Bathing and Minimize Its Hazards and Risks

8,000 citizens—most of them boys and young men—by drowning every year. In most instances carelessness and overconfidence are responsible.

Strangely enough, frequently drowning takes those who know how to swim. They have too high an opinion of their ability. They want to show off. They get cramps, they get chilled, or they become exhausted because they have attempted to swim too far. Moderation in swimming is as necessary as moderation in all other things of life.

Do not stay in the water too long. The first day you go in, make your stay a short one. Increase the amount of time you stay in the water gradually, day by day.

You must learn how long you can stay in the water without becoming chilled, how many times you can dive, how far you can swim without becoming exhausted. Exhaustion is dangerous.

Do not go into the water immediately after a heavy meal. Give your food a chance to become digested. Do not swim if you are completely tired out, or if you are feeling below par in any way.

A person subject to attacks of epilepsy never should indulge in swimming.

Persons having kidney or heart disease or high blood-pressure may possibly be permitted to bathe, but only for a very limited time and solely on the advice of their physicians.

Do not go swimming alone. A partner adds to safety. Stay near enough to other bathers so that in case of accident you can get their attention and help.

When you are in deep water, do not suddenly decide to try to find the bottom. Panic is responsible for many deaths.

Everyone should know how to swim. Many summer drownings could be prevented if instructions in swimming were made compulsory in our schools. If you do not know how to swim, learn how—not just "some time" but right now.

Absolute self-control is necessary when you are in the water. If you lose your self-control a single coughing breath may mean death. When water touches the opening of the windpipe, it may cause a spasm of that pipe which will draw water into the lungs.

The average person is all too likely to lose his self-control, so that the head becomes immersed and water fills the stomach; the lower part of the body becomes heavy and sinks, dragging the head with it. The subconscious knowledge that he must breathe is what leads the drowning person to make his greatest mistake. He

tries to breathe under water, instead of holding his breath until he comes to the surface.

If you are in danger of drowning, try not to struggle. Turn your back, kick with your legs and float until you have become quiet and have regained your self-control. Drowning persons become panicky, and it is that terrible state of panic that prevents them from making a worth-while attempt to save their own lives.

Every week Doctor Wynne will answer questions pertaining to health, sent to him by his radio audience, as well as by readers of RADIO GUIDE. These questions will be answered here; they will not be answered by direct mail.

Doctor Wynne cannot prescribe in specific cases. He will, however, answer such general questions as will be of interest to all. Address YOUR health questions to Doctor Shirley W. Wynne, in care of RADIO GUIDE, 531 Fifth Avenue, New York City, N. Y.

Q. What is the best treatment for a "Charley horse"?
A. The best treatment for "Charley horse" is prevention. "Charley horse" is due to excessive exercise, especially in persons who have grown "soft" or who have not exercised in some time. The moral is—break it slowly! A good rub-down with a hot and cold shower afterward, will do much to prevent it.

Q. What is the best treatment for "athlete's foot"?
A. The condition known as "athlete's foot" is an infection which usually is picked up by walking on dress-room floors and second floors surrounding pools, without slippers. The best prevention is to wear a bathing slipper to and from the pool. Many of the firms are unwilling to supply slippers in which to dip the feet to prevent this condition.

Bulls and Boners

One dollar is paid for each Bull and Boner published. Be sure to include hour, date and station over which heard

Tony Wons—"A woman I know once fell into a lot of mud."—Miss Eubale Ivey, Augusta, Ga. May 29; WB7; 10:40 a. m.

Eddie Cantor—"You can find 18,000 seats for 50 cents."—Victor F. Hawker, Los Angeles, Calif. May 16; KFI; 9:13 p. m.

Announcer—"Small children with families admitted free."—Miss N. Farry, New Haven, Conn. May 26; WICC; 1:55 p. m.

Announcer—"The place is decorated with bunting and the President of the United States strung on one side the other of the huge speaker's stand."—Oliver E. Clithero, Janesville, Wis. May 30; WMAQ; 3:36 p. m.

Paul Sullivan—"MEPA" eggs are strictly fresh. They will be fresh, for they are gathered the day before they hit Chester Market, St. Louis, Mo. May 30; KSD; 3:40 p. m.

News Announcer—"The girl was strapped on her front lawn."—Dorothy Wedger, North Andover, Mass. June 2; Yankee Network; 12:26 a. m.

News Announcer—"The Doctor remained under the farm-house roof all night to pluck the babies through."—Mrs. G. H. Payne, Barrington, N. J. May 29; WJZ; 10:50 a. m.

Announcer—"The most delicious doughnut recipe you ever put in your mouth."—J. P. Gilchrist, Occola, Iowa. April 30; WHB; 11:53 a. m.

John Bentley—"We have a report of an epidemic of rabies. Several people were bitten in the heat."—Mrs. E. Fishel, New York City. June 1; WLS; 8:10 a. m.

Announcer—"This summer thousands of new people will pick up athlete's foot."—Mrs. R. G. Stilwell, Sibley, La. June 2; WWL; 7:45 p. m.

The outdoor bathing season has arrived. The ocean and lakes and rivers ripple a welcome to the tired-out, uncomfortably warm millions of toilers.

Outdoor bathing is beautiful. It is refreshing. It offers complete relaxation. And swimming and diving are fine exercises that bring into play all the muscles of the body.

Yet every summer witnesses many a tragedy as a result of this outdoor bathing. Every Monday morning the headlines the country over tell the story of many deaths occurring over the week-end. This country loses

Hours to Come

Announcement will be made shortly of the first admission charge to a broadcast at NBC, with the proceeds to go to a well known charity, and the main studio, with 1,500 capacity, housing the show. Next big movie name to come to the airwaves will be Edward G. Robinson, who is in New York reading thirteen scripts for a commercial dramatic program. The evening spot which Tony Wons will have in the fall will be a Sunday show. . . . Edith Murray's Warner Brother shorts will land her a Hollywood contract. . . . Sid Gray is auditioning for Kings Beer on CBS. . . . The Saxon Sisters will have a few big commercials coming up within six weeks. . . . Billy Huggins, the Southern boy, is auditioning for a fifteen-minute show for a Dixie tobacco sponsor. . . . Paul Whitehead has three weeks' look looking in July. . . . Vincent Lopez leaves the St. Regis in August to go to Chicago, and thence to the coast. . . . Dave Freedman has written three new shows for Baby Rose Marie's return to the airwaves. . . . George Givens' first down three commercial programs because he figured that his forthcoming half hour CBS sustaining, with Freddie Rich's orchestra, will build him into a more valuable attraction. . . . The Yacht Club Boys embark on a six weeks' Loew tour within a few weeks. . . . Jerry Cooper makes his first eastern vaudeville appearance at the Roxy the first week in July. . . . York and King are peddling a Yankee-Rebel script to the agencies. . . . Irene Taylor's vaudeville tour ends in Denver in August, when she returns east to go back on the NBC airwaves. . . . Lee Sims and Hlonay Bailey are booked for screen tests when they return from their Philadelphia vaudeville engagement June 22. . . . Jeanette Lang will double two World's Fair night spots during her engagement at the Chicago Theater. . . . Gladys Swarthout has contracted with the

Radio Recording Studios for discs on all her twenty-six commercial programs. . . . A new children's hour, similar to the Wizard of Oz, written by Frank Novak, will be broadcast on NBC in August. . . . Jack Press, Erno Rapee's arranger, is coaching a society girl, who recently landed a Carnegie Hall debut, for a radio spot. . . . Maria Janzon, who conducts the Atlanta Canto Maximo House matinee program, will conduct regular auditions of new talent. . . . A Broadway musical looms for George Jessel in the fall. . . . Doc Esterer has renewed an General Film for twenty-six weeks, with an option for an additional twenty-six. . . . Scoopie Ben Bernie, the Old Maestro, and the ads come to Atlantic City for the summer. . . . When Ben Pollack winds up his current six weeks at the Hotel New Yorker, he opens a six weeks' Loew looking in August. . . . The Society of Rhythm are booked for George Hall, who was at the Taffy for so long, looking Ben into the New Yorker. . . . By way of contradicting another, the Chicagoans, Reggie Chiles and his troupe will remain at the Roosevelt until early winter. . . . The Country Gentlemen, (Ray Johnson, Del Porter, and Marshall Simon) who conduct the weekly CBS sustaining, will remain at the Roosevelt company in catching up with the motor concern in August. . . . The Society of Rhythm are booked for Marion Parsonnet, ex-Paramount director for CBS, opens the Beechwood Theater at Westborough, N. Y., on June 26. . . . Joe Penner goes to the beach. . . . "College Rhythm" for Paramount, with Lanny Ross also in the cast. . . . Joe Cook's Hollywood post-ponement of his new show, "The Rhythm Club," will be signed Robert Simmons to accompany him on a vaudeville tour beginning in August.

The Child's Hour

By Nila Mack

Director of All Children's Programs for the Columbia Broadcasting System, this Week Considers the Problem of the Temperamental Child

Temperamental children can be divided roughly into two groups: Those who have been overindulged by their parents and those from whom the parents expect too much. They both use the same type of defense, and it is hard to analyze the temperamental outburst unless you are familiar with the child's home life and its upbringing.

Temperament in most children might better be described as ill-temper—bad manners. The outbursts come usually with some disappointment. No matter how trifling or small the oversight is that they suffer, they find it convenient to have a tantrum.

Many parents and guardians permit this temperamental seed to be planted in the cradle days. An indulgent attitude toward their little wails soon enslaves the parents. In their effort to keep the child from crying or screaming, they will do almost anything.

Then again, parents expect, or try to exact, too much from the youngster and the temperamental storm is merely the result of a child overburdened in one way or another. The average child is proud of its ability to reach out and do the unexpected, and as long as the thing that it is striving for is within its grasp, no amount of effort is too great. But when the situation becomes insufferable, the child protects itself from further self-humiliation by a so-called fit of temperment. It is in this latter type we will discuss now.

Temperamental children are usually youngsters of a more sensitive, highly nervous type. They are hard to handle. Invariably they upset other youngsters with whom they come in contact, particularly at radio and stage work.

I have in mind one fluffly bit of femininity, age nine, who completely upset rehearsal because she felt that she wanted to play was given to another child, and her behavior came close to disrupting the hour when the program was on the air.

One day when one of the children, the very youngest in the group, by the way, was cast to play the mother in an "Arabian Night" dramatization, she gravely accepted her script. Perched on a chair with her little legs sticking straight out in front

of her, she began marking her speeches and the rehearsal started. As the mother, she was naturally older and wiser than the rest of the lovely mermaids, and her part dealt mostly with advice on what the well dressed mermaid should and should not do, and how foolish and uncomprehending were the people of the mortal world.

I don't remember the first word that threw her. At that time it seemed a fairly simple one to me, but she "bluffed" it. We let that go, and another one of about three syllables came. That too was too big for her to handle. Nervousness set in at that point, and I don't mean she was the only one to show it. The time was slipping up on us, and we were to go on the air in a very short time.

When the third and fourth words came along and she couldn't make them, there was nothing to do but to effect a quick change in parts and give one of the older girls her part and cast her into a smaller role.

Here I pause while I try to think clearly on just how long the pandemonium lasted, and how I ever managed to get the hour whipped into shape and ready for the air show. You have never seen such temperment! She wept—she stamped—she stormed! She wanted that other part. She had all the resentment of Garbo and Barrymore and everybody else rolled into one. There was nothing to do but put down the script, take her over in the corner and explain that it was all my own fault—that I simply had written too many big words in the part, and she was cast to play it. It was play it. She could if she were just a few years older. And if she'd play the other part today, why some day soon, I'd give her a nice big part, etc., etc.

When I started to talk I was only trying to pacify her in time for the air show. But as I went on, I realized that the whole difficulty was my fault. "I'd over-acted" toward the child, and that statement to me seemed very simple, were literally "over her head." If then, she didn't understand them, how would the children listening be able to follow a story designed especially for them?

And that's another thing I've learned about children—I'm not from books, but from the reactions of the child. Since that time I have earnestly worked for clarity, simplicity and eco-



One child who is "temperamental," and who would respond admirably to the treatment used by Miss Mack

nomy of words in writing stories for children. And my temperamental young has had many big parts of very small words sizes—and everybody's happy.

The kind of temperament that shows when too great a mental task is imposed upon children should be a sign, easily distinguishable by parents, and can be used by them as a guide to the child's mental capacity at any stage in its early development. A child's brain is like a glass and can hold just so much and no more. An effort to force more into it simply means an overflow. The child bubbles over with resentment, or temperment if you want to call it that; but after all it is a justifiable rebellion, and the only way a child has of showing that too much is expected of it. While the child has a willingness to go on, it hasn't the capacity to make good.

Remember, this type of temperamental display is not the sign of an indifferent or mentally lazy youngster. On the other hand, it denotes a healthy desire for accomplishment that is not possible of fulfillment.

Flashes of Best Fun

Fred Allen: I'm going out to lunch.
Secretary: How long will you be gone?

Fred Allen: About four hours.
Secretary: Four hours for lunch!

Fred Allen: Yes, I'm having lunch with the French consul, and he has quality orders staked. —Hour of Smiles

Ed Wynn: The dentist pulled one of my dog's teeth—one of his bicuspids.

Ed Wynn: No, I mean one of his bicuspids. This dog is a spital. —Texaco

George Burns: Gracie, this is some boarding house. Your wax beans are made of wax, and your strawberry shortcake is short of strawberries. —Burns and Allen

Uncle Obadiah: Lucy Glitz just writ to the salesman that sold her that new car o' hers. He had promised to repair all bustle parts. Lucy writ for one pair of ankles, one short rib, an ear lobe, one square foot o' cuticle, a box of assorted finger nails, three teeth and a funny bone. —Hoosier Philosopher

Ed Wynn: The doctor said: "I've just operated on a man, but I'm afraid I used too much cat-gut to sew him up. Before the operation his stomach growled, but now it mews." —Texaco

Portland Hoffa: My grandfather used to march in the Memorial Day Parade with the Confederates.

Fred Allen: But he fought with the North.

Portland Hoffa: Yes, but he's paraded for so many years in the sun that his blue suit has faded to gray. —Hour of Smiles

Goodman Ace: You probably don't know the meaning of Decoration Day.

Jane Ace: Why of course I do. It's the day they signed the Declaration of Independence. —Easy Aces

Charles: Here! Wait! A baseball game at the bottom of the ocean?

Barney: Sure, and—

Charles: Ridiculous! Impossible! I never heard of a baseball game at the bottom of the ocean!

Barney: Didn't you ever hear of Twenty Thousand Leagues Under the Sea?

Monk: Quiet, please! The Pasha will now show his grand maghows. Look! I shall blindfold him!

Joe: Yes, look! He shall blindfold me!

Monk: He is now blindfolded! Can you see anything, Pasha?

Joe: Not a single solitary thing!

Monk: He can see his face to gray.

Joe: No, sir! I can't even see that man over there with the red tie and the gold watchfob.

—Bakers' Broadcast

Your Grouch Box

Has your a radio grouch? Millions of dollars are being spent every year in an ever-accelerating effort to bring broadcasting to a state of perfection. If something displeases you, then that something must be corrected before perfection can be attained.

Would you like to help make radio a finer medium of entertainment and information? You can—by sending your pet peeve to Your Grouch Box, in care of Radio Grouch. If by something annoys you, you may be sure that it irks and irritates thousands of other listeners, too; and by expressing your irritation, you may be the means removing a flaw from radio.

Broadcasters, sponsors and artists are alert to respond to criticism which may help them in improving their offerings to you.

This correspondent wants song-singers—not song pluggers!

Dear Editor: Radio stars who appear in motion pictures as a side-line, take up time in their radio programs to plug the songs they are singing in their pictures. Once or twice would be so bad, but the songs become tiresome after hearing the same artist sing the same way on innumerable occasions. There ought to be a rule limiting an artist to sing his movie songs (no matter how often requested) only a reasonable number of times. Ashland, Ky.

MISS BETTY HOFFMAN

Now comes another protest against local stations "sandwiching" advertising plugs into network broadcasts:

Dear Editor: What gets me is too a local announcer to sandwich in a short (?) advertisement between programs coming from NBC or CBS—and let you miss all of the announcement of the program to come.

St. Petersburg, Fla. A. L. CONN
A lover of music and hater of duplication steps in with a two-faced grouch:

Dear Editor: My pet peeve is the contemptuous treatment accorded good concert programs. Whenever there is a last-minute substitution to be made in the announced schedule, it's always the good, high-class concert broadcasts that get it in the neck—and the substitution is, 99 per cent of the time, far inferior to the suppressed program.

And why can't stations serving the same area exercise a little team work and (a) refrain from duplicating one another's offerings and (b) provide a properly diversified selection of entertainment to suit all tastes?

Geneseo, Ill. A. J. BLENCOE
From another would-be killer of mander programs comes this passionate epistle of protest:

Dear Editor: We certainly have the wrong kind of censorship when this approves of those horrible, blood-curdling, high-raising murderous children's programs!

La Crosse, Wisconsin M. A. D.

The Voice of the Listener

Much Ado About Little

Dear VOL: Brooklyn, N. Y.
Let's have a lot of Little Jack Lili's, individually or with his orchestra. He's got a knack of putting over the famous songs (both of rhythm and ballad standard).

I'd suggest he be on the air at least three evenings a week, somewhere between the times of 8 and 10 o'clock. Since Jack can certainly tickle those throats, Ruth Egan, my favorite singer, is a matter of tempo and I also like to hear Lawrence Tibbett sing popular ballads.

The best speaking male voices on the air are those of Edwin C. Hill, Max M. Adler and "The Voice of Experience." They say what they have to say in few words and come briefly to the point they're trying to tell their audience. Max M. Adler

Wrench for Plummer

Dear VOL: Topeka, Kans.
Has something happened in your organization as Evans Plummer late such a cycle? His articles used to be bright and witty, but now they are carping, unimical and witty and there is quite a distinction. Sometimes when it seems to me that he is tearing into all of our favorite radio institutions and lay them bare, destroying all our hopes and dreams, that radio, in fact, is just a sham. But perhaps he's not entirely serious. Martha Detwiler

King Takes a Trick

Dear VOL: Brooklyn, N. Y.
It is hardly Chabrow Upchurch's place to say that Wayne King hasn't a good orchestra. It is hardly anyone's place to say so. If Upchurch had a better orchestra, he would have had to know that Wayne King can play more than one hot chorus and he played it so good that we can't object. But who wants to listen to fast numbers when Wayne King can play such powerful music and make one note so beautiful.

Simply Simons

Dear VOL: Chicago, Ill.
I wonder why the very genial Sydney Simons never gets a lot of notices in RADIO GUIDE. Surely you must know that he is the most original there on the air. Or maybe it isn't a theme, his knocking on the door and saying, "May I Come In?"

Give the boy a big break and say a few favorable words for and about him.
I have the GUIDE delivered and look forward to Saturdays as I can sit down and enjoy it.
Ed E. R. Brown

Huge Scandal Plot

Dear VOL: Fishing, L. I., N. Y.
I am a subscriber to RADIO GUIDE and am surprised at the way the paper of the week is becoming thinner and contains pictures to be burned. It is generally becoming a tabloid scandal sheet.

It surprises me that no one has written about Gertrude Nissen in your column. In my humble opinion Miss Nissen has one of the most beautiful voices of all female singers popular here. She can sing in the lower register one minute and pitch the voice in the high soprano range the next. She sings with a great deal of feeling—making her ballads as delightful as those of any other.

Thank you a great deal for that small account. I would add a word of praise for that small account. I would add a word of praise for that small account. I would add a word of praise for that small account.

This device is handy 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 freely so LET'S GET TOGETHER AND TALK THINGS OVER. Address your letters to RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing but we are not held to any particular standard. We assume no responsibility for returning your photographs unless you are careful as possible in handling it. Whenever possible, letters are sent in the order of their receipt.

Customer, By George

Dear VOL: New York, N. Y.
My friend Mary has been listening to RADIO GUIDE to the house for a year and I never looked at it. I said, "Oh I can get the radio news out of the paper." I never had a chance to look at RADIO GUIDE I saw my mistake. How interesting it is! Then I sent for it and I'll never do without it.
My friend George, told one of the boys in the shop and he said, "Will they send it to you?" and my husband said "yes" and now he won't let it.

I am in favor of good singing. I sure like Lanny Ross, Jack Benny and Frank Parker and a few more. I am very glad Harry Richman is back on the air. I like him very much. He sings with his heart and soul. Regarding hill-billy, give me Popper, Zora, George Mason

Timely Comment

Dear VOL: Los Angeles, Calif.
I have just finished the excellent "Booker" articles on Yankee vs. Entish radio. Their views are most enlightening and about the best thing I have ever read. I started reading RADIO GUIDE to receive it. Let us have more such discussions. We should know about the radio programs and costs in your region. Not that we would adopt your policies here, but that we might have some.

I wish that radio might become, as your present and public view it is directed, not "the great and universal teacher" but "the great and universal teacher" by some day, maybe it will be that—not now, however. Surely it will one day help the distressed people understand each other. Peace can be achieved through the radio, I believe.

I like Martin Potter but he writes seriously and occasionally Martin Levin. However, he never seems to analyze the quality of radio performers.

RADIO GUIDE ought to develop some inside critics. I think. Otherwise it's O. K. Mad Cooke

Back-to-Back

Dear VOL: Chicago, Ill.
I have just heard the Back Mass in B Minor, thanks to the suggestion contained in Carlton Smith's writings in RADIO GUIDE. It was a great privilege. I am grateful to RADIO GUIDE because if it had not been for your paper I would not have heard it. Most of the radio stations in the Chicago groups ignored it.

Only one complaint I want to register. It was out of the middle. Can you, RADIO GUIDE, do something to prevent this? To be all worked up about the impending climax and then have the announcer interrupt to cut off the program is maddening. Please will you do something about these frequent occurrences? Mad Duke Beckard

One Big MIKEROSCOPE

Dear VOL: Madison, Mass.
I am sure that a large number of your readers will agree with me that RADIO GUIDE would be an excellent magazine if you would print pictures of radio stars instead of programs.

Every newspaper in Boston has a complete list of programs every day. As far as I can see all the leading newspapers in the country have this feature. So why have a quarter of the space in your magazine devoted to the very same thing? Please point that out to my editor if right or wrong and whether or not you're able to do it. Wm. T. Herdov Jr.

Kemp Kollege Karer

Dear VOL: Chapel Hill, N. C.
May I give my applause to Hal Kemp? I have enjoyed his program for some time and that have been extremely favorable to Kemp and I would like to shake these feelings back to him. It's my opinion that there isn't another orchestra in the country more popular than the one that he leads in the inimitable Kemp style.

Five days ago I was reading the University of North Carolina's yearbook for 1934-35. I was struck by Kemp's graduation year, and found a few facts that might interest you. Kemp was born here on May 23, 1903. U. N. C. Class Club '24, '25, '26. Delta Sigma Phi, Lambda Phi Epsilon.

James Mack Here are a few facts that I'm sure you will find interesting. Kemp was born here on May 23, 1903. U. N. C. Class Club '24, '25, '26. Delta Sigma Phi, Lambda Phi Epsilon. James Mack

The Jack of Hearts

Dear VOL: Philadelphia, Pa.
As my first contribution to RADIO GUIDE I want to give three rousing cheers for it and to the "Voice of the Listener" for giving me a chance to give our favorites that they rightfully deserve.

I want to give my favorite a big hand and he is none other than the "Tiny Troubadour of Song," Little Jackie Hill. I have heard him many times, but I don't recall ever seeing a great many other good singers on the air. I hope that if they were all on the air at the same time, I'd still be listening to Jackie Hiller.

A. Hofferitz His voice is very appealing. I'm sure I'm not the only one of this opinion so come on you Hoffer! Turn and do your bit for our air favorites. A. Hofferitz

Matinee Standards

Dear VOL: Onalaska, Wis.
Congratulations to Gertrude Foods and the "Matinee Standards" for giving us such a good daytime program as the Central Matinee. We can thank them for giving us such great voices as Gladys Knight, the "Singing Girl," and the "Thousand" for letting Tiny, Bassler give us a song; for at last giving a billing to that marvelous actress, Rosalind Green; and for promoting a new singer, Annette Hanshaw seasonably. What more could anyone ask for in a program! Here's hoping it sets a better standard for daytime entertainment. Berrie G. Walker

The Versatile Fidler

Dear VOL: Tall, Calif.
My favorite entertainer is Jimmie Fidler on the "Holiday" program every Sunday evening. Fans who miss him are missing a treat. He has led to become one of the great big names as he is as a writer for song magazines in which he writes under the names of James Fidler, James Martin and Easton West. His radio interviews and his Hollywood songs are always interesting and his radio interviews are first class. He is also a great put in the office Butler.

There is no greater radio air screen than Jimmy Fidler. He writes under the names of James Fidler, James Martin and Easton West. His radio interviews and his Hollywood songs are always interesting and his radio interviews are first class. He is also a great put in the office Butler.

Art—And the Artists

Dear VOL: Chicago, Ill.
This is in answer to Arthur Friedman whose letter appeared in RADIO GUIDE, and who says that the radio should be free from New York. This might be all right for New Yorkers who don't care what kind of talent they get but I don't think it's fair. Art

I suppose Anson and Andy are from New York, according to him. Or maybe they are not good enough for New York. RADIO GUIDE says they are playing 75,955 listeners. But maybe they are all wrong.

Chicago has a fine start, too, among them the Two Doctors, Pratt and Sherman, the Hinesmans, another fine program, is from Chicago. I also note Wayne King's orchestra leading in your column. But I suppose this doesn't matter to the narrow-minded Virginia Thould.

All-Star Favorites

Dear VOL: Philadelphia, Pa.
Nino Martini sure is one marvelous singer. My friends and I are all big fans of his. He is followed by Mr. Martin and I sure was glad he was put on the Chesterfield program. And Fortescue under the program outstanding. Some of my favorites include Eddie Cantor, George Jessel, Bowers and Allen, Rudy Vallee, Al Jolson, Fred Astaire, Columbia, The Columbia Orchestra and Don Casano. What happened to Don Casano?

Suing for Non-support

Dear VOL: Newark, N. J.
I am surprised that the radio fans have not supported the Beovell Sisters. This trio is the best that has ever been heard on the air or stage for its rhythmic accompaniment. It is the best to compare with any other trio with the Beovell Sisters. I hope that the Columbia Broadcasting System puts the Beovell Sisters on the air.

I would like to hear from the Beovell Sisters' radio fans their protest over not hearing the Beovell trio. I hope they will be heard more often. I would like to hear from the Beovell Sisters' radio fans their protest over not hearing the Beovell trio. I hope they will be heard more often.

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Sponsors' Response

Dear VOL: York, Pa.
What strikes us funny is the way sponsors act about their criticisms. If you should feel moved to praise the radio programs on the stars or orchestras they are sponsoring, you receive a letter thanking you profusely for your kind words.

BUT—should you hand them a criticism and a constructive one at that, then you never hear a word either thank or approval or disagreement. Usually it isn't very long before the program is changed or another star substituted as happened lately on that famous night show. But I certainly wish I had someone to tell me so many facts. P. Pfeiffer

So, 500,000 Whats?

Dear VOL: Sanibel, Fla.
I have a new battery radio, and was tuned in on WLW the night it switched on its 500,000 watts. I suppose it was a great deal of fun, but it didn't seem to be any stronger than before.

I supposed that with the new super-power I would be able to get the station in my bedroom, having climatic conditions, but it isn't and it didn't seem to come in at night any better than it did before. The high power was installed. New York and Chicago stations as well as WLW. I have been wondering if 500,000 watts are proving a success or a disaster? O. M. Deussen

Laughing Killer

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

By Moorhead Green



Sam Greene, from a photograph taken at police headquarters after his arrest. Note the hardened, serious face—not the face of a man one would expect to laugh while he killed.

No man knows when Death may find him, nor what shape that dread Huntsman may wear. But all the same, Morris Meisel's heart skipped a beat, and he almost let go his hold on the gasoline pump, when he turned at the sound of quick footsteps on the gravel and saw two men close behind him—young men, well-dressed in gray suits and light fedora hats, whose faces glowed with an eerie, unearthly reddish glare.

Meisel caught his breath. It was only a trick hallucination caused by the crimson neon sign which hung above the filling station door. The two strangers were usual-looking, friendly young fellows. The foremost rubbed his round, smooth-shaven jaw.

"Where's the washroom, buddy?" Meisel pointed inside the station, and the two nodded and went in. He pumped out the rest of the ten gallons of gas and made change for \$1.40 out of a two dollar bill. The customer's car roared away, and suddenly the night was very lonely and still.

Even the busy streets of Detroit, motor metropolis of the middle west, are quiet after two in the morning. The day—it was August 16th, 1934—had been blistering hot, and now a murky pall of low clouds had been drawn over the sky. There was no breeze, and even in his light summer uniform Meisel found the night stuffling, found it hard to breathe.

He went inside the station. There was no sound from the two men in the washroom. They had left the door ajar behind them. Meisel frowned, and his knees felt a little strange.

He went to the back of the little room and rang the cash register to record the last gasoline sale. The strange feeling of dread which had touched him when he saw the red glare in those two young and smiling faces still was with him. He wished that they would be off and about their business.

There wasn't much cash in the till—not more than thirty dollars. Morris Meisel wondered just what he ought to do. This job was important to him, desperately important. For four years Meisel had been working at odd tasks, anything that came along. His mother had been a good sport about it, stretching nickels until they looked like half dollars. There were only the two of them.

The depression has been toughest up on the little people—the Morris Meisels of life who ask only a chance to do a day's work and get a day's pay. It had taken months of scheming and applying and waiting to land this job.

It was a good job, with good pay. There'd be enough to pay up the landlord eventually, enough to buy his mother a few things, enough even so that Morris could take a girl on a "moonlight" cruise up the river once in a while. He had the girl all picked out, too.

But he'd only had the job three days. If anything went wrong, maybe he'd get fired. Maybe they'd think he wasn't really trying, that he was just another of the fellows who work for themselves instead of the boss.

Meisel thought all this as he stood looking down at the open cash register. Then he acted. He snatched twenty dollars from the till and stuffed it into his watch pocket. That left enough in the till to look like money, but if anything went wrong he still would have saved the better part of the night's "take."

He closed the cash drawer, and just then the washroom door swung wide. The two men came out, and there was a light in their faces which this time didn't come from the neon sign.

One of them held an automatic pistol in his right hand. He held it so that the muzzle was pointed straight at the bottom button of Meisel's white jacket.

He was a small, dapper fellow, almost dainty in his bearing. His tiny feet were

covered by black shoes polished like ebony mirrors, and he was smiling.

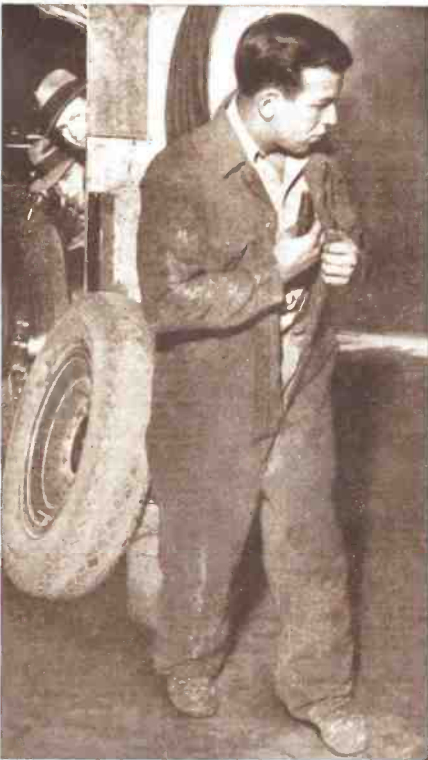
The smile was almost a snarl. The lips were curved back to show yellow canine teeth.

"Don't move, fellow?"

Morris Meisel couldn't move. He couldn't do anything. The company didn't furnish guns to its employees. He had instructions not to put up any resistance in case of a holdup. His employers held human life higher than a few dollars.

Besides, there's something terribly paralyzing about the sight of an unwavering automatic aimed straight at the lower button of a man's jacket. Meisel said later that he couldn't have moved to save himself.

The man with the gun grinned at Meisel, keeping his distance. His partner came forward and hastily



"Where's the rest of the take, fellow? . . . We saw you put the till money in your pocket!"

ran his hands over the paralyzed gas attendant. "Okay, no gun on him," he said. He was tall, somewhat gangling, and his breath came hurried and hot.

The man with the gun motioned toward the cash register. Obediently the larger man struck a key, and then groped with nervous, manicured fingers for the money.

"There was nothing in the drawer but some ones and a little silver," "Hell," said the thief. "Chicken feed. No more 'ten bucks'."

The man with the gun smiled even more widely, so that now his face seemed slit almost back to his eyes. He came closer to Meisel.

"Where's the rest of the take, fellow?" Meisel couldn't talk. He wasn't exactly scared, but his tongue had dried to the roof of his mouth. Finally he managed a whisper.

"That's all there is . . ."

The man with the gun came closer. "Open up, buddy," he advised. "Where'd you hide it? I know you take more than ten bucks in a night."

"Nah," breathed Meisel. He couldn't take his eyes off that gun. "No, no more!" But the washroom door hadn't been tight shut. The man with the gun began to laugh. It was a laugh without any humor in it, a laugh shrill and hysterical and feminine, like the crackling of thorns under a pot.

"Look in his watch pocket," he ordered. "We saw you put the till money in your pocket."

The second bandit snatched at Meisel's pocket. He found the twenty dollars. Then they both laughed.

"Don't take that!" Meisel was begging. He stammered on, not knowing what he said. "That isn't mine, that money. If you take it, I'll lose my job. My mother . . ."

"Shut up," said the man with the gun. "You'll be singing mammy songs next. Come clean, where's the rest of the dough?"

Meisel swore that there wasn't any more. The taller of the bandits was restive. Any minute a car might pull up for gasoline.

"Come on, let's get out of here," he urged.

(Continued on Page 33)

\$5,000 IN CASH

For Solving RADIO GUIDE'S

NAME-the-STARs Contest!

Set No. 10



THE RULES:

WHO IS ELIGIBLE? This contest is open to everyone except employees of Radio Guide and their families. It is FREE.

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 about pictures in all issues. In this contest will be shown whose names appear in the picture on Radio Guide.

WHERE TO SEND? Hold all pictures until you have the complete series. Then send them to "Name-the-Stars Contest," Radio Guide, 123 Plymouth Court, Calumet, Ill. With your essay send a short letter of 20 words or less giving your name and address and telling

which of the 50 stars you like best and why. All entries must be in duplicate before draws after the date of issue containing the last set of pictures.

THE JUDGES: \$5,000 in cash prizes will be paid by Radio Guide to the person who sends 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 ties duplicate awards will be paid.

NO HARD WORK! This contest is arranged solely for your amusement. Just test your ability. You do not have to solicit subscriptions or do any other work. You do not even have to buy Radio Guide. You may copy or trace the pictures. Radio Guide may be examined free at its office, at Calumet or at Radio Stations.

440 BIG CASH PRIZES!

- 1st Prize.....\$1,000
- 2nd Prize..... 250
- 3rd Prize..... 250
- Next 2 Prizes \$100 each 200
- Next 8 Prizes 800 each 250
- Next 20 Prizes 520 each 500
- Next 80 Prizes 110 each 500
- Next 200 Prizes 55 each 1,000

440 PRIZES \$5,000

NOTICE!

For bank orders outstanding previous copies of pictures in this contest see your newspaper.

GET NEXT PICTURES IN NEXT WEEK'S RADIO GUIDE

Rudy Vallee's Questionnaire

(Continued from Page 3)

- public—speak a piece in school, don't play the cornet? A I do high school play—"Green Stockings," "Private Secretary" and "Nothing But the Truth"
- Q What was the first job at which you earned money? A Playing saxophone at public dances twice a week at Pythian Temple, Portland, Me., suits, gowns, etc.
- Q Is it your art a gift or the result of hard work? A Essentially a gift.
- Q What quality appeals to you most in your (friends)? A
- Q Do you keep pets? A Yes
- Q What kind? A Bulldog
- Q Clothes—color habits, suits, gowns, etc.? A Like tweed suits, college type of garments, simple things.
- Q What is your fondest memory? A Early days of my broadcasting.
- Q What is your saddest memory? A Death of my mother.
- Q Why did you come to New York? A Because I felt it was a city of opportunity, and to be near a girl with whom I was keeping company.
- Q Describe own characteristics. Best trait? Worst? A I have a strong temper; I believe in talking to fast people who, by carelessness or stupidity (though they may be unable to help themselves) have caused me, or anyone, undue annoyance. I do not believe in laughing these things off. I have little or no use for people who smile and are calm at everything. That, in the eyes of many people, is my worst fault.
- Q Name your pet aversions. A Spinach, gerontic blonnes, cigars, etc.
- Q Do you smoke? What brand? A Yes—English Virginia tobacco in cigaret form; Benson & Hedges demiticoated cigarets.
- Q Any particular thing you are trying to accomplish in your present program? A The bringing to tired and unhappy listeners a soothing and restful type of music, aiming for the simplicity of popular music in its most simple form.
- Q What are some handicaps you have overcome? A Lack of belief and faith on the part of others in myself and my ability, which even today is a part of many people who work with me and for me.
- Q Have you any definite philosophy on which your life or career as an artist is built? What is it? A My career as an artist depends upon a tremendous amount of emotion, which I might have expressed by oratory, dramatic acting, or music.
- Q Do you like visitors on your program? A No.
- Q Is there any oddity or peculiarity about your personality which might make an interesting paragraph? A I give the impression of being high-brow. Maybe the cast of my features, or my manner of looking around, or some natural physical trait is responsible. I am about the least unapproachable person in the world. I realize that my talent is extremely simple and far from being outstanding, but I am happy in the thought that it appeals to some
- people. Hence I sometimes suffer from an inferiority complex. I bet other artists whom I feel are intensely superior to me.
- Q What are your pet superstitions? A I have none.
- Q Favorite play? A Disraeli
- Q Favorite opera? A Carmen
- Q Favorite musical composition? A "Scherezade," Rimsky-Korsakoff
- Q Favorite radio programs? A Time Bing Crosby, Ed. Heppenman, Rubinoff, Kate Smith, Ruth Etting.
- Q What musical instruments do you play? A Clarinet, all the saxophones, and a little guitar.
- Q What is the outstanding achievement or success of your life? A My graduation from Yale.
- Q Were you ever a Boy Scout? A No.
- Q Have you ever written any poetry? Had any published? A No. I do not.
- Q Have you ever written anything else? A No.
- Q What school studies did you enjoy best? A English, History, and all the Arts.
- Q What do you like best about Radio? A I like best about radio the fact that one is not forced at the time of work to listen to the approval or disapproval of the audience, and the fact that it is not necessary for me to exert myself vocally.
- Q Can a professional and domestic life run alone together? A Yes.
- Q Do you think that radio marriages are happier than the usual run of stage or musical screen marriages? A I do not think they are any different from stage, musical or screen marriages. It depends upon the couple themselves.
- Q Do you think radio offers a real career for singer, instrumentalist, actor or actress? A Yes.
- Q If somebody gave you a million dollars tomorrow, would you quit radio? A No.
- Q Do you believe in radio as a great social and educational force? A I think it is the greatest in the world.
- Q Are you a movie fan? A Yes.
- Q Ever take an I. Q. Test? What rating? A I believe I took an I. Q. test at Yale, but do not believe I passed it very satisfactorily.
- Q What are your ideas about your own work? If successful, what do you think of jazz, American composers, public taste in music? If an actor, what of current stage, playwrights, etc.? A I do not believe anyone knows exactly what jazz is. If by jazz one means the playing of popular music, I believe it really is more popular with the masses and even though popular songs may not last more than a day, they give tremendous happiness and relief to those who hear them and sing them even for that day. Victor Herbert is my favorite American composer. I believe his type of music will go down through the years.
- Q When do you usually go to bed? A Around 3 a. m.
- Q How do you usually get up? A Around 10 a. m.

The Cover Girl

Lillian Roth, the cover girl of this week although only 23 years old, has been before the public for seventeen years. Several lucky breaks opened the career of this young singer. While a member of the cast of "Delmar's Revels," Lillian was called upon to fill the role played by Winnie Lighter, who suddenly had become ill. Earl Carroll, well-known Broadway producer, witnessed the performance and was so impressed that he cast her in "The Vanities." The charmed life of this star continued with the lucky break of an offer to sing at the Waldorf Astoria in the Civil Court and into marriage. She appeared before Judge Benjamin Shalick,

and after weighing the testimony he made the decision to the other party. Not long afterward, however, Lillian Roth became Mrs. Benjamin Shalick, and she says "He's been paying the judgment ever since."

However, the stage and screen career of Lillian Shalick, nee Roth, came to an end. Her husband agreed to allow Lillian to remain here, but she was to be paid farther away than the city itself or the motion picture studios on Long Island. She is now in Hollywood, Calif., where at 9:30 p. m. CDT, with Edward Nell, Jr., and Uman and Arden and their orchestra.

Her favorite quote is "Live today as if this were your last." Weigh 118 pounds. She is 5 feet, 5 and one half inches tall. Has brown hair and eyes.

Understudying The Zoo



Directly to original sources goes Barker for his effects. He is shown here at the lion cage in the New York Bronx Zoo, imitating the roar of the lion he has teased into a roar.

When the Mechanical Sound Devices Fall Short of Repeating the Zoo's Complicated, the Radio Moguls Call Upon Brad Barker for those Roars, Snarls and Screeches

It seems fitting that the best animal imitator on the air should be named "Barker." For when NBC's ace animalmaster—Bradley Barker—bays, yips or growls, every master hears his Fido's voice coming through the loudspeaker.

Not that Brad's art is limited to dog noises; he has imitated elephants, ducks, geese, rattlesnakes, lions, rats, roosters, jackasses and canaries. In fact, he can make a noise like any animal commonly heard by man—and at least one that no man ever has heard. For once Barker had to imitate a dinosaur, that dawn-age monster which lived before Adam and his madmen entered Eden.

"What kind of a racket did the dinosaur make?" the puzzled Brad inquired when a studio executive asked if he could do a dino.

"Nobody knows," was the reply. Barker chuckled. "In that case," he said, "it'll be easy!" This versatile vocalist has been heard on literally hundreds of NBC programs in not only his own name, but as imitator or actor in as many as fifteen programs a week! For example, Barker provided most of those fatty-tales noises in the "Wizard of Oz." He was the roar of the Cowardly Lion, the chatter of the Flying Monkeys and the "moo" of a china cow.

An attentive ear and constant practice, "is Brad's terse answer, when asked for the secret of his success as a brilliant (animal) conversationalist. It is always working. While the average man uses only his ears when he listens to unusual sounds, Barker's hearing is in the muscles of his throat and tongue automatically respond, too, even when he doesn't make a sound. This is because imitative noises have become second nature with him. When he hears a new one, his vocal apparatus just naturally wraps itself around that noise in an unconscious attempt to "set set" to reproduce it!

Barker can thus "practice" himself—but he also practices very noisily, too! When an artist visits a strange city, he makes for its art galleries. But when this vocal artist comes to town, he heads for the zoo. And then it sounds as if there were two zoos, for Brad gives the lion back roar for roar. Before the animal cages he does his practicing, and strangely enough from animals seem to like it. Perhaps a few "winks" from Brad seem like a visit from the folks back home in Africa. Though the things he says to Mr. Monkey do make Papa Monkey curse him, he didn't go to the Brad wants, for Brad swears right back at him in jungle vernacular.

When a singer vocalizes, he uses the scales, but Barker gets more inspiration from the scales on an obligator's back. And snakes!—One of the hardest sounds Brad ever has worked on is the indescribable warning rattle of a rattlesnake. Of course he didn't go to the desert to learn this one—it isn't a healthy sound to study at close quarters under natural conditions! But he did go to the Bronx Zoo. There, with the friendly and expert co-operation of Dr. Raymond Ditmars, Curator of Mammals and Reptiles, Barker "rattled." They made quite a dust of it, the snake and the sound expert.

There was the rattle, coiled behind a stout sheet of glass; on the other side of the glass stood Barker—and patiently, steadily, he practiced making the same sound with his throat as the snake made them with its tail.

"It was a kind of magic," says Brad. "That's the closest I can come to describing it. There are lots of noises I'd sooner make. It's much easier to imitate a mosquito. Nice creatures, nonpoisonous!" For Brad's imitations of any animal or insect—can be measured by the ease with which he can imitate it. "My reactions to a fish are therefore entirely negative," he quips.

One thing Barker has learned from his studies of animal voices, and that is surprising to many. "This is not because of their so-called 'human' qualities," he explains. "It's rather because of animal qualities which we humans would like to think we possess. For example, an animal never wastes time pitying itself. An animal never lies, never drinks except when it's really dead—and with few rare exceptions—never is cruel deliberately. Furthermore, an animal seldom is a

rude or malicious." Or in other words, Mr. Barker would have us know that a man can learn more from a cat than cat-calls!

Brad has had plenty of opportunity to compare animal with human behavior. In his crowded career he has been stage and movie actor, director, screen writer, production-manager, advertising man. Born in Hempstead, L. I., he appeared on the stage as long ago as 1903 with Dustin Farnam and Theodore

Latest portrait study of Bradley Barker, the "animalmaster"

Roberts, in "Arizona." This was followed with "The Virginian" with Farnam. He went into pictures in 1913 for Universal—with King Baggot as star; later he was leading man with Dorothy Phillips and Mary Fuller for a year.

He has appeared with such stars as Alice Joyce, Tom Moore, Anna Q. Nilsson, Pauline Frederick, Marguerite Clark, Billy Burke, Alice Brady, Constance Binney, Lionel Barrymore and Maeton Downey.

During those years, he had little or no occasion to develop professionally his private hobby of sound-imitation. That was to come later, after radio had absorbed his talents.

During one radio performance it became necessary to broadcast a sound approximating the bark of a seal—so Mr. Barker barked, and another career opened to him! Today, when an extraordinary noise comes from the radio—even if it sounds a bit like static—it can never be quite sure that it isn't Mr. Barker doing his stuff!

On Short Waves

Linking past with present, and the Arctic regions with their antipodean Antarctica, short waves soon will bring further extraordinary programs to its fans. A ritual that stretches back across the years—the Ceremony of the Keys in the Bloody Tower—Tower of London—will be broadcast by the British Broadcasting Company on Tuesday, June 19. One of the most famous structures in the entire world, the Tower of London was built in the eleventh century by William the Conqueror. The Bloody Tower, a division of the edifice, got its name from the tradition that the two young princes, Edward V and the Duke of York, were murdered there.

On June 19 this ancient ritual will be presented at 3:30 p. m. CDT, over the BBC stations GSD on 25.93 meters and GSB on 31.35 meters. The program will be picked up by NBC and rebroadcast over WENR. This ceremony will open with the Chief Warden of the Tower meeting his Escort at the Bloody Tower. The Chief Warden and the Escort proceed to the Visitors' Entrance Gate on Tower Hill. As they proceed, the sentries on guard present arms to them. The Visitors' Entrance Gate then is locked, and they return through the Middle and Byward Towers, locking each in turn. On reaching the Bloody Tower, the Chief Warden and Escort are challenged, and then proceed to the Main Guard. The Main Guard then salutes the keys by presenting arms; the Chief Warden raises his hat, and calls out: "God Preserve King George!" Listeners then will hear ten o'clock sounding from the Tower clock and the relay finishes with the sounding of the Last Post.

For those short wave fans who may miss the original broadcast, there will be free motion chances: BBC will make a recording of the ceremonies. This will be presented on Wednesday, June 20, at 12:45 a. m., 11:05 a. m. and 6:30 p. m. CDT. The first rebroadcast will be over stations GSD on 25.93 meters and GSB

on 31.55 meters. The second will be over stations GSE on 25.28 meters and GSD on 31.55 meters. The final rebroadcast will come through stations GSD on 25.93 meters and GSB on 31.30 meters.

In addition to this traveling time and dipping into the history of England, short wave will attempt the spectacular task of arching from Arctic to Antarctic. Some time early in July the Columbia Broadcasting System plans to complete a 17,000-mile circuit from station KFZ in Little America to a temporary station in northwestern Alaska, above the Arctic circle.

Signals from the CBS-Arctic station will be carried by short wave to the RCA station at Point Reyes, near San Francisco, a distance of nearly 4,000 miles. From the northern California metropolis regular CBS transcontinental facilities will be employed to bring the Arctic voices to New York, where they will be relayed to the Byrd Expedition over the Rocky Point, L. J., Little America circuit. This route will be reversed, with the addition of another relay point at Buenos Aires to carry the voices of Byrd's men to the Land of the Midnight Sun.

Robert Flagler, Seattle broadcast and telephone engineer, will have charge of Columbia's temporary Arctic unit. Not only will he serve as manager and engineer of this station, but also will be called to fill the functions of every other staff official of a regular station.

Flagler is now en route to the Arctic Circle and is taking equipment for the temporary station, including one of the most recent Collins' radiophone transmitters, and that of the one at KFZ, Little America. Supplementary equipment has been provided by KOL, Columbia station at Seattle. The exact location of the station in Northwestern Alaska will not be determined until Flagler has completed tests.

It will be very interesting for those with short wave sets to try to hear these test broadcasts at somewhere between 15 and 40 meters.

SUNDAY CONTINUED

8:15 CDT—p.m.—CST 8:15
WB8B—Pat Flanagan's 3000 Revue
9:00 CDT—p.m.—CST 9:00
CB—Power, comedian. Harriet Whitford, vocalist and Oscar Nelson's Orchestra; **WB8B**—Stanley Branda Inc.; **WJZ** WFL WLS WTBJ
CB—Chicago Knights; **WABC** KMOX WB8B
WB8B—Lore Cycle in Song; **MARIC** KMOX
9:00 WFL WTAM
KYWB—Don Rivera's Orchestra
WB8B—Sveens Hotel Ensemble
9:45 CDT—p.m.—CST 9:45
WB8B—Wooden Hill
WEAF WMAQ WTAM
CB—Chicago Knights; **WLS**
WFL—Edna Yarnes' Orchestra
WB8B—Palace Vocal Ensemble
1:00 CDT—p.m.—CST 1:00
HBC—Jimmy Durante, comedian. Robinoff's; **O**chestra Strada Branda, Inc.; **WEAF** WFL WMAQ WTAM WTAM
CB—The Voice of Colombia: **WABC** KMOX WLS WJZ
HBC—"Goin' to Town"; **Ed Levey**, m.r. Newhall Chase; **Tim** and **Inez**; **Grace** Hayes; **Leo** Wilkins; **Harriet**'s Orchestra; **WJZ** KVM
WB8B—Harry Soskin's Orchestra
WFL—Irish Hour
WFCB—Pats Varian
WB8B—Percy H. Forrester's Book Review
WB8B—Fred and Sally; **Robert** Strauss
WLS—Russell Bennett; **Hal** Totten; **Geodish** Keller Co.
7:15 CDT—p.m.—CST 6:15
WB8B—Earl Thayer's Orchestra
WJZ—Tonight Reflections; **Eather** Hammond, vocalist; **Fred** Beck, organist; **Del** Scharif, pianist
WLS—University's Bavarian Concert Orchestra
7:30 CDT—p.m.—CST 6:30
WFL—Concert Hour
1:45 CDT—p.m.—CST 8:45
WB8B—Holtberg Students; **Blatz** Brewing Co.; **Lawrence** Williams; **Orchestra**; **Doris** Lorraine, mezz-soprano; **Joan** and **Charles**, song duo; **Cade's** Quartet
WB8B—The Hawk, mystery drama
8:00 CDT—p.m.—CST 7:00
HBC—Saskatia, **Merry-Goe** Round; **R. L. Watkins**, Co.; **Tommy**, **Ramon**, **Ether**, **Steph**, **David** **Peery**; **Orchestra**; **devotion**; **of** **Jack** **Wright** **Men** **About** **Town**; **WEAF** **WMAQ** **WTAM** **WMAQ**
CB—Family Theater; **Ward** **Building** **Co.**; **Fay** **Wright**, guest; **James** **Wright**, **John** **Wright**; **Joel** **Fainstuck**'s **Orchestra**; **WABC** **KMOX** **WLS**
HBC—Headlines; **Guyl** **Refining** **Co.**; **WJZ** **Reg-**
gers; **The** **Pickers** **Studio**; **The** **Brokers** **Gar-**
field; **Co.**'s **Conductors**' **Orchestra**; **WJZ** **WFL** **KYWB**—**Ben** **Maizan**'s **Orchestra**; **WABC** **WLS**
WMAQ **WFL**, **comedian**; **Bill** **Murray**'s **Or-**
chestra
WFL—"Post's" **Carson**
WLS—**John** **Fogarty**, **tenor**
WFCB—**Conservatory**, **James** **Herrick**
WJZ—**Joy** **Orban**'s, **organist**
WB8B—**Harry** **Soskin**'s **Orchestra** (CBS)
WJZ—**Collette** **O'Brien**, **singer**
WB8B—**Joseph** **McDonald**
8:15 CDT—p.m.—CST 7:15
WFL—**Seamus** **Conroy**'s **Orchestra**
8:15 CDT—p.m.—CST 7:15
WFL—**Seamus** **Conroy**'s **Orchestra**
WFL—**Seamus** **Conroy**'s **Orchestra**
WB8B—**Lawrence** **Koller**'s **Orchestra**
WFL—**Polish** **Program**; **Orchestra**; **Soloists**
WJZ—**Opera** **Musium** **Symphony**
9:00 CDT—p.m.—CST 8:00
HBC—**American** **Alum** **of** **Familiar** **Musik**; **Bayce** **Co.**; **Frank** **Mann**, **tenor**; **Verlain** **Inc.**; **Orchestra**; **James** **Anders**; **Barbara** **Blanch** **Violini**; **Geo** **Hansmann**'s **Concert** **Orch-**
estra; **WEAF** **WTBJ** **WLS** **WFL** **WTAM**
CB—**Fred** **Ward**'s **Orchestra**; **Fred** **Moler** **Co.**;
WABC **WB8B** **WLS** **KMOX**
HBC—"Festive" **Theatre** **Tom** **Powers**; **Lena** **Hogarth**; **Fred** **Warlick**; **Jonathan** **Howe**; **The** **Valka** **Makers** **of** **Communism**; **one** **act**
play **by** **Francis** **Leeper**; **WJZ** **WFL** **KYWB**
KYWB—**Orphe** **Lucas** **Orchestra**
WB8B—**Richard** **Seay** **Ensemble**
WJZ—**Vivienne** **Niska**, **Continent** **Town**
WFL—**Gene** **Burcheil**'s **Orchestra**
9:45 CDT—p.m.—CST 8:45
HBC—**Adventures** **in** **Health**; **Horlicks** **Malted**
Co.; **Dr.** **Henry** **W.** **Bundman**, **dramatized**
health **talk**; **WJZ** **WEAF**
KYWB—**Old** **Apprentice**
WFL—**Concert** **Orchestra**
WJZ—**Ed** **and** **Zeh**, **rural** **comedy** **sketch**
WFL—**Hubert** **Levy**, **organist**; **Sista** **Automobile**
Inc.; **Orchestra**; **Yorlantz**
9:00 CDT—p.m.—CST 8:00
HBC—**Indiana** **Schwann** **Music**; **WFL** **and** **Har-**
vey **Hays**; **Garbor** **and** **Co.**; **Inc.**; **WJZ** **WFL** **WTAM**
Rar **Wer** **Die** **Sensuact** **Kennet** **Tschelowsky**
Cradle **Song** **MacFadden**
At **Parise** **(vocal)** **Hoyes**
Maunt **G** **Beethoven**
Salet **D'Amm** **Elmer**
Combs—**Orchestra**; **Lady** **Eather** **Co.**; **WABC**
KMOX **WB8B**
HBC—**Victor** **Henry**'s **Orchestra**; **Charvett** **Malt**
KYWB—**Orphe** **Trotter**
WFL—**O'Neish** **Star** **Church** **Servants**
WB8B—**Tommy**'s **Keys**
WJZ—**Yopper** **Time**; **Fred** **Beck**, **organist**

Reviewing Radio

(Continued from Page 5)
 "on the track." The usual "on course" radio signal is a continuous hum in the receiver. If the receiver is out of contact on one side, his instruments register a series of dots and dashes. If he strays to the other side, a different set of dots and dashes registers. With the advent on the job, he now gets the "on course" signals whether he is on the course or not. This is the cause of the "phantom" broadcasts.
 Several theories are advanced about the origin of this murderous stalker. One is that the signals are caused by sun spots, which are blamed for everything else. The other is that the ghost beam may be resulting from radio wave reflections from mountains or magnetic ores in those regions.
 Neither of these theories is satisfying. Doubles the phenomenon is closely related to a kindred phenomenon, delayed echoes. It is well known that a radio signal requires one-seventh of a second to lap around the earth. But signals not being sent, can be heard as late as eight seconds after the time of starting. Where has the tone during this time, and what caused its delay? Well, the answer to that may bring to science conclusive evidence that it is possible to communicate with other planets. A selected named Hial, near Oslo, Norway, believes that

the delayed waves have been to the moon and back in those eight seconds. If this is true, it proves that radio waves can penetrate the outer wall of ions above the earth, known as the Kinelly-Heavside layer. So if the waves can get out to the moon, which is uninhabited, they also can get to Mars and to Venus, and back to the Earth.
 As one of the Radio Wave boys pointed out in a recent radio talk, "These delayed echoes furnish a means for other planets to learn back and pad gaps that feature communications may be waiting around the universe."
 And if Evans' Planer were to send a plume to Jupiter, it may be a pruned by the time the Joves bounced it back to him.
 Science sure is wonderful!

Wiseacres of the week:
 'Will Osborne to a friend: "Is that Valley on the air, or do we need a new tube?"
 Perry Charley, of WJNH to his wife, as they viewed the U. S. fleet and its horde of guns, anchored in the Hudson. "We look at those sailors—thirty thousand potential Nick Knives."
 "Fred Allen to Rupert on the air: "The birds fly down to the ground."

WBC—Jack Cooper's Air-Colored Hour
WTMJ—Irving Program
9:00 CDT—p.m.—CST 8:00
WGN—Headlines of Other Days
9:30 CDT—p.m.—CST 8:30
HBC—The Voice of Columbia
9:15 CDT—p.m.—CST 8:15
HBC—Montague's Millions, dramatic sketch: **WFL** **KVM**
WB8B—Edna Yarnes' Orchestra
WB8B—Edna Yarnes' Orchestra
9:30 CDT—p.m.—CST 8:30
HBC—Hall of Fame; **Leta** **and** **Fin** **Products** **Co.**; **Ronald** **Young**, **actor**; **Miss** **Shell-**
her's **Orchestra**; **WEAF** **WFL** **WMAQ** **WTAM**
CB—**BORDEN'S PRESENTS FORTY-FIVE** Minutes in Hollywood; **Radio** **Preview** of **"The** **Life** **of** **Vergie** **Winters**"; **Richard** **Arlen** in person; **Studio** **musical** **by** **Carl** **York**; **Holly-**
wood **music** **by** **Mark** **Warow**; **WABC** **KMOX** **WLS**
WB8B—**Fading** **Hour**, from "Hollywood Party"
A **Ball** **of** **Who** **is** **Bliss**, from "Little Miss Marker"
A **Ball** **of** **Chap** **Sury** **and** **Young**, from "About the Works"
The **Way** **to** **Love**, from "The Way to Love"
HBC—"The Evening" **WJZ** **KVM**
WB8B—**Palmer** **Clark**'s **Concert** **Orchestra**
WJZ—**Edna** **Pippa**'s **Orchestra**
WJZ—**Spott** **Field**
WTMJ—**Worcester** **Ice** **and** **Coal** **Company**
9:45 CDT—p.m.—CST 8:45
WB8B—**Indiana**'s **Bavarian** **Concert** **Orchestra**
WB8B—**Bonnie** **and** **Chuck**, **song** **duo**
WTMJ—**Spott** **Field**
9:00 CDT—p.m.—CST 8:00
WFL—**Florance** **Battley** **Kelly**
HBC **CDT—p.m.—CST 8:00**
HBC—**Roxanne** **Wallace**, **singer**; **WJZ** **KVM**
WB8B—**Jack** **Covers**, **WERN** **WTAM**
WFL—**Bob** **Hone** **Hour** **WFL**
WGN—**Charlie** **Agnes**'s **Orchestra**
WB8B—**Directed** **by** **Governor** **McCall** **from** **Indi-**
ana
WFL—**Zero** **Hour**; **Semi** **Classical** **Orchestra**; **Vol-**
lido; **WABC**—**Frankie** **Murphy**'s **Orchestra**
WTMJ—**Spott** **Field**
10:15 CDT—p.m.—CST 8:15
HBC—**Eddie** **Bohannon**, **cellist**; **WJZ** **KVM**
CB—**Henry** **Bauer**'s **Orchestra**; **WABC** **WJZ** **WFL**
WB8B
WB8B—**Edna** **Snyder**'s **Orchestra**
WB8B—**Jimmy** **Gray**'s **Orchestra**
WB8B—**EDWARD'S MALTED MILK PRESENTS**
Law **and** **Order**
WJZ—**Edna** **Pippa**'s **Orchestra**
WB8B—**Indiana**'s **Bavarian** **Orchestra**
10:30 CDT—p.m.—CST 9:30
KMOX—**Henry** **Bauer**'s **Orchestra** (CBS)
KYWB—**Rivers** **Orchestra** (NBC)

WFL—**University** **Singers**
WB8B—**Leonard** **Rubik**'s **Orchestra**
WB8B—**Anton** **Wink**'s **Orchestra**
WB8B—**Joe** **Cheroff**'s **Orchestra**
WB8B—**Ray** **Leaves** **and** **Jade**, **drama**
WB8B—**Edna** **Yarnes**' **Orchestra**
10:45 CDT—p.m.—CST 9:45
CB—**Henry** **Johnson**'s **Orchestra**; **WABC** **WJZ** **WB8B**
WB8B—**Dick** **Fay**'s **Orchestra**
WTMJ—**Spott** **Field**
11:00 CDT—p.m.—CST 9:00
WJZ—**Berlin** **Composers**' **Orchestra**
11:00 CDT—p.m.—CST 10:00
HBC—**Wendy** **WFL** **WTAM**
CB—**Red** **Nichols**' **Orchestra**; **WABC** **WISA** **WB8B**
HBC—**Jimmy** **Lundquist**'s **Orchestra** **WJZ** **KVM**
WFL—**Les** **Terry**, **organ** **recital**
WB8B—**Randy** **Hogey**'s **Orchestra**
WB8B—**Jimmy** **Gray**'s **Orchestra**
WB8B—**International** **Church**; **All** **Heard** **Lun-**
gation
WFL—**News**
WB8B—**Edna** **Yarnes**' **Orchestra**
WB8B—**Mildred** **Revine**
WTMJ—**Diana** **Orchestra**
11:05 CDT—p.m.—CST 10:05
KMOX—**Red** **Nichols**' **Orchestra** (CBS)
WJZ—**Dancer** **Orchestra**
WB8B—**Herma** **Conroy**'s **Orchestra**
11:20 CDT—p.m.—CST 10:10
WB8B—**Ted** **Wynn**'s **Orchestra**
11:15 CDT—p.m.—CST 10:15
HBC—**Bun** **Colombo**, **singer**; **Orchestra**; **Jimmy** **Fadda**, **Hollywood** **comedian**; **WEAF** **WTAM** **WMAQ** **WFL**
11:30 CDT—p.m.—CST 10:30
KYWB—**Edna** **Yarnes**' **Orchestra**; **12** **Mid.** **CDT**
Griz **Gordon**'s **Orchestra**
WB8B—**Earl** **Hines**' **Orchestra**; **12** **Mid.** **CDT**
Jack **Baker**'s **Orchestra**; **12:30** **A.M.** **CDT**
Ho **D'Harer**'s **Orchestra**; **12:45** **A.M.** **CDT**
WB8B—**Charles** **Albert**'s **Orchestra**
WB8B—**Indiana**'s **Bavarian** **Orchestra**; **12** **Mid.** **CDT**
Frank **Master**'s **Orchestra**; **12:45** **A.M.** **CDT**
WFL—**Earl** **Hines**' **Orchestra**; **12:30** **A.M.** **CDT**
WB8B—**Floor** **of** **Winking** **Budd**; **12:30** **A.M.** **CDT**
WTMJ—**Spott** **Field**
WGN—**Charles** **Agnes**'s **Orchestra**; **11:50** **P.M.** **CDT**
Earl **Thayer**'s **Orchestra**; **12:10** **P.M.** **CDT**
WB8B—**Edna** **Yarnes**' **Orchestra**; **12:30** **A.M.** **CDT**
Charlie **Agnes**'s **Orchestra**; **12:50** **A.M.** **CDT**
WTMJ—**Spott** **Field**
WB8B—**12** **Mid.** **CDT** **Dick** **Eder**'s **Orchestra**
WB8B—**Earl** **Hines**' **Orchestra**; **12** **Mid.** **CDT**
OT, **O. H. M.** **CDT** **Busby** **Reager**'s **Orchestra**
WB8B—**Hollywood** **on** **the** **Air**; **12** **Mid.** **CDT**
Benny **Merrill**'s **Orchestra**; **12:30** **A.M.** **CDT**
Tom **Oliver**, **organ**; **and** **newsp**; **11** **A.M.** **CDT**
Mid **Saylor**'s **Orchestra**; **1:30** **A.M.** **CDT**
By **Charles** **Albert**'s **Orchestra**
WMAQ—**Hollywood** **on** **the** **Air**

SUNDAY AFTERNOON
3:30 Central Standard Time
4:30 Central Daylight Time
NBC Red Network
 A musical hour unique in radio. The Hoover Chorists conducted by Joseph Koesterer. The Hoover Chorists under the direction of Noble Cain.
 Familiar music brilliantly performed
THE HOOVER SENTINELS

RADIO PREVIEW
OF THE NEW FEATURE PICTURE "THE LIFE OF VERGIE WINTERS"
 RUCO's latest, which features Ann Harding and John Bole
SUNDAY NIGHT, JUNE 17
8:30 C.S.T. 9:30 C.D.T.
 Columbia Network
in Borden's "45 MINUTES IN HOLLYWOOD"
 Richard Arlen in Person!
 Hollywood Music by Mark Warow...
Studio Gospel by Carl York...
 *For stations—see Radio Guide Listings

Famous Network Stars UM and ABER
Horlick's Malted Milk
 Healthiest Food
 "Best of the Best"
 "The Food of the Future"

FOR RADIO BROADCAST
 Clean payments will be advanced to writers of songs, if used and published in "The Orchestra World." Send us any of your material (words or music) likely to be found suitable for radio entertainment. **RADIO MUSIC GUILD**, 1066 Broadway, New York. Time in Every Sunday at 3:45 P. M. See. WJZ.

NOW ON WGN-10:15 P.M.
 Central Daylight Time
 Sunday - Monday - Tuesday - Wednesday - Thursday - Friday
HORLICK'S
 Malted Milk

(TUESDAY CONTINUED)

9:30 CDT—p.m.—CST 8:05
WGB—Headlines of Other Days
10:00 CDT—p.m.—CST 8:10
WGB—Evel Tharp's Orchestra
9:15 CDT—p.m.—CST 8:15
CBS—20 Treasury; WABC KMOX WBSM
KYS—Bryan Ensemble
WFL—Eddie Yano's Orchestra
WVH—Dick Egan's Orchestra (NBC)
WJL—Lucie Lane and His Apple Maesters
WVH—Jazz Sportsmen

9:30 CDT—p.m.—CST 8:30
CBS—Advertising Federation of America
Announcement; H. V. Katselinos, speaker;
WABC KMOX
WBBB—Jack Albert's Orchestra
WVH—Glen Hovell's Orchestra
WFR—The Grenadiers
WVH—Chicago Theater of the Air
WVH—Musical and Chorus, song duo
WJL—Paul Program; Orchestra; Soloists
WBSB—Melodie on Parade

9:45 CDT—p.m.—CST 8:45
WBBB—Hedberg's Soloists; Bill Browning Ch.
Clarence Wheeler's Orchestra; Davis Lorraine,
Song and Chorus and Cadets Quartet
WVH—School Teachers, talk
WJL—Advertising Convention (CBS)

9:30 CDT—p.m.—CST 8:50
WBSB—Association Sports Review
10:00 CDT—p.m.—CST 9:00
NBC—Amos 'n' Andy, Peppodot Co.; WMAQ
WVH—WTMJ
NBC—O. S. T., dramatic sketch; WEAF KYW
WBBB—Henry Brown's Orchestra (CBS)
WVH—Eddie Yano's Orchestra; Al Jay
WVH—Ted Weems' Orchestra
WVH—The Carter Family
WJL—Cotton Queens Minstrel; Refiners; Inc.
10:12 CDT—p.m.—CST 9:15
NBC—Tom Price; Anthony France, tenor;
WJZ KYW
WBC—Gene and Glenn; Everett Safety Razor Co.;
musical sketch; WTMJ WJL WJZ
WBBB—Dorcy with Gilbert Mitchell
WVH—WALCKE'S MILK PRODUCTS
Lion and Abner

WVH—Washington Column of the Air
10:30 CDT—p.m.—CST 9:30
NBC—National Radio Forum; WEAF WTAM
WMAQ
WVH—Three Stripes
WBBB—Piano Carnival
WVH—The Hooplaheads, comedy sketch
WVH—Anson Walter's Orchestra
WVH—The Glee Club
WVH—Bob Pullack's Orchestra (CBS)
WJL—Jazzville Experience
WVH—The Crystal Palace

10:30 CDT—p.m.—CST 9:35
NBC—Orchestra; WJZ KYW
10:45 CDT—p.m.—CST 9:45
CBS—"The Voice of Experience"; Wasey Pro-
ducts, Inc.; KMOX
CBS—Ray O'Hara's Orchestra; WBBB WJBN
WTMJ—Judy's Orchestra

10:50 CDT—p.m.—CST 9:50
WBBB—Moi Kravis's Orchestra
11:00 CDT—p.m.—CST 10:00
WVH—Helen Casanova's Orchestra
CBS—Symphony Concert; WABC WMBW
KYS—Buddy Rogers' Orchestra; WJZ WENR
WVH—The Carolina's Orchestra
WFL—Paul Ash Band
WVH—Joe Christmas' Orchestra
WJL—News
WBSB—Midnight Rambles
WVH—The Four Seasons

11:05 CDT—p.m.—CST 10:05
NBC—Charles Dreyfus' Orchestra; WEAF WMAQ
11:15 CDT—p.m.—CST 10:15
KYS—Dance Orchestra
11:30 CDT—p.m.—CST 10:30
WVH—The Apollo's Orchestra
11:35 CDT—p.m.—CST 10:35
WVH—The Klans' Orchestra (CBS)
WVH—The Dixie Club Orchestra (NBC)
11:50 CDT—p.m.—CST 10:50
KYW—The Sunnyside; (12 Mid. CDT)
Don Reno's Islanders

WBBB—Earl Brown's Orchestra; (12 Mid. CDT)
WVH—Sammy's Orchestra; (12:30 A.M. CDT)
Earl Albert's Orchestra; (1) A.M. CDT
Bob Sander's Orchestra; (12:30 A.M. CDT)
Henry Bauer's Orchestra; (1:45 A.M. CDT)
Earl Hines' Orchestra; (2:15 A.M. CDT)
Earl Saddy's Orchestra

WFL—Eddie Yano's Orchestra
WBBB—Hersberger's Bavarian Concert Orchestra;
WVH—The Chickadee Local Orchestra;
(12:30 A.M. CDT) Frankie Martini's Orches-
tra

WGB—Ted Weems' Orchestra; (11:50 P.M. CDT)
Earl Burdanti's Orchestra; (12:10 A.M. CDT)
WVH—Midstate Club Orchestra; (11:45 P.M. CDT)
The Showmen; (12 Mid. CDT)
Dick Egan's Orchestra; (12:30 A.M. CDT)
Midnight Salon

WVH—Hines' Orchestra; (12 Mid. CDT)
Earl Albert's Orchestra
WJL—Jack Demko's Orchestra; (12 Mid. CDT)
WVH—The Sapp's Orchestra; (12:30 A.M. CDT)
Main River; (1 A.M. CDT) Dance Orchestra

NBC—Paula Abdul, song and comedy; WEAF
WTMJ—Dance Orchestra

Wednesday, June 20**MORNING**

See Monday for Listings Before 9 a.m.
9:00 CDT—p.m.—CST 8:00
NBC—Brown and De Rose; vocal and instrumen-
tal duo; WEAF KYW
CBS—The Living Carden; WABC WMBW
NBC—Hirst of Song; Souffleur's Quartet;
WJL—Hopkins Brothers
NBC—Edna Moran Dance
WJL—Hollywood Music Letter

9:15 CDT—p.m.—CST 8:15
NBC—Clark, L. E. Jay; Calrose Polonaise Prod.
Co.; group; Louis Starkey, Isabelle Car-
ner, et al.; Helen King; WEAF WLW WTAM
WTMJ WGB
NBC—Florida Trio; Instrumental Group; WJZ
KYW—Irma King
WBBB—Hershey Institute; Kay Steery
WVH—Vernon Hall
WVH—Crazy Concert
WVH—Merrill Brothers, harmony
WJL—Today's Tune

9:30 CDT—p.m.—CST 8:30
CBS—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

9:45 CDT—p.m.—CST 8:45
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

10:00 CDT—p.m.—CST 9:00
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

10:15 CDT—p.m.—CST 9:15
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

10:30 CDT—p.m.—CST 9:30
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

10:45 CDT—p.m.—CST 9:45
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

11:00 CDT—p.m.—CST 10:00
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

11:15 CDT—p.m.—CST 10:15
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

11:30 CDT—p.m.—CST 10:30
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

CBS—Magic Recipes; Burden Sales Co.; Jane
Emison; WABC KMOX WBSM
WFL—Original Dramas; talk; WGN WLW
WFL—Applesauce
WVH—Merrill Brothers
WJL—Merrill's Hoopla
WJL—Merrill's Hoopla

11:00 CDT—p.m.—CST 10:00
NBC—Al and Lee Reiser, piano duo; WEAF
WTMJ
CBS—The Voice of Experience; Wasey Pro-
ducts, Inc.; Wasey WABC WMBW KYS
WFL—Applesauce, talk; comedy duo; WJZ WENR
KYW—Pudency Program
WVH—Vintage Program
WVH—Helen Kemp's Orchestra; Lyvena Co.
WVH—Helen Kemp, Queen of the Iovitas
WVH—Helen Kemp, Transverse Hillbilly, songs
WVH—Mary Albert, vocalist
WMAQ—Program Preview

11:15 CDT—p.m.—CST 10:15
CBS—The Olden's Orchestra; Core Products
Retailing Co., Inc.; Pedro de Cordeiro's Orches-
tra; Philosophy; KMOX
NBC—Mildred Hill, Ukelele and song; WJZ
WENR
WVH—Marty Marvin, tenor; WEAF WMAQ
WVH—Jazzville Experience
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

11:30 CDT—p.m.—CST 10:30
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers

11:45 CDT—p.m.—CST 10:45
WVH—The Three Brothers
WVH—The Three Brothers
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WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers
WVH—The Three Brothers

12:00 CDT—p.m.—CST 11:00
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

12:15 CDT—p.m.—CST 11:15
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

12:30 CDT—p.m.—CST 11:30
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

12:45 CDT—p.m.—CST 11:45
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

1:00 CDT—p.m.—CST 12:00
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

1:15 CDT—p.m.—CST 12:15
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

1:30 CDT—p.m.—CST 12:30
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

1:45 CDT—p.m.—CST 12:45
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

2:00 CDT—p.m.—CST 1:00
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00
WJL—Pickard Family
WVH—The Carolina's Orchestra
WVH—The Carolina's Orchestra
WVH—The Carolina's Orchestra
WVH—The Carolina's Orchestra
WVH—The Carolina's Orchestra
WVH—The Carolina's Orchestra
WVH—The Carolina's Orchestra

12:15 CDT—p.m.—CST 11:15
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

12:30 CDT—p.m.—CST 11:30
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

12:45 CDT—p.m.—CST 11:45
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

1:00 CDT—p.m.—CST 12:00
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

1:15 CDT—p.m.—CST 12:15
NBC—News; WABC WBSM WJZ
NBC—Weems; WEAF KYW WTAM WMAQ
NBC—Today's Children; Pilgrury Hour
WBBB—The Madcaps; Irma Phillips, Mrs.
Johnson and Walter Wheeler; WJZ WTMJ
WVH—Dorsey Murray's Orchestra
WVH—Merrill Brothers, harmony
WVH—Merrill's Hoopla
WVH—Merrill's Hoopla

Friday, June 22

MORNING

See Monday for Listings Before 9 a.m.

9:00 CDT a.m.—CST 8:00
NBC—Edward MacLachlan, the Gospel Singer; WJZ
WJZ—The Gospel Singers; WABC WMMX
CBS—Madison Singers; WABC WMMX
WBC—Green and Joe (NBC)
WBC—Variety Time
WGB—Keep It Cool
WBC—Modern Italian, modern songs
WBC—Hundredth Magazine of the Air
WLW—Mrs. Callahan, talk and organ

9:15 CDT a.m.—CST 8:15
NBC—Clara, Lu 'n' Em; Colgate; Palmolive; Peel
Cl.; croquet, Louisiana, tubular canisters
and Helen Kent; WEAF WTAM WMJM
WLW WGN
WBC—Jazz Arch contrap; WJZ WMAQ
WJZ—Jazz King
WJZ—Jazz King

9:30 CDT a.m.—CST 8:30
NBC—Country Music
WBC—Radio Melodrama
WGB—Highlights of Music
WBC—Country Concert
WJZ—Major Brothers, song duo
WJZ—Today's Tune

9:30 CDT a.m.—CST 8:30
NBC—News; WEAF WTAM WJAZ WJZ
CBS—News; WABC WMMX
NBC—Today's Children; Pillsbury Flour Mills Co.;
dramatic sketch by Irene Phillips, Ben John-
son and Walter Becker; WJZ WTAM
WBC—Bill Murray's Orchestra
WGB—Modern Italian
WBC—Homecoming's Hour
WGB—Broadway Trade Market Reports
WBC—Magazines Review
WJZ—Frankish Favorites, modern song
WJZ—Jack Baker and Musical Group Feat. Co.

9:35 CDT a.m.—CST 8:35
NBC—The Winks, tenor; WEAF WJZ
CBS—Jazz Masters, quartet; WABC WMMX
WGB—Leonard Salvo, organist; Weather
WBC—Lena Horne

9:45 CDT a.m.—CST 8:45
NBC—Betty Crocker General Mills, Inc., cook-
ing with WJZ; WEAF WTAM WJZ
CBS—Carolyn Gray, pianist; WABC WMMX
WBC—Tom Baker, actor; Norm Sherr
WGB—Variety Program
WGB—Rhyming, Play Setters
WBC—Walt Disney Ladies, Marion Holt
WJZ—Oscar, Baseline Program

9:50 CDT a.m.—CST 8:50
KYW—10:00
10:00 CDT a.m.—CST 9:00
NBC—Cooking Classes; Pillsbury Flour Mills,
Inc.; Mary Ellis, organ; Leon Salvo, organist;
WABC WMMX
NBC—Morning Parade, variety material; WEAF
WJZ WTAM
WGB—Popular Musicals
WGB—Bob Furetti, baritone
WGB—Movie Performances
WGB—Hollywood Screenings
WJZ—Magazine's Hour
WJZ—Poulter, Ann Laverock Markets
WBC—Walt Disney Ladies
WMAQ—Woman's Page of the Air; Battle Creek
Club
WBC—Lola and Pola; Polish Housewives
WJZ—Lionel Mandelstam, baritone

10:15 CDT a.m.—CST 9:15
CBS—Walt Osborne's Orchestra; Coca Products
Philosophy Hour
CBS—Organ Melodias; WJZN WJZN
WBC—Variety Choice
WBC—Favorite Orchestras
WGB—Tom Friendly Reminisces
WGB—Movie Performances
WJZ—News; Livestock Reports
WJZ—Musical radio series
WJZ—Woman's News of the Day

10:25 CDT a.m.—CST 9:25
NBC—Jazzed Reports
10:30 CDT a.m.—CST 9:30
CBS—Tony Wines; WABC WJZ
WBC—Vivian Vance
WGB—George O'Connell, baritone
WBC—Variety Time
WBC—Italian Opera Gems
WGB—Love Making Live
WGB—Band Stand Time
WJZ—Saulza Rebekah, vocalist
WBC—Albanic and Radio series of the Bible
Mrs. McNeil
WBC—Rhythm and Harmony Express
WBC—Varieties
10:45 CDT a.m.—CST 9:45
CBS—Jean Raridon, vocal; WABC WMMX WMMX
G.C. Musical Dreams, sketch; WGB WLW
WGB—Variety Program
WBC—Hollywood Screenings, orchestra and soloists
(NBC)
WBC—Space and Variety
WJZ—Mid-More Drama
WJZ—Little Henry
WJZ—Hollywood Letter
11:00 CDT a.m.—CST 10:00
NBC—Smack Out, comedy duo; WJZ WJZN

CBS—The Voice of Experience; Waspy Products,
Inc.; WABC WMMX
NBC—Down the Song Trail; WEAF WTAM
WBC—Hollywood Screenings
WGB—Jill Kemper Orchestra; Lena Horne
WBC—Queen, Queen of the Vocalists
WJZ—Victor Doherty, tenor
WJZ—Johnny Muldoener, vocal
WBC—Variety Time
WJZ—Betty Crocker, talk

11:15 CDT a.m.—CST 10:15
NBC—Johnny Marvin
WBC—Well Italy, vocal; WJZ WJZN
WBC—Will O'Connell, organist; Pedro de Cor-
doaba's Friendly Philosophy; Coca Products
WBC—Coca-Cola
WBC—Virginia Clark; Gene and Charlin, song
WGB—Florida Jazz Quartet
WJZ—Modern Day
WLW—The Texan, vocal trio
WJZ—With a Song

11:30 CDT a.m.—CST 10:30
KMXX—Henry Sonka's Orchestra (CBS)
WJZ—Modern Day
WBC—Will O'Connell, organist; WJZ WMAQ
CBS—Smiles Ed McDaniel; Anne White; Leg-
gins; Frank Walker, tenor; WBBM WMMX
NBC—Rae Battie's Concert Ensemble; WEAF
WJZ

11:35 CDT a.m.—CST 10:35
WBC—Rose Vanderbank, pianist
KYW—Howe Sandberg
WBC—Board of Trade Market Reports
WMAQ—Name the Band
WGB—Modern Italian
WJZ—Friedrich Flubenschner; Homer Griffith
WLW—Linda J. and Mrs. Poets
WBC—Continental Star Theatre
WJZ—The Boys, Inc. Program

11:40 CDT a.m.—CST 10:40
WJZ—Modern Italian
11:45 CDT a.m.—CST 10:45
CBS—Ethel Viper Ensemble; WABC WJZN
NBC—Weds and Musics; WJZ KYW WMAQ
WBC—Frank Wilson, tenor; Gertrude Lima,
WJZ—Elder Bradford, fashion advisor
WGB—Orchestral Variety
WJZ—Walter O'Connell; Charlie Wayne, vocalist
WJZ—Jack Teter and the Play Boys

AFTERNOON

12:00 Noon CDT—CST a.m. 11:00
CBS—A. Ravarin's Orchestra; WABC WJZN
WBC—Emerson City Orchestra; WTAM
WJZ
WBC—Local Markets; Livestock and Grain
WGB—D.M. Day's Drive
WJZ—Luncheon Drama
WMAQ—Classical Ensemble Series

12:05 p.m. CDT—CST a.m. 11:05
NBC—Edith Lou, organist
NBC—The Honorable Archie, sketch; WJZ
WJZ
WBC—Jack Russell's Orchestra
WJZ—Lawyer's Legislative League; Old Age
WJZ—Lena Drama Preview
WJZ—Drama, Market and Livestock Reports
WJZ—Lena Drama Preview
WBC—National Farm and Home Unit; Conserva-
tion Day Program; sport speakers; Uncle
Sam's Farewell; League of Nations; Play-
let; Walter Blaudart; Orchestra; WJZ WLW
KYW
CBS—Valerio's Orchestra; WABC WJZN WJZN
WBC—Minskaya, variety program; WEAF WMAQ
WMMX—Jazz
WGB—State Department of Public Health
WJZ—Fidei Fidei, organist
WJZ—Fidei Fidei, organist
WBC—Hollywood Screenings; Joe Kelly
WBC—Hollywood Screenings; Luciano

12:25 p.m. CDT—CST a.m. 11:25
WBC—The Summer Strangers
WMAQ—Jazz
12:30 CDT—CST a.m. 11:30
WBC—Walt Disney Ladies, Marion Holt
WJZ—Buddy, lyric tenor
WJZ—Buddy, lyric tenor
WBC—Rick's Hungarian Ensemble
WJZ—Washburn, Zeb
WJZ—Washburn, Zeb
WJZ—Variety Program

12:35 p.m. CDT—CST a.m. 11:35
NBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

12:45 CDT—CST a.m. 11:45
WBC—Lionel Mandelstam, baritone
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WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

12:50 CDT—CST a.m. 11:50
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:00 CDT—CST a.m. 12:00
NBC—National Farm and Home Unit; Conserva-
tion Day Program; sport speakers; Uncle
Sam's Farewell; League of Nations; Play-
let; Walter Blaudart; Orchestra; WJZ WLW
KYW
CBS—Valerio's Orchestra; WABC WJZN WJZN
WBC—Minskaya, variety program; WEAF WMAQ
WMMX—Jazz
WGB—State Department of Public Health
WJZ—Fidei Fidei, organist
WJZ—Fidei Fidei, organist
WBC—Hollywood Screenings; Joe Kelly
WBC—Hollywood Screenings; Luciano

1:05 CDT—CST a.m. 12:05
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:10 CDT—CST a.m. 12:10
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:15 CDT—CST a.m. 12:15
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:20 CDT—CST a.m. 12:20
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:25 CDT—CST a.m. 12:25
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:30 CDT—CST a.m. 12:30
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
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WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:35 CDT—CST a.m. 12:35
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:40 CDT—CST a.m. 12:40
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
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WBC—Lionel Mandelstam, baritone

1:45 CDT—CST a.m. 12:45
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:50 CDT—CST a.m. 12:50
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

1:55 CDT—CST a.m. 12:55
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

2:00 CDT—CST a.m. 1:00
NBC—National Farm and Home Unit; Conserva-
tion Day Program; sport speakers; Uncle
Sam's Farewell; League of Nations; Play-
let; Walter Blaudart; Orchestra; WJZ WLW
KYW
CBS—Valerio's Orchestra; WABC WJZN WJZN
WBC—Minskaya, variety program; WEAF WMAQ
WMMX—Jazz
WGB—State Department of Public Health
WJZ—Fidei Fidei, organist
WJZ—Fidei Fidei, organist
WBC—Hollywood Screenings; Joe Kelly
WBC—Hollywood Screenings; Luciano

2:05 CDT—CST a.m. 1:05
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

2:10 CDT—CST a.m. 1:10
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone
WBC—Lionel Mandelstam, baritone

2:15 CDT—CST a.m. 1:15
NBC—Florence of Helen Tenor; Affiliated Prod-
uce, Inc.; WABC WJZ
WBC—Jack Russell's Orchestra
WJZ—Country of Progress Concert Orchestra,
KYW
WBC—Livestock Markets; Phil Evans
WJZ—Modern Day
WBC—Variety Time

2:20 CDT—CST a.m. 1:20
NBC—Wally Phillips, vocalist; WJZ KYW
WBC—Variety Time
WBC—Variety Time
WBC—Variety Time
WBC—Variety Time
WBC—Variety Time
WBC—Variety Time
WBC—Variety Time

2:25 CDT—CST a.m. 1:25
NBC—Meyla City Four; Crazy Water Co.; male
quartet; WEAF WTAM WLW
WBC—Photo Play
WBC—Photo Play
WBC—Photo Play
WBC—Photo Play
WBC—Photo Play
WBC—Photo Play
WBC—Photo Play
WBC—Photo Play

2:30 CDT—CST a.m. 1:30
NBC—Palmer House Ensemble
WBC—Palmer House Ensemble
WBC—Palmer House Ensemble
WBC—Palmer House Ensemble
WBC—Palmer House Ensemble
WBC—Palmer House Ensemble
WBC—Palmer House Ensemble
WBC—Palmer House Ensemble

2:35 CDT—CST a.m. 1:35
WMAQ—Lionel Mandelstam, baritone
2:40 CDT—CST a.m. 1:40
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

2:45 CDT—CST a.m. 1:45
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

2:50 CDT—CST a.m. 1:50
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

2:55 CDT—CST a.m. 1:55
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:00 CDT—CST a.m. 2:00
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:05 CDT—CST a.m. 2:05
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:10 CDT—CST a.m. 2:10
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:15 CDT—CST a.m. 2:15
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:20 CDT—CST a.m. 2:20
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:25 CDT—CST a.m. 2:25
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:30 CDT—CST a.m. 2:30
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:35 CDT—CST a.m. 2:35
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:40 CDT—CST a.m. 2:40
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:45 CDT—CST a.m. 2:45
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:50 CDT—CST a.m. 2:50
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

3:55 CDT—CST a.m. 2:55
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:00 CDT—CST a.m. 3:00
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:05 CDT—CST a.m. 3:05
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:10 CDT—CST a.m. 3:10
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:15 CDT—CST a.m. 3:15
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:20 CDT—CST a.m. 3:20
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:25 CDT—CST a.m. 3:25
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:30 CDT—CST a.m. 3:30
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:35 CDT—CST a.m. 3:35
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:40 CDT—CST a.m. 3:40
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:45 CDT—CST a.m. 3:45
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:50 CDT—CST a.m. 3:50
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

4:55 CDT—CST a.m. 3:55
NBC—The Perkin; Proctor and Gamble Co.;
dramatic sketch with Virginia Payne, Mar-
gery Johnson, Karl Isbell, William Farnam
and Charles Segrison; WEAF WLW WTAM
KYW—Progress Penna, Home Economics
WJZ—Photo Play
WBC—Country of Progress Orchestra; Edward
Wentworth producing
WJZ—Singer's horse races from various
tracks
WMAQ—Livestock and Grain Markets
WMAQ—Board of Trade

Radio Guide

6:18 CDT-p.m.-CST 5:15
 NBC—The Pickers Sisters, harmony trio WJZ
 WMQA

KYWB—The Globe Trotter
 WBMM—Sports Review With Pat Flanagan
 WCFL—Labor Fisher
 WFLB—Blotters
 WJG—Musical Selection Roundoff, string trio
 WJH—Salsa, organ and piano
 WJN—Jamaican Rhythm, Ben Kanter, pianist
 WLM—Over the Rhum, German Band
 WJZ—Over Club

6:35 CDT-p.m.-CST 5:30
 WERN—Sports Review

6:38 CDT-p.m.-CST 5:30
 NBC—Don Sarno's Orchestra; WJZ WMQA
 Lenny Waronoff and the Redrobers: WABC
 WISN KMQR

KYW—Solent (NBC)
 WJLW—The Kansas Valley Orchestra
 WFLB—Dean DeLeo
 WERN—Bassball Blues: Ila Totten: B. F.
 Goodrich Rubber Co.
 WGN—The Sports Reporter
 WJZ—Paul Hour
 WJZ—Jazzation
 WLB—Bob Newhall: "Mail Pouch Sportsman";
 Mail Pouch Tobacco Co.
 WTAM—Martha Mearl, vocalist (NBC)
 WTMJ—Wiscns's Conspirators

6:45 CDT-p.m.-CST 5:45
 CBS—Roy Helton, "Looking at Life": WABC
 KWK

KYW—Hof Hartman's Orchestra
 WFL—Eddie Varos' Orchestra
 WJLW—Rene Ryan, World's Fair Reporter
 WJZ—Lug Cabon Orchestra
 WJW—King Jack and Jester, male trio

7:00 CDT-p.m.-CST 6:00
 CBS—Morton Downey's Studio Party: WABC
 WISN WISN
 NBC—Dream Hour: KYW WTAM
 WFL—Vela Cook, contralto
 WFLK—Kathleen Powers, W. Flannery
 WGN—Charlie Agnew's Orchestra
 WJLW—Hesters' Music Hour, symphony music
 WJZ—String Ensemble
 WJLW—F. D. Hill
 WMAO—Hesters' Orchestra

7:15 CDT-p.m.-CST 6:15
 WFL—Armed Artist
 NBC—Lawson V. M. C. A. Girl Club
 WJLW—Tonight Scouting: W. Flannery
 WJZ—Music and Banter, Ben Kanter
 WFL—5:35 CDT-p.m.-CST 6:25

WTMJ—Sport Hour
 7:30 CDT-p.m.-CST 6:30
 KMOX—Morton Downey's Studio Party (CBS)
 WBMM—Jules Albert's Orchestra
 WFL—Insurance Talk
 WFL—Bill of Republic
 WGN—Neil Kemp's Orchestra
 WJLW—Lively Day
 WJZ—Songs and Sermons with Uncle Joe Dubois;
 Fred Henk, organist

WFL—Hardscratch Party
 WTMJ—Harmon Series

7:45 CDT-p.m.-CST 6:45
 CBS—Fay Waller, songs: WABC WISN
 WBMM—Henry Busch's Orchestra
 WFL—Lou Ferry, organ recital
 WJZ—Howard Miller, lyric tenor
 WJLW—Lucky Luciano, comedy club

8:00 CDT-p.m.-CST 7:00
 NBC—Jamboree, musical variety: WJZ WJLW
 CBS—Ernie Storchko; Chatterfield Cigarettes;
 "The Cigarettes"; Orchestra; Chorus;
 WABC KMQR WISN WISN
 WFL—The Parkway Hillbillies
 WGN—Dancing Stars
 WJZ—Joe Chromos' Orchestra
 WJZ—Black and White, piano selection; Ben
 Kanter
 WLS—The Westerners, Songs of the Range
 WFL—The Gay Ninies
 WTMJ—Dance Orchestra

8:15 CDT-p.m.-CST 7:15
 WCFL—Earl's Talk
 WGN—Earl Burnett's Orchestra
 WJZ—The Bullrogers; Buddy, Zab and Otto
 WLS—Juni-Entertainers

8:30 CDT-p.m.-CST 7:30
 NBC—Barbara Fritch's General Food Corp.
 dramatization: WFAW WMQA WFLB WTAM
 CBS—Baron, Symphonies
 WFL—Victor Karam, from a Century of Progress
 WABC KMQR WISN WISN
 NBC—Eddie Duchin's Orchestra; Edward Decker,
 baritone; Popponent Co.: WJZ WLS
 KYW—Lyle Latta's Orchestra
 WFLB—Boost Chicago Program
 WGN—Anson Weber's Orchestra
 WJLW—American Letter Project
 WJZ—Billman's Music Reporter
 WTMJ—Polish Hour

8:45 CDT-p.m.-CST 7:45
 WFL—Viewing the Fair with the Voice of the
 Air
 WGN—Doris Cummitt's Orchestra
 WJZ—Bob and Zeb, sax and vocal duet

8:00 CDT-p.m.-CST 8:00
 NBC—Raymond Knuth's Curious Comedy;
 WFAW WLS WMQA WTAM
 KYW—The Globe Trotter
 WCFL—Hilma Van, soprano
 WGN—Tomorrow's World
 WJLW—Violeta Boatman
 WFLB—Dick Edie's Orchestra
 WJZ—The Pickard Family, rural music
 WLS—Keystone Barn Dance Party

WJZC—Glorak Review
 WTMJ—Variety Program

9:05 CDT-p.m.-CST 8:05
 WGN—Musicians of Chicago
 9:10 CDT-p.m.-CST 8:10
 WGN—Urie Yip's Orchestra
 9:15 CDT-p.m.-CST 8:15
 NBC—Guy Lombardo's Orchestra: WFAW WTAM
 WFLB—The Guy Lombardo Orchestra
 WFL—Eddie Varos' Orchestra
 WJZ—Uncle Wren's Orchestra
 WJLW—The Family
 WJLW—Uncle Len and His Apple Cakes
 9:20 CDT-p.m.-CST 8:20
 CBS—Eddie Mielicki Congregation! WABC
 WISN

WJLW—LINDSEY PRESENTS WLS BARN
 Daney; H. O'Hara; Spore Riba; Urie
 Yip; The Guy Lombardo Orchestra; Dick
 Hester; Linda Parker, songs; Lala Belle
 Tynn and Don; the Hooster Hotshots: WJZ
 WLS WLS
 WGN—Frankie Masten's Orchestra (NBC)
 WJLW—Polish Program
 WFL—Barrett O'Hara, talk
 WGN—Palmer Clark's Orchestra
 WJLW—Polish Program
 WTMJ—German Hour

9:45 CDT-p.m.-CST 8:45
 WFL—Federation of Women High School
 Teachers, talk

10:00 CDT-p.m.-CST 9:00
 KYW—Dance Orchestra
 WBMM—Jules Albert's Orchestra
 WFL—Royal Lighthouse Hour
 WGN—Earl Burnett's Orchestra
 WJZ—Joe Chromos' Orchestra
 WMAO—Al Kval's Orchestra
 WJLW—Jules Albert's Orchestra

10:15 CDT-p.m.-CST 9:15
 CBS—News: WABC WBMM
 KYW—News: WFLB WTAM
 WFLB—WFL Collier's Orchestra
 WGN—Dance Show
 WJZ—Washington Column of the Air, talk
 10:20 CDT-p.m.-CST 9:20
 CBS—Orie Gray's Orchestra: WABC KMQR
 WISN

10:30 CDT-p.m.-CST 9:30
 NBC—Orie Gray's Family, dramatic sketch
 with Anthony Smythe: WFAW WTAM WMAO
 CBS—Orie Gray's Orchestra
 WFL—Eddie Varos' Orchestra
 WJLW—Anson Weber's Orchestra
 WJZ—Dick Edie's Orchestra
 WFL—The Neighborhood Program
 WJLW—Dance Orchestra
 WTMJ—Lo Cabelleros

10:35 CDT-p.m.-CST 9:35
 NBC—Alfredo Brilli's Orchestra: WJZ KYW
 WLS—Vine

10:45 CDT-p.m.-CST 9:45
 CBS—Johnny Johnson's Orchestra: WABC WISN
 WISN KMQR
 WJZ—Dick Edie's Orchestra
 WJLW—Ocker and Elmer
 10:50 CDT-p.m.-CST 9:50
 NBC—Barbara Fritch's Orchestra
 WFL—5:35 CDT-p.m.-CST 10:00
 NBC—Dan Busch's Orchestra: WFAW WFL
 CBS—Guy Ambrosia's Orchestra: WABC WISN
 WISN

NBC—Jack Denny's Orchestra: WJZ KYW
 WFL—Paul Ash Review
 WJLW—Lionel Barrymore's Orchestra
 WJZ—Joe Chromos' Orchestra
 WGN—National Barn Dance
 WMAO—Dance Orchestra
 WJLW—Society and Songs
 WTMJ—Variety Program

11:05 CDT-p.m.-CST 10:05
 KMOX—Dan Busch's Orchestra (CBS)
 11:10 CDT-p.m.-CST 10:10
 WGN—Lionel Barrymore's Orchestra
 11:15 CDT-p.m.-CST 10:15
 NBC—Carolee Carrival; Ned Tallinger, master-
 singer; Duke Carroll and His Orchestra;
 the Duke Quartet; Gogo DeLo, contralto;
 Tommy Harris, songs; Dick Ashby, Bar-
 bar of the Broadway; Victor Fishbe, comedy
 Rita Lane, soprano, and Marshall Maloney
 WISN WLS WMQA WFLB

11:30 CDT-p.m.-CST 10:30
 KYW—Vincent Lopez's Orchestra; (12 Mid. CDT)
 Frank Miller's Orchestra; (12:30 A.M. CDT)
 WJLW—Lyle Latta's Orchestra; (12 Mid. CDT)
 WJLW—Joe Chromos' Orchestra; (12 Mid. CDT)
 WFL—Orie Gray's Orchestra; (12:45 A.M. CDT)
 Earl Henry Busch's Orchestra; (12:45 A.M. CDT)
 Earl Henry Busch's Orchestra; (12:45 A.M. CDT)
 Earl Henry Busch's Orchestra; (12:45 A.M. CDT)
 Earl Henry Busch's Orchestra; (12:45 A.M. CDT)
 Earl Henry Busch's Orchestra; (12:45 A.M. CDT)

11:35 CDT-p.m.-CST 10:35
 NBC—Carolee Carrival; Ned Tallinger, master-
 singer; Duke Carroll and His Orchestra;
 the Duke Quartet; Gogo DeLo, contralto;
 Tommy Harris, songs; Dick Ashby, Bar-
 bar of the Broadway; Victor Fishbe, comedy
 Rita Lane, soprano, and Marshall Maloney
 WISN WLS WMQA WFLB

Bandstand and Baton

Maybe it's a sign of good times returning, maybe not. But high prices are certainly back in the cafe business. Slowly, and without hallooing, they are creeping into favor again. The favor of owners, that is, the public. The old advertisements of "No cover—no minimum charge" have vanished. Even the *couvert* has becked up.

If property is really returning, these prices will mount to their former level. If not, they are likely to drop back. At any rate, don't forget to take your bankroll with you when you visit the bright spots this summer.

EDDIE DUCHIN is all smiles again. *Don Sam Flare* is still blue. Duchin and his boys motored to Chicago not so long ago to open *Hare's Delis* roadhouse, just outside the Exposition City. It was to be Eddie's first big spot outside New York, and he was expecting real acclaim from Fair visitors, in addition to a big salary check. But *Hare* experienced some "new cults", and as we go to press has not been able to open his establishment.

Just a job out of a job, top off, his NBC commercial, due to expire shortly, was not renewed.

But everything is oke now for Eddie. *Har*, *Jackman*, manager of the Congress hotel in Chicago, was not going to let one of the best bands in the business sit around idle while his Joseph Urban room was closed. Duchin opens there June 14, with NBC sustaining wire, probably many more than he previously had had.

CHARLIE DAVIS has made it a trio of former Columbia leaders who are now directing their orchestras via NBC nets. Davis' recent switch from the New Yorker hotel to the Hollywood Cafe has resulted in his change of broadcast affiliation. *Guy Lombardo* and *Freddie Benet* are the other two.

IT WOULD SEEM difficult to improve on the band *Henry Spook* took away from the Beach, but when Sonny opened the Edgewater Beach Beachwalk last Saturday everyone in Chicago sat up and took notice. *Henry* went over it in a big way during his last engagement at the same smart hostelry, and he should go over even bigger this summer.

IT LOOKS LIKE the battle of the pianos in Chicago this summer will be fought at the Beach and the *Edgie Duchin* remains in town and *Vincent Lopez* stays on his way to the west coast. *Duchin*, *Lopez* and *Henry* will be poundings the keyboards over rival networks and from competing spots. . . These *Lopez* and *Duchin* are no *Joe Venon*—he waves his famous but never used violin bow. *Charlie Agnew*, 'tis said, used to pourish a drum in *Joe Agnew King* during the time he never he uses his oten.

JACK RUSSELL should have followed the example set by *Rollo Hudson*, New York leader, in the matter of golf tournaments. Hudson's orchestra recently played

Myrt and Marge

(Continued from Page 6)
 nights on stuffy accommodation trains, the smell of washing powder down dingy hotel corridors, stiff grey lace curting chilly groovy seats. And during her engagement; heavily shod feet stamping calloused hands clapping, raucous voices shouting enthusiastic acclaim in every key throughout the country. Only to one with the soul of a good tourist could such a life seem so sweet. And during her engagement with "The Yankee Tourist" Myrtle knew she was to become a motlier.

Next week further intimate episodes in the lives of Myrt and Marge will appear. In continuation of the story of their lives, Myrt's early travels—all to be found in Radio Guide, issue Week Ending June 30.

a tournament among themselves in New York. Russell appeared at a Chicago links for a tournament ballyhooed as among all orchestra leaders in Chicago. But Jack was the only one present, so he played nine holes and crowned himself winner of all prizes, from first to booty. Russell, by the way, is revealed at the Carlton Tea Gardens in Kansas for the duration of the summer. And *Costo Vocco* likes Jack's looks

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RADIO GUIDE
 NAME-THE-STAR
 CONTEST

START TODAY

(See Page 14)

Behind Scenes in Chicago Studios

By Harry Steele

He was an earnest young cleric. The air of the clubbers sat neutered upon his shoulders like a tailored vestment. He was stern with zeal and effervescence with fervor. He had come to the studios of the National Broadcasting Company merely as the companion of a more eminent Divine who was selected to offer up a supplication for rain that was part of a coast-to-coast hookup. Both were from a Chicago bible school, which boasts a radio station, limited as to hours on the air, and unblessed with even so much as hope for network affiliations.

The prayer was tendered and the hour concluded and turning to his bespectacled young companion, the elder pastor asked, "Do you think our prayer will be answered?"

"I am sure it will," was the spontaneous reply. "I have been praying for six months that we would make the network and my prayers were finally answered. So I know that our pleas are being heard."

Incidentally it was shortly after this nation-wide supplication that the drought was broken. Which puts NBC one up on its competitors and leaves them embarrassed as to a satisfactory occasion for retaliation.

A checkup of the NBC casuals reveals Alex Robb restored to full working schedule but still under the watchful care of Mrs. Robb abetted by the family physician. On the 23rd floor, the ever amiable Evelyn Hale is back at her desk after a serious operation. Characteristically Frank Muller's right hand boxer doesn't claim that hers was the most interesting case of his kind the hospital ever encountered. To



WIND-WJJD sports announcer who keeps Willie Sox fans from suffering tagging stunts

her it was just an incident to be forgotten in the if irresponsible Yang Taylor will permit her to do so. Among those who know her there is a prevailing undercurrent of envy for anyone who still has in store the thrill of list meeting Evelyn.

THE TITLE "Lion of Song" accorded

Baritone Tom Warrlow by WIND programmers is not so ambiguous, once it is explained. Tom, heard each Saturday night at 7:45 over the Gary Wave-length, was selected as station leader by representatives of 200 units of the Hoosier Lions club. He will be soloist at the international convention of the organization, July 17 at Grand Rapids, Mich.

WGN Springs Surprise

CHESTER LAUCK and Norris Goff may be just two names to you, but when their owners are revealed as Lum and Abner, respectively, the nonattendance takes on new significance.

WGN is responsible for the agreeable news that this nationally popular team is about to make its debut via Chicago microphones. Beginning June 17 the ruralites will be heard nightly except Saturday from 10:15 to 10:30 on the Tribune station.

Which makes this the proper time and place to answer an accumulation of inquiries about this magnetic duo. All of the characters introduced in the episodes of Arkansas life are played by Lauck and Goff. There are nine of these basic roles. All of the scripts are created by the boys themselves.

Like the successful Jack Benny, Lum and Abner depend more upon the building up of a situation than upon straight comedy or one lines and their very human reactions to any predicament create the bulk of their appeal.

Lauck is a native of the Arkansas hills and his characters and their portrayals smack of the Ozark aborigine. Their origin comes from a station in the Springfield station but they had not been on the air long before responsive advertisers seized upon them and transferred them.

The more metropolitan stations have been their recent locale and they have never remained long unappreciated since the nation became Lum and Abner conscious. It's been three years now and gives promise of establishing a new longevity record for character portrayals.

WALLY O'BRIEN has only managed to achieve 18 years up to date, but he has already learned that it pays to select your companions with wisdom. While at school he became the bosom "pal" of Don, son of Lillian Gordor, radio impresario. Don, convinced of his chum's ability as a crooner, prevailed upon him a few months ago to do a number while the two were dining at the Via Lago. The response was so cordial that Don induced Wally to train a few weeks under his mother's guiding hand. Requi—listen to Leonard Keller's orchestra in the Walnut Room of the Bismark Hotel and hear Wally (on the NBC network) as he outcroons the masters.

WHAT does a radio artist do on his vacation (the voluntary ones)? Probably all is not disclosed but it will be a matter of record if Allan Rancey of the WLS Westerners accomplishes his aims. He plans to meander range-ward in August to enter the lists with rodeo artists at the New Mexico state fair. Rancey, jousting with steers and evil-tempered pintos is Allan's notion of how to get away from it all and you know that the old lady said when she kissed the cow.

RESPIRE from many years of editorial duties finds Check Stafford a radio announcer at WLS. Check has no definite microphone aims. Long years of friendly discourse in the makeshift office of the rural weekly and of assuming other chairs abate the curbs, have incultured in him a fine, neighborly philosophy. And that's the general idea of his radio life. He discourses as is his natural wont on matters he is sure will interest the WLS listener group and to cheer him. It is notable that his friendly discourses of the past few months have served to unite three families separated by the vagaries of life.

Just Fiddlin' Around

ONCE again it's the green grass in the other fellow's pasture that lures an artist already finding splendid foraging in his own. He is Arthur Beddoes, soloist with Palmer Glasser, WLS. From Cuba and it's a concert violinist that Beddoes would be—and, doubtless, will. Because he is giving countless hours to practice and study and everybody who ever wrote in his copybook, knows that the formula to pursue. Incidentally two of our most eminent fiddlers, Sacha Bernie and Mischa Benny turned their violins to account so at least adding his own to the list on which to erect his castle of dreams. Meanswhile lovers of his vocal stridency have dubbed him "Nero" for the simple reason that he fiddles around while they're burning up.

Arthur is 23 years old and a native of Allouez, Pa. But migration had in mind. He was of school age so the primary part of his education was acquired at Fort Wayne, Indiana. The search for higher things led him to the University of Southern California where, in addition to adding to his store of knowledge he was acclaimed as an athletic star. Not unlike Lanny Ross who made his name in running pants at Yale and graduated to the NFL.

Beddoes' first band connection was with Vincent Lopez who heard Arthur singing in a high school band and hired him over preliminarily. The engagement lasted eighteen months with Beddoes singing of nights and scraping rosin in his off hours.

Blue is his favorite color, golf his most pleasant diversion. Singing is his métier but the violin his true love. Bovish shyness is a characteristic and a devotion to the works of Johnny Green, his secret affair.

IT IS reassuring to know directly from the Old Maestro himself that he has no inhibitions ante the unfounded assumption that mishaps travel in cycles of three. While he noticeably will not be the ill fortunate which overtook two of his co-stars in his film "Shoot the Works," Ben is firm in his belief in the picture success and the normal safety of all who participated in the production.

AND NOW it's "So long, Mort, take care of yourself" for a few weeks at least, the piousness-troubled will not be long missing. He will depart for the East Friday for a few vaudeville and night club engagements and to check on pre-natal affairs at Elye, to return for a week at the Chicago Theater beginning July 20, from which spot he will move back to the Blue Parrot where he'll record on the record building. The Connecticut minstrel, enjoyed the satisfaction of seeing Check Palmer and himself competing either over the corresponding period of 1933 when the attraction was none other than the peer of all "song pluggers," the late Richard who is plenty of competition for any singer.

THOSE soft, plopping sounds you hear around the west bank of the river, are pounds dropping off the once-noted Hal Totten, grand goyen of local BCB, announcing the news of assuming other lives through the medium of a diet restricted solely to bananas and cream. And speaking of diets recall an amazing concoction just introduced in the Merchandise Mart by Charles Lyon, Beau Brummel of the miles. Charles offers a diet which is with two scoops of ice cream topped off with a few ounces of rich chocolate sauce. Over this Lyon serves handsets of salted Spanish peanuts.

Radio Guide's
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RADIO GUIDE

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Please send me your **FREE PRIZE CATALOG** and tell me how I can earn money every week delivering Radio Guide.

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AGE _____

STREET ADDRESS _____

CITY _____

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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.

Music in the Air

By Carleton Smith

(Time Given is EDT)

A man, crushed by circumstances, betrayed by Fate. He was squatty, awkward, bespectacled, utterly at the mercy of the world about him. He had barely enough food and no comfort except to endure silently his hopeless passion for his noble pupil, the young Countess Genevieve of Esterhazy. The disappointment ate into his soul, and he died alone and miserable, not knowing any more than his contemporaries his true greatness.

The music that *Egon Petri* and a string quartet will repeat Sunday (June 17, NBC at 5:30 p. m.) could have been written only by Schubert. No other composer could have conceived just such beauty as is in his only Piano Quintet ("Die Forelle"). If he has not the mastery of musical means that Mozart had, for instance, his melodic gift is not excelled by any other. This work, like most of his songs and his "Unfinished" symphony, is wrapped round with the mystery of creation.

NEEDLESS to say, our gratitude is boundless to those who make possible our hearing of such incomparably exquisite music. The transparency of small gems makes playing difficult. True art may be conceived and studied, but it must be born spontaneously. The true artist is not necessarily one who loses himself in his emotional raptures and expresses them, but he who perceives emotional significance and gives it apt and true expression.

In an artist is *Egon Petri*! It is hard to find a more inquiring or non-studious musician than Mr. Petri. Thus we are grateful that he will leave us again. This will be his final performance with the string quartet. On June 16, he will appear before salient parts of Europe, he presents an entire program of piano solos, including Liszt's "Paganini" études.

Detroit Symphony

The Detroit Symphony's series from the Ford Gardens of A Century of Progress starts this week-end. On Saturday evening (June 16, CBS at 8:30 p. m.) Victor Kolar has arranged a light miscellaneous program including the first performance of the new "Ford Victory March" composed for these concerts; the "Meditation" from Massenet's "Thais"; von Weber's "Invitation to a Dance" followed by the "Bacchanale" from Saint-Saëns' opera, "Samson and Dalila"; the "Nocturne" from Gregs's "Lyric Suite"; and selections from Leoncavallo's opera "Pagliacci."

Only a part of these can be broadcast in the half-hour allotted.

On Sunday (CBS at 2 p. m.) and on Tuesday and Thursday (CBS at 3 p. m.) a full hour of the two-hour concert will be heard over the air. Mr. Kolar has chosen a somewhat more substantial program of favorites for his first Sunday broadcast. He will begin with von Weber's overture to "Oberon," include Anton Dvořák's Fifth Symphony "From the New World" and the mighty "Entrance of the Queen of Valhalla" from Wagner's music drama "Das Rheingold."

Those who hear their symphonies at late hours will tune in the last three movements of Tchaikovsky's Fifth Symphony, when Franz Lehar's "Waltz" and his Milwaukee Symphony play them (Thursday, June 21, NBC at 11 p. m.).

"Swiss Music"

TWO things we never associate with the Swiss—their navy and their music. But once in the Swiss Village at Chicago's Century of Progress, you change your mind about their music. Looking off toward the Alps and the Matterhorn, from the balcony of the William Tell Inn, you can see and hear a real Alpine horn. And the yodelers, like the restaurant and its food,

are genuine Swiss, the same as I heard on a cold winter night in the Engadine. Their music cannot be imitated, and before long it should be broadcast. A trans-Atlantic pick-up could bring us no music more authentic or more interesting.

A genuine Balalaika orchestra broadcasts every Sunday morning (NBC at 9:30 a. m.). Music from these ancient tartar instruments resembling a guitar has a strong and powerful motivation. They have been used for centuries by the Russian peasants to accompany their songs and dances. They have expressed a heartache and a savage, a life peculiar to their native land. You will feel it in the orchestra's performance and in the voice of the tenor, Nicholas Vassilief.

The final broadcast of The Comedian Harmonists, Europe's most popular male singers, will be over NBC, June 16. No greater tribute can be paid to vocal art than that these singers bill themselves at home as singing "in the style of the Revellers."

Genia Fomarenko programs "Florian's Song" by Godard, "Mother, O Sing Me To Rest," "Toreador et Andalousé" by Rubenstein, and "The Cuckoo Clock" Saturday, June 16, NBC at 11:15 a. m.

Harp enthusiasts will hear *Mildred Billingsley* play a Respighi arrangement of a Siciliana, Schubert's "Moment Musical," Chopin's Prelude in A, and "The Spring in the Woods" and Grey Donkeys on the Road to El-Aziz" by Journier (Sunday, June 17, NBC at 12:45 p. m.).

A program of gypsy music, well arranged and interestingly presented, will be heard on NBC (Monday, June 18, at 3 p. m.).

The *Companysky Trio* plays Mendelssohn's Trio in C minor, opus 66 (Sunday, June 17, CBS at 12:30 p. m.). *Abram Chazim* demonstrates old and new styles of piano edging (Sunday, June 17, CBS at 1:15 p. m.) illustrating the modern method of arousing an individual's emotions and interest. "Melody" and "The Merry Farmer" by Schumann, "Minuet" by Mozart, and a "March" by Bach.

Mixed Signals

DURING rehearsals of radio programs, the production man sits in the soundproof monitoring booth and communicates with the conductor in the studio through a loud speaker.

Recently, *Conductor Bourdon* and the Cities Service Orchestra were rehearsing with *Jessica Dragonette*. The voice of the production man boomed over the loud speaker: "Two-fourty."

"All right," said the conductor, "we'll try it again. Sing it softer. This time, make it a Dragovette." Again they went over the song and again came the voice from the monitoring booth: "Two-fourty, sing at last time!"

"Perhaps he means the timing—two minutes and forty seconds," suggested the conductor.

"Of course!" groaned the conductor, "if thought he meant the number was done too late!"

Happy Birthday

June 14th is *Bernstine Schwannm-Henk's* 73rd birthday. Singing Brahms' Sapphic when Frank Lehar's "Waltz" and his Milwaukee Symphony play them (Thursday, June 21, NBC at 11 p. m.).

Not alone for her undiminished artistry, but for her great spirit, we send her greetings and wish for her many more years to bring joy and kindness to the hearts of men . . . and their mothers!

Fritz Schell, the "one and only" Fritzi, will sing the song that made her famous, and that she wishes she had never heard: "The Song of Agnes" in the voice of "Miss Modiste," (Saturday, June 16, NBC at 9:30 p. m.).

Ben Kanter:

HERE is the latest picture of a genial fellow who has heard many times, BEN KANTER, rager and laugh-provoker, also has his serious side, which is apparent when he pursues his duties as musical director of WJJD.

Ben has been around the big league radio stations for years, but before that was a composer at Feists. Those Felet days are still fresh in his memory. Thrown together with a fun-loving crowd of young music writers, Ben found himself. It was there he wrote "So Sweet," a tune which swept the country in popularity and definitely established him as a composer. "So Sweet" meant a great deal to Ben. It first gave him confidence in himself. This wife was the inspiration for the song. It cemented their marriage which has gone along so smoothly ever since. The song is now his signature on the air.

Kanter, however, was restless at composing. He wanted to do other things also. He studied law nights and wrote music days. He wrote special material for EDDIE CANTOR and other stars of the stage and screen. But he was always restless. Next he branched out with an orchestra of his own, featured in many of Chicago's night spots. An earlier acquaintance with ART

LINICK, Dutch comedian, was later to influence Kanter. The comedian needed an accompanist—a good one. Ben was the man. The pair appeared over all the prominent radio stations and on the stage, so Ben gave up the orchestra business and worked with Linick on those funny parodies which Art was writing in those days in wholesale quantities.

When Linick became Commercial Manager of WJJD he wanted Kanter with him as musical director. The choice was a good one. Ben has developed some good talent. It was Kanter who gave radio some really fine young singers, among them JUDY TALBOT, RITA OTAYER, MARION HOLMES, and countless others.

Ben is well-liked by the studio gang. He always has a new gag to tell. When somebody is in the dumps Ben is the little cheer-up.

Besides his manifold duties as musical director, Kanter finds time to broadcast a few programs himself. His "Music and Banter" features are bright spots during the afternoon and his "Etchings in Black and White" wherein he gives distinctive interpretations of popular songs, is an evening highlight of WJJD.

For fun and good music, listen sometime to BEN KANTER.

ON AIR NIGHTLY TO 9:30

WJJD

20,000 WATTS

1130 KILOCYCLES
265 METERS

Fans and Primes

By Evans Plummer

Portrait of a press welcome for Old Maestro Ben Bernie on the occasion of his arrival in Chicago to play a week of vaudeville at the WLS-DePaul theater is a double welcome, in fact, for songbird Kate Smith is due to arrive at the same station on a train five minutes apart from Ben's.

There are the cameramen. Those funny-looking three-cratched affairs they're wondering why these movie and radio luminaries always take trains which dump them into Chicago so infernally early in the morning. There ought to be a law.

All, AND WHO are those ogling blondes with even uglier mamas who are standing over there at the gate, and have been standing there for the past two hours?

"I always tell Marilyn she should never miss a train with a man like Bernie on it. No, sir! If he ever lays tracks on her, she'll be successful for fame and fortune. If he could only hear her sing—"

Enough. Just another bunch of talent cravers, hoping for the best and never quite getting, within reaching distance. It's the wrong approach. Stars are too fussed at arrivals and have to notice anyone. Remember that, mamas.

THESE ARE THE agency boys. They handle the account of Bernie's air sponsor. . . . Only he's handled itself very shrewdly, thank you, since the Old Maestro started his line of super sales chatter over the airwaves for three years ago . . . and they know it.

Let's talk off to them anyway. They were smart enough to let Ben do his own stuff in his own way. They didn't try to tie him in, too. We haven't forgotten what he's been proving to them every week that he knows salesmanship. So few clients and agency men are that smart.

Let's look around a bit. Who are those four smartly dressed chaps talking to Ben? . . . We talk to him. He's Eddie, the contract bridge expert and teacher. . . . We are introduced, and ask: "Do you've a foursome all arranged for Ben, eh?"

"Sure, and if you can get hold of that boss of yours, Mr. Koenigsberg, we'd like to deal him in, too. We haven't forgotten what he'd do to us the last time he played."

THESE ARE THE KAY DRAKE, from the CBS offices, and Eleanor Smith, Ben's woman Friday, busting about. They've just heard that Kate Smith is on the same train with Bernie. . . . Scandal!

And the radio pals of Ben are accumulating. Little Jackie Heller makes up for his gay stature with dynamic pep. Watch him dance around the station. The radio editors are all on hand—except one. He likes his bed and hates alcohol.

Along the Airtail

(Continued from Page 3)

will make several stop-offs en route to fill vaudeville dates. With him go his adorable year-old baby and his charming mother. When I saw "Gladys" on the train with Bernie. . . . Scandal!

And the radio pals of Ben are accumulating. Little Jackie Heller makes up for his gay stature with dynamic pep. Watch him dance around the station. The radio editors are all on hand—except one. He likes his bed and hates alcohol.

However, there is another radio couple correspondingly said. It makes sense to think about them, because I know that truly down deep in their hearts the *Hustings* are in love with each other. After ten years of married life, Mrs. *Hustings*

There's one radio editor carrying a hand scale and a paper moon. Looks like a picture gag. It is. He hopes to photograph Ben wearing the Kate and holding her to get the man in the moon over the mountain. Here comes the train. . . . No—false alarm. It's the wrong train. But here's the right train. Now for the fun.

BEN'S ON BOARD but Kate Smith isn't. Word is relayed that she stopped off at Banff or somewhere to take a rest from the train. It's funny! Imagine that—losing Kate Smith!

And here, stepping sprightly off the train is the Old Maestro, a jazz symphony in brown, carrying case, Camel's hair topcoat—and cigar. Don't forget the cigar. Its smokes is almost as broad as the cigar, too. His face is wreathed in smiles as he mokes, radio editors, cameramen, agency executives, theater officials and are crowd "round. His arm enjoys a busy ten minutes of handshaking. And there are his musicians!

MICKEY GARLOCK . . . Vocalist Frank Prince . . . Saxophonist Dick Stabile . . . *Manney Prager*. They are all brown as Ben's hair. Will be successful for fame and fortune. If he could only hear her sing—"

Enough. Just another bunch of talent cravers, hoping for the best and never quite getting, within reaching distance. It's the wrong approach. Stars are too fussed at arrivals and have to notice anyone. Remember that, mamas.

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Any Day Now

BEGGING your pardon, Chicago radio-land seems to be singularly blessed with an ultra abundance of Dorothy Lays, all gifted dramatically. After our Day roundup the other day, we have had it pointed out to us in no uncertain terms by Dorothy (WLS and CBS) Day that: She is neither a burlesque queen nor the pink girl with microphone and roaming saxophone player. In fact—

Dorothy (this one), a clever radio innovator, points out that she was the first Dorothy to be in Dorothy Lays' business in the Windy City, having made her debut in the WLS "Praine President"

line-up of 1928. She was in "Praine" for two years, and worked at WGN a year where she is under contract in the "Boy Detective" show. She likewise has appeared frequently in "Betty and Bob" of NBC, the WLS Little Theater and the same station's "Little Dramas from London."

And Dorothy the First's daughter—whose name, thank goodness, isn't Dorothy Day but is McDonald—is a child radio actress of note.

It is Reno to get a divorce. I was with Ted several nights after the gazettes chronicled his split-up, and if he tried to hide his sorrow he made a poor job of it. He is now in Chicago. "Baby" will change her mind and return to New York to kiss and make-up.

A bit of the folksiness of the *Land of the Living* and *White*, is becoming such a national personality that both Bradley King and *May Sugalski* been devoted quite a bit of time to McDonald's last week to a discussion of her.

"Minnie" is carrying on a flirtation with Ben, who follows her every morning over NBC from Schenectady. Poor guy—he doesn't know yet that he is just an impersonation by Dan Landt.

Now that should be the end of a perfect day. Nightie, night!

The Dog Hops (Princess Pat-Mr. and Marce) are bannet auditioning for a new white Hop exported early in September. Mrs. Hop's valet is in Islea Oterich . . . and Maxine Garner (Nelsoh) of the Tennessee Garner and Ingles family is waiting entertaining the tall white hair in August.

Minute Bio

BOB FACCELL—once Bob Parcell, under which tag he made fame last summer at the Hollywood countdown of the Century of Progress. . . . Now firmly ensconced at the tremendously popular (you should see the chorus do the Carlotto) Italian Villa's "Reteatete, San Carlo" . . . And being in the Musson-Letit and touring Europe in place, naturally Bob has reverted to his old name, Bob Faccell, and carries with him a square chin and is a square shooter. Bob Faccell

is . . . American-Italian extraction . . . jet black hair, dark skinned, brown eyes . . . began his career as a musician with the newboys' band . . . Later worked with his father—leading legs at a brewery, then his busky physique . . . Studied music during his spare moments and when he was convinced he knew enough, joined the *Blue Devils* and toured Europe. . . . Especial distinction—the only band that played at the World's Fair last year for the whole season. Spent last winter re-organizing band and improving it . . . including the visual improvement of one

Clues program comes from New York. The voice of Experience's real name is M. Sayle Taylor. Phil Harris was married to Mrs. R. F. G. Urbana. O—Jean Paul King announces from Chicago. He was born December 1, 1904 and is married. G. T. R., Cedar Rapids, Ia.—The occasional part of Katherine Izard in "Today's Children" is taken by Patricia Dunlap. Irma Glick's evening organ recital can be heard at 9:45 CDT on Thursdays over WENR. Mrs. W. S. Doylestown, Pa.—Dr. Preston Bradley's June 18th marriage will return in full on June 10. He is scheduled to return in the fall. The March of Time program is not on the air now.

added Judy Tathoff, tiny but eloquently eye-flicking songstress. . . . Tune him in over NBC stations.

Inside Pickups

YOUR BOY FRIEND, Shippy (don't tell me you don't listen) will retire from the airwaves late in July and not return until October. . . . Praine President. . . . Players will extend their Monday night half hour romance dramas (from coast to coast over NBC, some July 2 at 8:30 p. m. CDT . . . Card from Margie Ninter postmarked July 10, Calif., reads: "Swell time—sweller place—Ray (Clarence) Hedges says Hi, too! Gee, it's heaven—tho' I miss my Jean"—Downey admirers, watch out June 27, for Mori's Tuesday night CBS singlet will change to Wednesday at 6:15 p. m. CDT . . . Did you, or didn't you know that these past few weeks are the first time the excellent Chicago *Women's Symphony* has broadcast. . . . And the best plump of their Ford Exhibit World's Fair arrangements were the many fan mail letters they received from women who thought they were the *Philadelphia Orchestra* . . . Mark off Saturday, June 6, for a heavy date at the Aragon for *Wayne King's* return-to-home party is on the card . . . Cut one more notch in the Mike stand by for a radio victory, says M. B. Bauer, *Lawyer, Legislator, League Campaigner* over WJZ and other stations for six months for an old-age pension. . . . *Ben Aronoff* will soon be adopted for the recommendation for just that measure in his last message to Congress! And newspapers didn't help.

Radio Guide interviews to come: Saturday, June 16, at 11:45 p. m. CDT, WJZ, *Mickey Garlock* and *Manney Prager*, Tuesday, June 19, same station and hour, *Alvin Karpis*, and *Ken Aronoff* will be all in the company of his wife, *Helen Carter*.

Ask Mr. Fairfax

Mr. Arthur Fairfax, veteran of radio, who is personally acquainted with nearly every artist on the air, conducts this department of RADIO GUIDE. Questions not of general interest will be answered personally when accompanied by station representatives. Address inquiries to Mr. Fairfax, care of RADIO GUIDE, 423 Plymouth Ct., Chicago, Ill.

H. T., Chambersburg, Pa.—One of the Pickens Sisters, Lillian is married. Her name is Mrs. Salvatore Corio.

Mrs. D. C. H., Lincoln, Pa.—Allen Prescott, who was in New Grove, is in New York. Louis Roen announces "Today's Children"—Marion and Jim Jordan are man and wife. Baby Rose Arnie and Marilyn Mack are not one and the same.

W. C. B., Bell Harbor, N. Y.—Myrris and Marjorie are like Myrtle. Damerel and Donna Damerel Kretzinger, George Burns and Grace Allen have been married about eighty years.

Fan, Upper Darby, Pa.—We could hardly be interested, with no comment, on artists' religions or their personal habits. The knowledge that a person smokes or takes an occasional drink could hardly be of any consequence in the appreciation of their talent.

D. G., Overton, Texas—Jack Miles is playing in a country club near Schenectady, N. Y., broadcasting over WGY.

E. S., Baltimore, Md.—The Three Smoothies are Babu Ryan and her brothers.

Mr. R. U. Port Carbon, Pa.—Joe Parcell of NBC's "Mystets" fame used to sing for NBC under the name "Jingle Joe."

J. M., Chicago, Ill.—The Eno Crime

Clues program comes from New York. The voice of Experience's real name is M. Sayle Taylor. Phil Harris was married to Mrs. R. F. G. Urbana. O—Jean Paul King announces from Chicago. He was born December 1, 1904 and is married. G. T. R., Cedar Rapids, Ia.—The occasional part of Katherine Izard in "Today's Children" is taken by Patricia Dunlap. Irma Glick's evening organ recital can be heard at 9:45 CDT on Thursdays over WENR. Mrs. W. S. Doylestown, Pa.—Dr. Preston Bradley's June 18th marriage will return in full on June 10. He is scheduled to return in the fall. The March of Time program is not on the air now.

Mrs. T. H. K., Learis, N. J.—Pappy Zeke, Ezra and Ellen are appearing in vaudeville at present.

Mrs. R. F. G. Urbana. O—Jean Paul King announces from Chicago. He was born December 1, 1904 and is married.

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M. B. M., Pittsfield, Mass.—The Four Rhythm Boys are not on the Gillette Razor-shave hour. The Rhythm Boys are still with Paul Whitman.

Laughing Killer

(Continued from Page 12)

The man with the gun still was laughing. "Look at him sweat!" he said. Meisel was sweating, and shaking like a leaf.

"Come on!" implored the other. He started for the door.

"All right!" The man with the gun came toward Meisel. "You! Get in the washroom there, and make it snappy."

Meisel obeyed. His breath began to come a little easier. But he hated to turn his back to that gun. He got inside the washroom. As he turned to close the

brakes. Somehow he got the wounded man into the back seat of his sedan, and dashed to Canfield precinct station a few blocks away. There was no use of trying first aid—the cops put Meisel into a patrol car and rushed with sirens screaming to Receiving Hospital. As he lay on the operating table he gasped forth the story of what had happened, as far as he knew.

Before the surgeons had begun on him with their gleaming knives of mercy, the police cars of the Detroit area thrilled to a loud vibrant humming.

"Calling all cars—calling all cars—Tellytype message 4022—attendant shot at gas station Job R. Street at Warren—two men fled on foot—smaller one armed—light fedora hats—gray clothes—well-dressed—find those men—that is all—Station WCKZ . . ."

Over and over the droning voice of the police announcer sent this message through the ether from the station on Belle Isle. It was picked up and relayed by further stations in Toledo and points south. The State Police took it top as it came over the teletype, sending it out over the air waves to their own cruising cars all over Michigan. "Find those men!"

Squad cars darted through the narrow streets of Detroit, nosing into dark alleys, stopping all pedestrians, halting automobiles. Sirens screamed down Grand River, around the Boulevard, up Woodward Avenue.

Beer-gardens and speakeasies were turned out, the haunts of known criminals were combed . . . but to no avail.

The bandits had disappeared into the nowhere from which they had come!

Morris Meisel lay on a narrow cot in Receiving Hospital, with a circle of assistant prosecuting attorneys, detectives, doctors and nurses around him, watching him die the slow agonizing death of a man shot through the abdomen.

It is the death, certain, long-drawn out, and terrible,

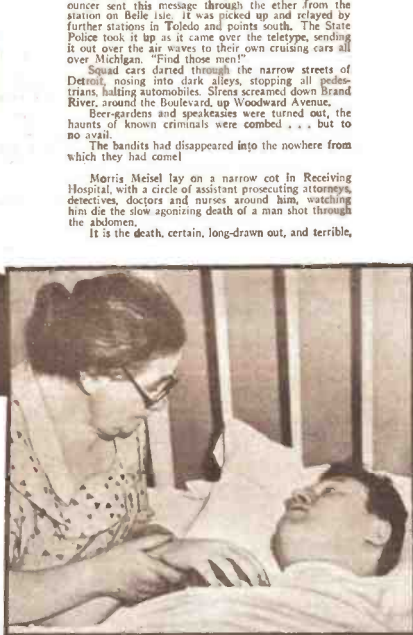
die. He lingered almost exactly the same length of time that he had been able to hold his new job, the job in the filling station which had meant so much to both of them. His mother sat beside him, holding his hand when she could, waiting. There was nothing else for her to do, now or afterwards.

On the afternoon of August 7th Meisel repeated to Detective Sergeant George LaLellan if he could remember the shooting. He spoke slowly, carefully, searching his memory—for he knew that this was his last chance.

"They were young fellows, not more'n twenty," he



Paul Craver, one of the "Palm Garden Crowd" and buddy of the Laughing Killer, from a photograph taken after his arrest



Morris Meisel shown as he awaited death in Receiving Hospital, Detroit. His mother, seen at his bedside, was his constant companion as the drew near



Mike O'Brien, pal of Craver and companion of Jimmy Grease, as he looked who he faced the possibility of life behind prison bars

door, the man in the outer room cocked his head to one side, shut one eye, and fired.

It felt to Meisel as if a baseball bat had struck him across the abdomen. He crumpled silently to the floor of the washroom, with the wild, demonic laughter of the killer ringing in his ears.

The gunman seemed to think all this was a great joke. "God, the guy was surprised!" he shouted, chuckling loudly.

Far up the street an auto horn honked twice. The gunman ran out of the filling station, and across the auto driveway. He was still laughing, laughing with a frenzied madness. He fired a shot into the air, in sheer defiance of all the world. Another he sent winging towards the gas pump, and a third at a pool of lovely indolent oil on the concrete.

The high-speed, steel-jacketed bullet ricocheted back and stung him on the leg, changing the shrill laughter to a wild howl of pain. By a strange trick of fate, the laughing killer had found that after all, a joke may be pointed two ways! Across John R. Street fled the wounded maniac, and then there came the sound of a speeding auto racing away into the night through the mysterious, winding streets of Detroit.

Slowly, painfully, Morris Meisel crawled across the floor of the station, with one hand gripped at his stomach. He was much too numb to feel real pain yet, but there was a dreadful slow paralysis which crept up, icy-cold, from his nerveless feet.

A few moments later a motorist driving down Warren Avenue saw a huddled white thing moving on the station driveway, and stopped with a screaming of

which gangdom usually reserves for its Jack Diamonds and Arnold Rothsteins. When a high-speed bullet has torn through the peritoneal wall and perforated the intestines, the victim's chances of living are very slight. He lingers for days, weeks sometimes, in fearful agony—with the overwhelming probability that the end will be death from peritonitis.

That was why district attorneys and detectives swarmed around the cot in Receiving Hospital. The sheer brutality and uselessness of the killing—it seemed the work of a madman! Meisel told, in a voice which steadily weakened, of the events leading up to the shooting and of the wild laughter which followed.

Meisel had to die. He knew that—knew it from the look in the nurse's face as she gave him the hypodermics which kept him from going mad with pain. He knew it from the strained note in the voices of the doctors, knew it by the dull stare which came into his mother's eyes when she thought he was asleep.

For three days and nights Mrs. Bessie Meisel sat in a chair near the white iron cot and watched her son

said finally. "Not fat, maybe weighing about 130 and 140 pounds apiece."

McLellan leaned over the dying man. "Can you remember anything more? Anything at all?"

Meisel frowned, and his hand moved a little on the cover. Then his eyes narrowed. "The big one who searched me—he smelled of beer pretty strong. . . . All right, kid," McLellan said cheerily. "We'll get them—don't you worry."

Morris Meisel smiled faintly. It didn't make much difference to him whether anybody was "got" or not. He was too close to "The Blackout."

McLellan came back to the headquarters of the homicide squad after his dinner that night and found that Meisel had passed on at 7:15. It was a case for the homicide squad all right—a case without a real clue. "Two young men, well-dressed, wearing light fedora hats!" It would fit almost anybody among Detroit's teeming million. But those two must be found, both the laughing killer and his henchman. The public was aroused, newspapers loud in their demands—and the cops who had seen Meisel dying at his old mother watched, dry-eyed and trembling, didn't need any added incentive to do better than their best.

The usual lead didn't get McLellan and his mates very far. The bullet which had torn its way through Meisel was found, as so often happens, in this clothing. It was a .32 slug, a few days after the shooting a citizen had come in with an automatic of Spanish make which he had found in an alley back of his house, one block from the filling. (Continued on Page 34)

Laughing Matter

(Continued From Page 33)

station where Meisel was shot. Ballistics expert James Payne reported that dual-magazine Rem-UMC .22 caliber bullet in question had been fired from the cheap Spanish automatic.

But the Spanish auto like so many of its kind, bore no serial number and never had been registered. Smuggled into this country from Cuba, Mexico by run-runners, the police guessed.

"This is a case where we're not getting to the general public," police noted. "There was no question of quizzing a million people in the Detroit area. Newspaper stories and appeals were limited, particularly in a city where 50 percent of the population speaks English."

Brief appeals were made over two of more important Detroit radio stations, asking for any information, however immaterial it might seem, about two men in fedora hats "on the night when Meisel was shot."

On the very next day after the appeal over the commercial stations, an anonymous letter was received at headquarters. It read:

"I'm not signing my name to this because I don't want to get into any trouble. On the night when that Meisel guy was shot, I was driving back to home, and about three miles out on the Grosse Pointe Road about three a. m. I stopped for gas at a station. There was a Ford running in there with two guys in front and two in the rumble, and while the attendant was fixing their flat tire I heard them raising one guy for shooting himself in the leg. They seemed to think it was a big joke on the guy they called Sammy."

On the radio broadcast had netted a clue, after all!

The sleuths drew a circle around the filling station where Meisel was shot, with a radius of two miles. Then they set out to quiz the employees at every gear garden "night club" they had to come, and about three miles out on the Grosse Pointe Road about three a. m. I stopped for gas at a station. There was a Ford running in there with two guys in front and two in the rumble, and while the attendant was fixing their flat tire I heard them raising one guy for shooting himself in the leg. They seemed to think it was a big joke on the guy they called Sammy."

On the night of the Meisel shooting he had been standing at the open window in the "garden," trying to get a breath of fresh air. He hadn't heard any shots, but he had seen two young men in a car pulling out of an alley and climb into the rumble seat of a Ford radiator. At the same time two other youths had come along the sidewalk, climbed into the front of the Ford, and raced away.

McLellan tried an old dodge. "It was the last man you saw who was limping, wasn't it?"

"Yes, that was a crazy fella, and he was the first one into the rumble seat. He limped like he had a sprained ankle. I was insisted that I couldn't recognize any of the men if I saw them again."

They let the doorman go, and began to bring out a number of photos of casual patrons. McLellan and Warm drank enough of the new, fizzy beer to give both of them indignation, but they

learned before long that the place was a hangout for a ring of juvenile delinquents.

One night, when McLellan's men "cut" more than usual, they fired a .38-caliber shot and ran in the whole crowd of fire-stationers. Down at headquarters the youthful hoodlums were taken in their sudden elevation to the heights of police scrutiny. But they kept silent when asked why they had done that.

"Yeah," said McLellan. "Which one of you owns a new Ford radiator?"

"Okay," said the first of the hoodlums. "Listen, we're all wrong . . . that guy never did anything . . ."

And signaled to McLellan. He stood up, and signalled to a number of his homelike dicks who waited. "Well each of us take one of these punks and have a long confidential chat," he said. "Come on, boys."

All through that night the detectives asked questions, over and over again. At four the next afternoon they gathered to compare notes.

Every time, up came the names of the same three young men: the ones O'Heron, Paul Craver, and Bob Schroeder. There had been a fourth man in the Ford ring-kick, but none of this gang knew his name.

"They've all four of them gone to Chicago, shooting it up there with the O'Heron and the hoodlums questioned.

But the events of the next few days were to change his mind.

Detective Sergeant McLellan guessed that the Meisel killers were not in Chicago, but were having high carnival in the streets of Detroit.

It was on the afternoon of August 26th that a chain-store manager telephoned Chicago, stating that his store O'Heron, Paul Craver, and Bob Schroeder. There had been a fourth man in the Ford ring-kick, but none of this gang knew his name.

"Two minutes later an officer in blue jeans spoke into a transmitter on Belle Isle, and the broadcast began. "Two armed bandits just held up a grocery store at 13722 Linwood Avenue—two armed men with light fedora hats, gray clothes—escaped in a Ford sedan with no driver's license unknown—first two numbers are four and five-four and five-rest unknown. That is all."

Detectives Elijah Wasson and Dewey Hughes, of the Petosky Station, were driving south through the western part of the city in a radio cruiser. The radio message came in three times in the course of half an hour, the two cops looked at each other. "Say, that's getting hot," Wasson remarked. "They might figure it HQ that the Meisel killers!"

They drove on, staring at number plates until their eyesached. But there seemed very few cars in all Detroit which had the number plates following the letter "W."

The first one which fitted the description was too large a limousine, "some dier," said Elijah Wasson. Hughes at the wheel decided to make a turn, and made it so suddenly that the driver of the empty truck that he scraped fenders with a small and unobtrusive car which stood at the curb. Hughes had time to note the license plate damage, and started on. But Detective Wasson gripped his arm so tightly that they very nearly had an accident.

"Wait!" He was half out of the door. "Look—the number on that fiver you're riding."

It was true. The number was D457761. The car was parked outside 3023 McGraw Avenue, a place which advertised "Elite Furnishings."

More than that, no two of its five Ford were mated—usually a pretty good indication that they had been bought illegally, and the radiator was still warm!

Wasson and Hughes went up the steps and rang the bell. After a short time a man answered.

"Sure, any double rooming, five dollars apiece, four in a party."

"Only if you got high-class tenants," said Wasson gruffly. "That the door? Okay. Get out of sight."

The manager disappeared. Wasson knocked on the door of the third floor from a side hall.

He knocker. The door was gradually opening, and a young and pretty blonde peered out her tousled mop. She was wearing dressing lingerie and not much of that.

"This was something of a surprise to the two cops, because they had been told that when Wasson spoke," "By hegan," who owns that Ford car outside? You can't see it, we're in the middle of something."

"You've got a lot of nerve walking in on a couple of ladies when they're dressing in the car. Can't a lady have any privacy?"

The dames would have a lot more privacy, you'd think, under those two hoods under the bed," he said dryly. His suit came out, and Wasson's too.

The bedclothing had been disarranged so that the corners hung down to make a sort of curtain which concealed the space beneath. From under this curtain, as the two cops issued their orders, two young men crawled sheepishly.

So this was just another youthful party."

"Go ahead, get your clothes on," Wasson told the girls. The two young men stood against the wall, looking more embarrassed than guilty. "Well make our minds whether to hold you on vice check."

Wasson got an idea. "Walk around a bit, you two. The young men walked. Neither showed any surprise.

"Wrong numbers," said Wasson. He sat down wearily on the bed, feeling very much at a loss. Then he jumped up as if he had a new idea. "Look, I'll go to the store and mattress away and uncovered three well-tooled pistols."

The radio car delivered the suspects to Headquarters where they had the rest of the night to think things over. Next morning a news item came in. "Showup" corresponding to New York's famous lineup of arrested persons. Involvement was traced to three youths had identified by the victims of no less than twelve holdups!

Foreman among the detectives in the Showup was Sergeant McLellan. He started to his feet when he heard the names of the two men. One was Lowell Alton and the other happened to be one Sammy Greene!

"I'm a little fedora. He wore a gray suit and a fedora. He had a new scar on his leg where a bullet might have struck. He was small and dainty and thin-lipped, and he might be something to remember—or forget if you could. But Sammy Greene wasn't laughing much now. Within the week Sammy Greene was found guilty of robbery armor, and sentenced by Recorder's Judge John J. Scallen to serve two to twenty years in the Michigan State Prison. Maxon drew the same ticket.

"Well called the police in the Palm Garden gang," decided the detectives on O'Heron and Craver, who undoubtedly knew something about the Meisel case, were already on their way out. They had walked the parole. Robert Schroeder, a hanger-on of the gang, was personally located and sent into the wrong pathways at the age of nineteen.

Checking back, McLellan found that he had known the kid intimately with his mother at 5975 Hecla Avenue. He had had a good chauffeur job driving for a wealthy couple, on the way to Mr. Robert E. Walefield. It was discovered that Schroeder had disappeared with one of Walefield's cars. The car, it turned out, was a Ford radiator.

A description of the car and of the three Ford's was wired and radioed to all important cities in the United States.

Police at Lakewood, Florida, missed their chance, they reported that they had headed back north. A letter came to an aunt of one of the men saying that they had been to Florida. It was mailed in North Carolina.

The Detroit police and Sergeant McLellan kept gruffly at it, sending out

messages to sheriffs and chiefs of police. They waited patiently for a break. . . .

Such a break did not come until, on August 29th Schroeder and his two pals in the stolen Ford radiator were arrested in the small town of Woodbury, New Jersey. Sheriff Dan Shanahan, on a charge of stealing a suitcase.

Then followed a swift exchange of telegrams. On August 31st he received any of the broadcast information about the wanted men. When asked to hold them, he replied that he had a suitable title to the car, had been fined forty dollars for stealing a suitcase and had left town.

Shanahan wired back:

"Story stop you were arrived thirty minutes after the fella left town."

But every man sticks to his trade. On October 23rd McLellan received a message from Los Angeles. Chief Davis and the California state inquired Detroit authorities that one Robert Schroeder, arrested in a Ford radiator and charged with no less than 21 burglaries, seemed to fit descriptions of a man wanted in Detroit.

Schroeder went to San Quentin, but his pals were not in there. They faked out town. This time they headed east in a Buick coupe with a California license SRT13.

"They're on their way back," called Sergeant McLellan. "They think it's all because they don't know the fella's all WCK."

On the night when the information was received from Los Angeles, the Detroit police radioed a scout car to follow along West Grand Boulevard. In the front seat were Patrolmen Gaylord Trayer and Richard Carter. They pulled over a worn Buick coupe with a California license that leaped out at them!

"Foreman among the detectives, which howled like a myriad of hunted doves, and started the occupants of the Buick half out of their seats. "Here's the fella that I want!"

The self-styled tough guys never made a move. There was no bed for them to crawl under, and so they came out into the street. "How do you like that?"

It was Craver who finally cracked. He was afraid that he'd be pulled into the street with the fella who had leaped out after it was done. He squawked. . . .

"Sammy Greene did it," said Craver. "Sammy Greene did it!"

"We didn't know he was a son of O'Heron's. He'd burnt here, and said. Had a limp. So Schroeder stole the car which he drove on down to San Jose, and he went to Chi. When we got there we found that some guy got shot in the leg O'Heron was on the way to San Jose, and that we'd ditched Greene and started across country, selling tires."

They got a couple of hands together. At last the case was complete.

Greene was snatched from Jackson State on a murder charge. He and his friends, Herb and Willie, were not guilty on October 30, 1933 and a few days later both men were sent up to Jackson for the remainder of their lives. He was exactly two months and fifteen days since the moment when Sammy Greene said that he had a great job to offer his pistol at the frightened Morris Meisel.

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another stirring mystery in the series "Calling All Cars," in which three Western bad men and killers fail to take into account the powers of radio.

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SAVE THIS PORTRAIT FOR YOUR ALBUM

MORTON DOWNEY

As He Appears Under the

MIKEroscope

By Lee Mortimer

Morton Downey's success has surpassed even his most sanguine dreams, yet the main ambition of his life still remains unfulfilled. That is to play Poirot's Theater in Hartford. As a kid, back in Connecticut, he used to sit in Poirot's gallery and spin castles in the air about the day when he, caparisoned in silks and satins, would caper onto its magnificent stage. Now after playing almost every important theater in the world, Morton has missed Poirot.

Morton Downey was born on November 14, 1901, in Wallingford, Connecticut, a town doubtless named after the great "Gee-Rich-Quick." He went to school in Wallingford as far as second year high. Then at the age of fourteen he took a job as office boy in a Hartford insurance company. Prior to this time, in fact, even since he'd been eight, Morton had been singing at club affairs, smokers, church societies, et cetera, earning as much as four dollars per evening. This was just half of what he got for an entire week's work in the insurance company.

After running errands for three months Morton Downey decided that his star lay elsewhere. The war had just started. Morton enlisted—rather attempted to enlist—in the Navy. His father notified authorities that he was less than sixteen. As a result he was held in the jug until his folks picked him up. Morton then blossomed forth as a counter boy in a restaurant, then as laborer in a silver factory. Neither of these jobs paid more than \$12 a week, and as the young man now was able to earn from \$8 to \$10 a night singing at smokers, he decided to devote the rest of his life to song.

Like so many other hopeful youths Morton came on to New York, living with relatives. The relatives had a friend who managed the old Sheridan Square Theater in Greenwich Village. Morton was signed up for two weeks at \$40 a week. He sang "When I'm Alone Smiling."

Downey's greatest fame is a direct result of radio. His first broadcast was made over WEAH in 1922 when that station was located in tower New York in the Lexington Building. He had a tremendous kick when told that people as far away as Forty-Second Street could hear him.

His next broadcasts were made in 1926 in England over the BBC. During the following year he made his first American commercial appearance for Hudson-Essex.

Morton eats plain foods: steaks, roast beef medium, chops, et cetera. He used to get away with a lot of grub, but has cut down in an attempt to lose weight. In the last year he has lost 35 pounds and wants to take off twenty more. His present weight is 182. He's five feet nine and a half inches tall.

He'll be married six years come January. He met his wife, the former Barbara Bennett, when both were playing in RKO's "Syncope." After they knew each other three weeks she went to Palm Beach for a vacation. One day later Morton got her on long distance with this request: "How about coming back? It'd be nice for us to get hooked up." She came back. They got hooked up.

The Downeys have two children, both boys. Michael, age three and a half, and Sean (pronounced Shaw) Morton, 18 months. Another baby is on the way. Morton hopes it's a girl. His favorite male radio entertainer is Bing Crosby. Of the women, he likes Nellie Rexell because of her homely philosophy. Favorite movie actor is Richard Bennett; favorite movie actress, Jeanette; favorite stage therspian, Richard Bennett; favorite stage actress, Barbara Bennett, she of his favorite ever since he saw her in "The Deserters." Desires that his choice of Bennetts is because he's married to one of them.

Morton usually wears dark clothes and solid ties. His favorite color is blue. He acts a haircut once a week. If he



MORTON DOWNEY

wears it, his neck looks like Strangler Lewis'. He has dark brown hair and greenish blue eyes. Next to sleep and reading comic strips, his favorite relaxation is driving a fast car.

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 tenth. 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 five finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in Radio Guide next week.

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THE LAST ROUNDUP,
A POLICE THRILLER

World's Cavalcade

A radio version of the world-wide cavalcade, crystallizing in dramatics the crowded twenty years from 1914 to 1934, will be presented by the Columbia network on the night of June 28. This marks the 20th anniversary of the beginning of the World War.

The drama is a fast-moving, kaleidoscopic mosaic of two hectic decades, starting with the untimely assassination of the Archduke of Austria, and flashing back to England, France, Italy and the United States as the various countries declared war on the central powers. It will be punctuated by those dramatic, soul-stirring episodes such as the sinking of the *Titanic*, the signing of the Armistice, and later the Versailles Treaty, the march of progress following the war, the overthrow of monarchy, the rise and reign of dictatorships and the momentary pursuit of scientific achievements epitomized by the Lindbergh Atlantic flight, concluding with the world-wide fight against depression.

The research necessary to give authentic details to

each episode required more than nine months of the untiring effort of Charles Tazewell, who has presented the story and script. Forty-five actors have been selected to play the parts, many of them for their ability to imitate the voices of personalities of the two decades.

In this connection Courtney Savage, dramatic director of the Columbia Broadcasting System, has searched the world for phonograph records carrying the voices of such men as Clemenceau, Marshall Foch, Lloyd George, President Wilson, King George and others who play a prominent part in his historic dramatizations.

Four studios will be required to handle the program as the panorama moves from one scene to another in rapid succession. Eight sound-effects men have been working for the past three weeks preparing special contraptions to protect an accurate setting for the drama. A crowd of sixty styers is being trained to add realism to the crowd effects and the hysteria that accompanies many of the scenes.

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30x4.50-21		2.40	.85
28x4.75-19		2.45	.95
29x4.75-20		2.50	.95
29x5.00-19		2.85	1.05
30x5.00-20		2.85	1.05
28x5.25-18		2.90	1.15
29x5.25-19		2.95	1.15
30x5.25-20		2.95	1.15
31x5.25-21		3.25	1.15
28x5.50-18		3.35	1.15
29x5.50-19		3.35	1.15
30x6.00-18		3.40	1.15
31x6.00-19		3.40	1.15
32x6.00-20		3.45	1.25
33x6.00-21		3.65	1.25
32x6.50-20		3.75	1.35

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30x3 1/2	\$2.35	\$0.75
31x4	2.95	.85
32x4	2.95	.85
33x4	2.95	.85
34x4	3.25	.85
32x4 1/2	3.35	1.15
33x4 1/2	3.45	1.15
34x4 1/2	3.45	1.15
30x5	3.65	1.35
33x5	3.75	1.45
35x5	3.95	1.55

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40x8	15.95	4.95

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