

# Radio Guide

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CHAS. E. RUBINO

Broadway Varieties—One-Cylinder Rebellion

# News and Views of the Week

## European Radio Goes Commercial

Score one for the American system of broadcasting. After years of sneering at our commercialization of programs, Europe is falling in line. Government control of broadcasting abroad has been too much of a burden. It stifled progress and development.

Getting government sanction to incorporate an improvement in programming or transmission, involved as much red tape as trying to rename the principal city of any country.

The purchase of several programs abroad for re-broadcasting in the United States started the European change of front. James Cecil, a New York advertising executive, should get the credit for making the first dent in Europe's radio armor. He bought the old world's outstanding artists. After months of dickering with foreign officials and diplomats, he finally succeeded in purchasing the various governments' consent to transmit the programs via short wave to the U. S. for an American sponsor and for sales of American dollars.

France, Italy and Spain now have their red and blue networks. Not only are they selling their facilities abroad, but they have entered the American market.

England is the only standout at the moment. Radio in the British Isles is operating under a government charter which has another year to go. After that a change is very likely to occur, and Great Britain's radio will go commercial.

American sponsors now can buy France's, Spain's and Italy's networks with programs on the following basis:

A fifteen-minute program on the Radio-Toulouse transmitter on the Isle de France at \$265. The Bordeaux and Agen stations cost \$110. Paris is a bit higher and gets \$365 for the quarter-hour. The Morocco station in North Africa is thrown in for about \$50.

The red chain of Italy, including six stations, in Milan, Turin, Genoa, Trieste, Florence, Bolzano, sells for \$1,390 per quarter-hour. The Italian blue chain takes in Rome, Naples and Bari and is sold for \$695 for a quarter-hour.

There is one control of European stations that Americans might emulate. Only two commercial announcements are permitted, and each is limited to thirty seconds.

## Another Nuisance Bill

Claptrap Bill goes over to the next Congress. A new radio bill was introduced by Representative Byron N. Scott, of California. It would open the airlines, free of charge, to all political candidates and parties.

The young California Congressman bemoans the fact that political parties have to buy broadcasting time. During campaign periods he would suspend the rights of ownership. In his own words, "This means that the American system of private ownership, control, profit and responsibility would be continued, except that in periods reserved for public discussion there would be no revenue to the station and no responsibility by the station to the Commission or the public."

What a fine muddle his bill would create! Station directors find it hard enough to keep their audiences from being talked to death by politicians under existing conditions. Imagine what a fix they would be in if the air could be commandeered by any political organization. There are today not more than one hundred men in the United States capable of holding the attention of the radio audience on any political subject. Even they find it difficult to keep arm-chair habitues from seeking a brass band in preference.

Lost audiences are lost cash for the station operator. No sponsor wants to follow a political speaker. The normal audience one sponsor inherits from another is very large. But if there is an interruption by a dull political speaker the audience is cut to a fraction of its regular size.



Governor James M. Curley of Massachusetts:  
He confers an honor by placing a plaque

The average political radio speaker looms large in his own eyes, but in the ears of radio audiences he is a rasping noise. The claptrap bill will come up again. The next time the radio industry will be set for it, and if for no other reason it should be thrown out as not being in the best interest of public service, convenience, or necessity.

## The Voice of the Commonwealth

Governor James M. Curley rewarded the Yankee network for its fine service to the Commonwealth of Massachusetts. There is great significance to the action of Governor Curley in designating WNAC and its chain as the official radio medium of the state.

In placing the bronze seal of the State on the corner-stone of the WNAC building, he likewise placed an obligation of high honor on the willing shoulders of John Shepard III, owner of the station and operator of the network. It was an unusual honor. The fact that no adverse criticism of the action was made, attests the acceptance of radio, regardless of its commercial aspect, as an impartial institution. The public faith in the fairness of radio is established.

Everyone has an equal opportunity for expression, and the radio lends no editorial interpretation—no personal bias—no partisan slants—no political rancor. In this, radio differs from the newspaper. The Governor does not exist who publicly would confer a similar honor on a newspaper.

Radio has in the short space of a decade outgrown the partisan narrow confines of commercialism. It has arrived at a point of public acceptance as a great impartial institution.

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## It May Be A Boomerang

It looks as if the newspapers have opened their first gun against radio. It did not come as a broadside, but as a weak pop. The papers did not line up and toss out the programs and declare themselves through with radio. Their representative came through with a mousy squeak in the form of a confidential report to a Senator.

Federal Communications Commissioner George Payne let the cat out of the bag in a recent address at Cornell University.

He revealed that S. Howard Evans prepared a report and recommendation for Senator Burton K. Wheeler of Montana. Evans is reported to be connected with the Ventura Press, one of newsdom's severest critics of radio.

One point in the report will be of equal interest to station executives as well as to listeners. It virtually establishes Federal censorship and control of programs. Mr. Payne quotes from the confidential report on the establishment of a bureau of program standards:

"One possible way to extend protection might be through the establishment of a procedure with regard to the programs of stations, similar to that which the Commission now requires in connection with the technical operation of stations. The Commission has decreed standards of mechanical operation to which stations must conform.

"It seems reasonable to believe that the Commission could establish similar general standards for program service. Certainly there are standards which can be applied. If they are applied without discrimination, the probability is that the courts will sustain the Commission in insisting on them."

If the same measures of control were applied to newspapers in the handling of their news and features, a Constitutional issue would be raised. The freedom of the press and free speech would be involved. If it applies to the press it might apply equally to radio—but not otherwise.

If newsdom is behind this move against radio, it may find the move to be a boomerang. The administration long has been anxious to control the press, and this may give them a nice foothold—particularly if the radio angle is upheld by the courts.

## A New Musical Dynasty

Radio has given birth to a new dynasty of musical instruments. Throughout the ages the Pipes of Pan and the ancient lyre have been the bases upon which all musical instruments have been fashioned.

Radio principles have been applied to the creation of musical sounds. Now, after more than ten thousand years, a new type of instrument is making its appearance.

For the moment engineers are contenting themselves with recreating the notes and characteristics of recognized instruments. They are improving on the tonal qualities of these.

The time is not far distant when the more imaginative will start on creative experiments, and we will have a vastly different type of music.

Radio tubes electrically connected to strange-looking keyboards are producing with uncanny fidelity the sonorous tone of the deep-throated cathedral organ in full blast—and the almost inaudible, angel-like whispering of the violin in its harmonic heights.

The new line of instruments includes organs, cellos, hanjos, guitars, pianos and violins. The latest addition is a new type of organ which is capable of producing more than 253,000,000 tone variations. Its limitations cannot be reached by any musical scores known to present-day musicians.

With the new instruments will come a new type of music.

Science marches on!

# —But Can She Emote?

Gale Page, Singer Known from Coast to Coast, Had to Fill in a Dramatic Role at the Eleventh Hour — with Results No One Could Foresee

By Howard Wilcox

**O**NE of those trying moments bred of last-minute defections in a radio drama cast had sprung up to harass an NBC production man. If it had revolved about a minor character it still would have been irksome — yet not quite so harrowing. But here was an instance of a fit of "the won'ts" being indulged by a young woman cast in a stellar role in one of the big network's favorite sustaining programs.

Ted Sherdeman, himself a production man, stepped into the breach with the suggestion that Gale Page be given an opportunity to attempt the characterization. "What are you dreaming about?" roared the harried executive. "Is this thing making you screwy, too? We want an actress—not a singer. She's known from coast to coast as a contralto warbler. I want somebody who can emote."

Sherdeman didn't retreat. "Gale," he answered with an air of assurance, "is as good an actress as she is a singer. In fact she was doing dramatic roles long before she ever had an idea that she would wind up as a nationally known singer. You give her the part and I don't think she'll throw you down."

And that's how Gale was thrust into a dramatic role in the temporarily absent series, *Masquerade*, and is the event on which she pins hope for further opportunities to shine in the field in which she made her professional debut.

Sherdeman's knowledge of her ability as an actress was lately acquired. But Jean Paul King, who has a splendid record of his own in the theater, could have told NBC executives about her long ago—had NBC executives been inclined to listen.

Because Gale and Jean began their theatrical ventures together, playing in stock companies in the Northwest. They were seasoned troupers almost before it had reached their ears that there were any facts about life. In those days facts were immaterial. The occupations and the diversions of the moment were all that were of any consequence, because both of these current stars were just hot off the campus and more occupied with the collegiate outlook than with the frailties of the future.

It is not to be inferred that the two went to school together. Jean's education, by virtue of a difference in their ages, was practically completed by the time Gale, who was born in Spokane, July 23, 1910, had concluded her schooling at the elite Miss Ransom's in Piedmont, California.

Unfortunately it cannot be recorded that the much admired balladier was marked with a great histrionic strain. As a matter of fact, she declares, she took a lackadaisical interest in dramatics. But the school was an exclusive one, the classes were small and when it came time to put on the customary dramatics Gale was practically conscripted. But quite obviously the talent, if latent, was there; and those commandeered performances now can be accredited for Gale's debut in the arts.

Had she followed the inclination prompted by her school activities, she would have launched forth as a singer immediately. Her participation in Glee Club affairs revealed a promising, if untrained, voice. More pronounced was her aptitude for mummery, so after her education had been completed—so far as actual schooling is concerned—she returned home and with but one hearing made her professional debut in a stock company in 1927. The next year found

Gale trouping that well known Northwestern triangle, from Spokane to Tacoma to Seattle, in a theatrical unit which included Announcer King, then a highly considered matinee idol. To both of them radio still was in the realm of the unknown.

In 1928 there appeared a rather unusual social problem play, *Appearances*. When the company was being organized for its presentation the part of a young Mulatto woman was offered to Gale. The producers were optimistic about the enduring



Gale couldn't tell whether her success or motherhood has been of greater importance to her

qualities of the drama, so the 18-year-old girl decided to take a chance. The faith was apparently warranted as for more than a year, in major cities from coast to coast, Gale mightily had to smear a most delectable complexion with the paint that creates illusion.

And while the true actor would count the experience a momentous one merely for its touring adventures, Gale looks upon the transcontinental trek from a somewhat different viewpoint. It was while the show played in Chicago that she met Broker Frederick Tichler. He impressed upon her his conviction that if two couldn't live as cheaply as one, he'd pay the difference.

Gale returned to the coast, and it might be briefest to say that Jack came tumbling after. Marriage soon followed but under the gentle persuasion of Gale's beguiling pleas Tichler dropped his protest against her continued professional career.

At KPBY in Spokane she first tried out professionally the voice that sponsors have come to consider tagged with the Sterling label so far as audience appeal is concerned.

In 1933 Mr. Tichler urged her to return to Chicago along with their baby son, and Gale's first appearance there was with the Richard Cole orchestra at the Palmer House. It didn't take NBC executives long to make a path to her door, and the rest is radio lore.

Gale Page may be heard in *Masquerade*, renewing September 9, over NBC-WEAF stations at 4:30 p. m. EDT (3:30 EST; 3:30 CDT; 2:30 CST; 1:30 MST; 12:30 PST) on Monday to Friday inclusive. She is also featured on the Carnival, NBC split network, on Thursdays at 11:30 a. m. EDT (10:30 EST; 10:30 CDT; 9:30 CST; 8:30 MST; 7:30 PST) and the new musical series with Clark Dennis, tenor, and Jesse Crawford, organist, over NBC-WEAF stations Sundays at 4 p. m. EDT (3 EST; 3 CDT; 2 CST; 1 MST; 12 noon PST).

Gale is one artist who doesn't neglect to keep in the pink of condition. Frequenters of the bridle path see her often



This group of vocalists turns in the flawless chorus work done on the Varieties Hour. In the front row may be seen the Giersdorf sisters, and behind them are other members of the cast

Guy Robertson's success is due in part to the intensity with which he takes a role—as may be seen above

# Broadway Varieties

By Jack Banner

**S**TAID old troupers with the jitters sounds almost paradoxical. Those hardy veterans of stage and radio, trained to hairline cues and whirling activities, would seem almost impervious to the incidents which threaten chaos. But in the Broadway Varieties, heard each Wednesday evening via the Columbia Broadcasting System, there has been introduced an element which sets up a new tradition in radio. Although the excitement is so controlled that it isn't evident through the loudspeaker, it nevertheless exists. A glance behind the scenes at a typical broadcast reveals the tense activities and their result—and cause. Let's peek! S-s-s-h! Don't let them know you're looking on—it'll just make things worse.

Don't look now—but that girl rolling and unrolling the damp handkerchief is Martha Atwell. You'd hardly believe Martha could get wrought up about anything. As one of radio's ace production experts she's accustomed to almost every sort of emergency, and ordinarily she's the proverbial cucumber for coolness. And that tall, smart-looking girl who is rolling and unrolling her music so rapidly that she's apt to wear it out before the program begins, is Elizabeth Lennox. And Elizabeth is an eight-year girl in this business and ought to be over any microphone tenseness by now. Who—the little girl? Oh, that's Elizabeth Day. She's like a cat on a hot stove, and Heaven knows she's been in this radio swim long enough to take it easy.

**B**UT if you'll wait just a second you'll find out what there is about Broadway Varieties that stirs up this intensity—an edginess that makes a new razor blade look like a back-saw . . . There he is now! Watch! See the fellow striding in, all of a dither—the one in the long blue coat, the lacy ruffles and the skin-tight, pearl-gray trousers? That's Guy Robertson, the musical comedy star, master of ceremonies and baritone soloist on this program. Doesn't he look romantic?

No, he doesn't make up for this program. That's what it's all about. You see, Robertson is being starred in a Broadway show, and he has to squeeze in the radio performance between acts of that production. He has just five minutes to get here from eight blocks away, and after he is finished on the Varieties program he has just the same amount of time to get back to the theater and go on stage. It's all just too thrilling! One little mishap in traffic would mean that the whole thing would be thrown out of kilter. Every second counts with him. He's always on edge. Do you wonder that these time-



**If the Artists on This Hour Are All of a Dither Most of the Time—Then Pass Out More Dithers for Best Air Entertainment**

tried performers, seeing Robertson's tension, can't take it? Who—that tall chap in white who's so unconcerned? Oh—that's Paul Douglas, the announcer. Excitement isn't contagious where those announcer fellows are concerned. They never seem to lose their poise. I believe one of them would just say, "Hi there, kid," and walk on if he stumbled across Judge Crater. But the production department and members of the cast can't quite simulate that leisurely elegance . . . But Victor Arden, who conducts the orchestra, is just as tense as the others. Watch him.

Of course there are those crass realists who will remark that with Guy Robertson walking into a studio, it's little wonder that women hold their breath and catch at hearts stepped up to unaccustomed tempo. There is no denying the fact that Guy is the matinee idol of the ruling generation.

**H**E IS the file closer for that ghostly legion of stage heroes both of the drama and the operettas whose breathless entrance in riding habit with shirt open at the throat and ready to seize a saber, rapier or pistol to protect imperilled chastity, was wont to lead to stage-door mobs and scented *billet-doux*. Guy must maintain practically single-handed one of the noblest traditions of the stage. For a while he had an ally in Dennis King, but currently he is the sole supporter of the handsome hero role.

Still in his middle thirties, he has been romping across the fields of feminine adoration for far more than a decade, either in the habiliments of the costume era or in the characteristic apparel above detailed. But youth is on his side regardless of what years he may have attained. To him the romantic appeal has but one angle. He knows he can collect on it with unflagging regularity, so he accepts the devotion in his most gracious manner and keeps his mind on his business. He is happily married to a former actress who dropped out of the limelight that it might more fully illuminate the attractions of her popular spouse.

**G**UY'S theatrical talents are not one of those mysterious endowments of Nature. He was to the theater born, the son of a couple widely known in stock companies throughout the middle West and particularly in Denver, Colorado, where Guy was born. He, too, went through the rigorous schooling of a repertoire company, but his engaging voice quickly lifted him to a more rarified theatrical atmosphere. His conspicuous successes on the stage have been in *Wild Flower*, *Rose Marie*, *The Circus Princess*, *Nina Rosa*, *Marching By* and other musical hits.

But to return to the show. Guy sang the first chorus of a new number, *I Wished on the Moon*. He doesn't



Elizabeth Lennox, mezzo-soprano frequently heard with the Broadway Varieties, poses in Spanish costume



Victor Arden, at left, takes his job as musical director of the Varieties very seriously. Here he is consulting about an arrangement of a score with Guy Robertson and Elizabeth Lennox

hug the mike as most radio singers do, for he has a booming, resonant voice that would shake the delicate instrument down to its very foundation. He has to stand more than a foot away from radio's ear. As he fashioned the virile, ringing vowels, he toyed with the lace about his wrists. A measure or two before the number's completion Martha Atwell strode silently to the front of the stage. Leaning over the footlights, she swept her arm in an arc that was the signal for a burst of applause from the audience. The noise subsided at another signal.

AND then it was the turn of Victor Arden to show once again his musical mastery. Under the compelling guidance of his baton sixteen music fashioners bent earnestly to the task of playing a medley of popular songs. Rapidly the band swept through the throbbing numbers, building up to a climax of soaring sound which ceased abruptly. Again Martha Atwell drew a burst of approbation from the audience.

Next Robertson proceeded to build one of those richly romantic musical sketches which are such an important feature of the Broadway Varieties broadcasts. Speaking softly, he painted a vivid and thrillingly realistic word picture of a sylvan retreat in the mountains by moonlight . . . of a pair of lovers in each other's arms. Pure illusion, it is true, but to the countless listeners within reach of the sound waves which carried his voice, it was more than a mere illusion—it was a genuine setting, as real and as tangible as a setting in a play or a scene in a picture. Skeptics are invited to tune in their sets some Wednesday night and see how persuasively real such a scene can become, in the hands of a capable cast.

Petite Elizabeth Day, script in hand, glided silently to the mike and faced Robertson as he completed his task of creating the clever auditory background.

For perhaps two minutes they played a charming love scene. At a signal from Martha Atwell the orchestra began blending a harmonious background to the dialogue. Elizabeth Day slipped away from the microphone and was succeeded by Elizabeth Lennox, Robertson and Miss Lennox sang an enchanting chorus of a love refrain, while over at the other end of the stage the mixed chorus blended its soft harmony with the voices of the principals.

THE thirty minutes glided past rapidly. Songs and richly romantic love sketches were left behind in brisk succession. The show paraded on flawlessly, one dazzling number after another . . . and again a tense atmosphere began to permeate the stage as eyes were cast every few seconds towards the clock on the wall. But the production had been timed perfectly, and came to a close exactly on the nose.

The performers remained stationary, however, until Martha Atwell received the signal from the control booth that the program was officially off the air.

"O. K. Off the Air," called the directress . . . and Guy Robertson grasped his pearl-gray silk topper and bolted for his taxicab, coat-tails streaming behind him.

The electrician threw the switch and the Playhouse blazed with light. Immediately the studio turned noisy with voices and the sound of banging seats as the audience jammed the aisles and exits on its way home. Another Broadway Varieties Revue was over.

## Martha Atwell, Director of the Varieties, Is One Woman with Dogged Determination to Accept Nothing but Perfection



Director Martha Atwell, who is responsible not only for Broadway Varieties, but for several other popular air shows

This then is a word picture of what goes on each Wednesday night on the stage of the Columbia Playhouse in New York City. Today Broadway Varieties is a show with a loyal audience of millions of fans, and is one of the established pillars of radio entertainment. But what's the secret of its growth from an unknown little program that slipped modestly into the ether channels about three years ago, to the proud and important position it now commands? Let's look for the answer.

That answer lies in the masterful direction of Martha Atwell.

To her must go the major credit for the extraordinary smooth precision and satisfactory performances that you have come to take for granted in the Varieties broadcasts.

A visit to a rehearsal session will show how this works out.

AFTER listening for a while to what soon must become the dulllest, most repetitious sort of work to an uninitiated observer, one begins to understand why Broadway Varieties has fared so well for such a long period of time. One fact stands out like a beacon light on a foggy night—the dogged determination of Martha Atwell to accept nothing less than perfection from all members of the cast. This skilled directress is not a young woman to be satisfied with anything except with what she considers the best. Throughout the entire rehearsal she wanders from the stage to the control room, looking for flaws and searching them out relentlessly. Some of the time she stands quietly beside the performers, head and shoulders bent so as to get only the sound of the performers' voices, straightening up only when the voice shadings or the clarity of the lines don't meet with her approval.

In the far corners of the stage Victor Arden earnestly rehearses his men. Arden is one of the hardest workers in radio. On his music stand is a pile of special orchestrations almost a foot thick. All are special arrangements made by Arden himself and a staff arranger. An average of 72 hours of hard, concentrated toil is represented in the writing of the music for each individual program. Victor, a quiet worker albeit a thorough one, puts his men through their paces without once changing the soft, almost monotonous pitch of his voice. Later the other members of the cast join Arden and his orchestra for the joint final rehearsal.

PEERING through the glass of the control room, counterchecking every detail of the script, is William Randol, the production man, another bulwark in the making of the Broadway Varieties. Still a comparative youngster, Randol has made a mark for himself in radio. He's the production man of four important network shows, as well as acting as announcer on the Fred Waring programs. It is his job to know to a fraction of a second the length of every scene, song, musical number and announcement, for everything must be timed to the fraction of a split second. Time after time Randol dashes out of the control room, calling: "Martha, we must clip two seconds off that garden scene," or "Vic, that song is thirty seconds too long. What can you do with it?"

Hour after hour the rehearsal goes on. It's usually set for three hours. Most of the time the performers remain twice that long.

A complete picture of this stellar production on the air and in rehearsal now has been presented.

Perhaps now it can be understood why Broadway Varieties is so smooth and convincing, and why it has remained a favorite with the listeners throughout several past seasons.

Broadway Varieties is broadcast every Wednesday evening at 8:30 p. m. EDT (7:30 EST; 7:30 CDT; 6:30 CST; 5:30 MST; 4:30 PST) over the CBS-WABC network.



He's Always  
Buzzing Off



## Boake Carter, News Commentator, Follows a Full Round of Avocations in the Pursuit of Diversion from His Exacting Broadcasts

By Harry Steele

In upper left the candid cameraman caught Boake Carter at a tense moment in his script-reading and, above, he idles an afternoon away aboard his sloop, the *Little Slam II*

**I** GUESS I'll have to buzz off now," is the familiar closing statement of Boake Carter, Philadelphia's cogent CBS news commentator.

To listeners it is just a catch phrase, a radio identification tag. But to those who know this Russian-born Britisher who adopted America as his own bailiwick, it is a thoroughly characteristic expression. Because most literally, Carter is forever buzzing off some place to indulge his varied avocations.

In the Summer months the buzzing-off problem is solved automatically for him through the medium of his sloop, *Little Slam II*. On it he spends each afternoon from late April to mid-October, and it offers him the perfect outlet for his diversions as sailor, artist and chef. At the wheel of the vessel he is the sea-scarred skipper. In the atelier which he has made of its cabin he is the skilled painter busily preparing his canvases for a coming exhibit. In the compact little galley he is the artisan of the skillets concocting little delicacies that would intrigue the most satel epicure.

And between applications to these notably opposed enterprises he manages to batter out the scripts from which he reads nightly to help interpret the political and economic trends of a nation. And all of this while *Little Slam II* takes the wind in her teeth and flashes down the Delaware as though to assure its owner his privileged privacy.

Weekends from Friday to Monday are spent on the ship, but on these days there is no toil, only the joy of close-knit family life with relaxation the keynote.

**A**NY weekday afternoon is a typical one on the Carter sloop. Lucky is the guest privileged to visit its owner aboard, and watch him as he combines work and pleasure to give wings to time and impetus to fleeting moments. The master generally goes aboard around noon.

Awaiting him is the first mate who, when there are no guests, superintends the sailing after Skipper Carter, as he prefers to be known among his sea-going buddies, has had his fling at the wheel for the first half-hour or so of the afternoon voyage. Any visitor who can man the wheel is also given the privilege, after the vessel has been properly steered into its cruising range.

To those who think mainsails are a merchandising event and jib booms a throwback to the lush years of Florida real estate, Boake is the most patient of instructors. He delights in explaining the intricacies of rigging and sailing tactics, and is so thorough in his tutelage

that after an hour the most veritable landlubber goes ashore whistling "Luff me and the world is mine."

Since Carter's professional activities have been confined almost exclusively to reportorial work of one sort or another, one might expect to find him possessed of at least smooth, if masculine, hands. But years of devotion to sailing, to handling refractory canvas and a stubborn wheel, have left him with callouses that would do justice to a coal passer on a battle wagon.

Yet it is with at least one of these work-scarred hands that he creates some of the most interesting art work produced annually in the Quaker City, portraits much in demand for salons and galleries. This artistic phase of Boake's life is one that has had little exploitation. Yet the production of his paintings fascinates him more completely than any of his other avocations.

**H**E HAS studied portraiture both in American and English academies, and there is little doubt that at some distant day when he has put radio activities behind him, he will devote his career to the palette and the brush.

However, unless he is beset by time to finish a piece of work, those afternoons aboard *Little Slam II* are not always devoted to painting. After he has turned the wheel over to a new helmsman, he generally busy himself with the work preparatory to writing his script—reading dispatches and editorial comment and such of his personal mail as he has deemed of sufficient importance to bring from his offices.

After he has digested sufficient of the day's news to build a skeleton for his commentative words, he turns to the typewriter on which have been produced most of the enlightening discourses of his radio career. Once at work, he is immune to distractions. The problems of navigation are left to visitor or to first mate.

The preparation of his broadcasts is a most exhaustive affair with Carter. He writes innumerable pages which are as promptly discarded because, according to his own ideals, the matter fails to measure up to his personal standard of quality. Too, he is not above changing his own mind after setting an original opinion on paper and re-scanning it. Often, he says, he finds his logic of doubtful quality—in which event he invariably attacks his subject from an entirely new angle. It would not be amiss to estimate that he transcribes three words for every one that he eventually speaks through the microphone. And since he can convey at least 2,000 words in the period allotted to his program, it is obvious

that during the afternoon he must compile at least 6,000 words.

To those uninitiated in script production let it be explained that 6,000 words require about eighteen pages of double-spaced typewriting on the customary manuscript paper. And that's quantity production for anybody whose opinions and phrasing must of necessity be terse to permit of variety—and who has one or two other things to do by way of an afternoon's diversion.

**I**T IS around 4 o'clock that Boake yields to habit and declares a tea hour. His far-reaching British lineage has imposed this habit upon him. It is more than just congenital. It was firmly strengthened during his four years as a student at Christ College, Cambridge. And Carter is no tyro with a tea-pot. It is at this hour that the guest gets his best break.

It is one thing to be a guest on one of Boake's afternoon sails. It is another to take the helm and watch the sloop in its swift race ahead of the wind. But greater than all of these is to partake of one of the delectable spreads which Carter can run up with the handiness of a master of cuisine.

**N**O MERE crumpet with jam musses up a Carter menu. Boake goes into his tiny galley in deadly earnest, and it isn't long before tantalizing aromas buck the stiff breezes that sweep down the broad Delaware. No telling what the day's surprise will be. The limited larder is stocked with the ingredients of all Carter's famous culinary specialties, so any one of them is apt to be that day's particular fancy on the part of Chef Carter. Then out he comes to take his place at the table, to be followed shortly by one of the members of his crew bearing an appetizing offering as faultlessly served as it has been prepared.

So when that happy day comes when you, too, may be invited to spend an afternoon with Boake at work and play, when tea time comes and you are asked if you have any particular preference in food—let your predecessors be your guide.

Just take pot luck and and rest content to be served a la Carter. You'll have no regrets.

Boake Carter is on the air daily except Saturday and Sunday at 7:45 p. m. EDT (6:45 EST; 6:45 CDT; 5:45 CST; 4:45 MST; 3:45 PST) over the CBS-WABC network.

# One-Cylinder Rebellion



By Alice Pegg

## Lum and Abner Caused It—and Little Shirley Lauck Is a Demon When Roused

Lum and Abner, above, give an idea of how depressed they can be when scripts are dry, and, below, what happens when they steal Shirley's stuff

**T**HERE'S a one-cylinder rebellion on Sheridan Road—smart North Side Chicago boulevard which flanks the lake and adjoins that gilded thoroughfare known as the Gold Coast.

It centers about a perfidious father and his partner-in-crime, according to the seven-year-old daughter. The little rebel in the case is Shirley May Lauck, daughter of Chester Lauck, the Lum of that beloved razor-back team, Lum and Abner.

The revolt, Shirley says, is aimed at her Dad's penchant for stealing her stuff, aided and abetted, she charges, by Norris Goff (Abner)—literally lifted, mind you, for no other purpose than to use as their own.

Further, deponent sayeth naught—except that things have come to a pretty pass when a lass of seven with very definite ideas of her own for an air program can't trust the traditional sanctity of the home with her plans and projects. How was she to know that little situations and conversations that she created were to be plagiarized verbatim by these two idea pirates, and stuck into the scripts with which they panic listeners of their NBC network programs?

**N**ATURALLY Shirley can't go to law about the thing. After all, if a man won't protect his own reputation with his child, it would be doubly degrading, she declares, if she were to come out in public and expose his hi-jacking tendencies. But it certainly gives a child something to think about.

So Shirley really has a problem. She either can make herself a nursery recluse and thus protect her ideas—or she can just come out boldly and issue a fiat which will end forever the freebooting being practiced under the very roof which she always was taught was her most dependable shelter from the evils of the world. And since verbal protest is her feminine prerogative, she's not the one to sit idly by and hold her tongue when there's something to be said on her side.

"I don't want to appear disrespectful," she exclaims, "but it's a fact that those two old dodos are just a couple of wolves in cheap clothing. They make a big to-do about the material they sweat

over—but it's a matter of fact that they get most of their lines from me.

"Now I'm not the homebody type in any sense of the word. I've been career-minded ever since I first heard of Shirley Temple (which reminds me to look into her parents' choice of that name; they may have heard of me, too) and Mary Small. There's a couple of kids with the right idea.

**B**UT what I started out to say is that I have been studying this radio thing carefully, and decided that as soon as I could originate enough ideas and lines I would tackle the agencies and those demons who pretend to listen to auditions. What more natural for me than to present some of my brain children to my father and that guy Goff, figuring that their experiences on the air would have qualified them to advise me?

"Do I hurn up when I think how they got so paternal! They told me that it was all a little juvenile, and while my ambition was fine, I had better wait until the years had given me a little more perspective. Sneaks in the grass! It wasn't but two days later that the ideas I had been submitting to them were written into their own script.

"And that isn't all. They're a couple of lurkers, if you know what I mean. For instance, not so long ago I went to Daddy and asked him to play a game or two of checkers with me. 'Couldn't think of it,' he puffed, 'too busy getting my stuff together.' So just to give him a break I spread the board out and played a game for both of us. I took the black men and give him the red and believe me I looked after his interests just as if he had actually been making his routine moves himself. Naturally I also put in the conversation for both of us, as we always talk a lot when we play. I think he promoted that idea. It makes a swell alibi when I jump two or three of his men. You know that old out, 'Can't talk and play, too.'

**W**ELL—all I need to tell you is that about the third night after that, doesn't he come on the air with the whole checker game, conversation and all, in one of his scripts! Do you think there was any credit line for little Shirley? Don't be silly! He palmed it off as his own. I had let him win one of the games but I know now what a sap

(Continued on Page 19)





The Ranch Boys of NBC, who are, left to right, Hubert Shorty Carson, Joe Curly Bradley and Jack Lonesome Ross—really hail from the cow country, roll their own and ride in rodeos

**T**HE comedy situation is worrying the networks. It's not that sponsors don't want comedy. It's not that nobody wants comedy. It's because the great wave of comedy that once thrived, seems to have burned itself up. Something new in the field is difficult to find. Yet comedy, humor and wit are ingredients as vital to popularity as is the microphone itself.

That's why the scouts have their ears to the ground and their eyes fixed on the horizon, hoping to heaven that somebody funny will turn up. The fact that CANTOR, FRED ALLEN, RAY PERKINS, BURNS AND ALLEN, JACK BENNY, STOOPNAGLE AND BUDD and PHIL BAKER are about the only dependables we can be sure of this far this season, is annoying. Only one newcomer turned up who gives any promise of blossoming forth as a topline. He is MARTY MAY, who was discovered (?) by CBS backstage in a vaudeville joint. He was discovered after the network unconsciously or semi-consciously had turned him away previously from its audition rooms. What the imminent future holds for ED WYNN, JACK PEARL, et al. not even the oracles will venture to say.

We were not even sure of PHIL BAKER'S return

until the other day when that oil show signed him to occupy the spot which, but for the tragedy, would have been filled by WILL ROGERS Sunday nights on the Columbia web.

Rogers' passing was something of a terrific blow to the show, which had made elaborate plans for him. It may be interesting to note that as soon as Will was laid to rest, enterprising agencies began to besiege the sponsor in efforts to place new acts. Baker won out without an audition. But those proposed included VICTOR MOORE, JOE PENNER, OLSEN AND SHUTTA, HARRY LAUDER (who is back in the market and willing to struggle along on the air for \$12,000 a week . . . ho-hum!) and EDDIE CANTOR. The gents who offered Cantor said that he would be available after January, which makes one wonder how, since his new show coming up in October would keep him busy beyond that month. Nevertheless, he was offered. Baker will keep BOTTLE and BEETLE, and will choose a different band than the one whose leader used to play golf with Mr. Oil, and probably six new stooges will materialize, together with GOGO DELYS in the singing parts. Baker is nicking the sponsor for \$6,000, so they say.

## Plums and Prunes

By Evans Plummer

**T**HANK YOU, Mr. Fred Allen, for your lengthy and widely syndicated column of proposals as to what you would do if you were a Radio Editor. And now, if you don't mind, have a seat while we tell our customers what we would do if we were so bold as to claim to be a Radio Comedian:

First, we'd not try so hard to be funny. (*Then maybe we would be.*)

Second, we'd not giggle at our own jokes. Well, maybe you don't, but you are not *all* the Radio Comedians you know.

Third, we'd try out our jokes on our old grandpappy, telling him to "stop us if you've heard this one."

Fourth, we'd never, never get sentimental because comedians are supposed to make people laugh; only politicians are supposed to make people weep (*when they get the tax bills*). Besides, Cantor has a patent on that sentiment stuff, and imitation is the sincerest form of flattery.

Fifth, we'd send out a searching expedition to locate Joe Penner.

Sixth, we'd not broadcast the third year in a row, as that seems to be the limit of the public's patience for most comedians.

Seventh, we'd introduce our gag writers at the end of every program and say, "Give these lads a big hand. They deserve all the credit for the laughs, if any." That would be safe, as no one would believe us anyway.

Eighth, we'd contribute ten per cent of our net income to erect a statue to the legendary Joe Miller.

PERHAPS THE MOST astounding news of the kilocycle week was that which broke in Chicago pertaining to the English danceband king, JACK HYLTON. It seems that John D. Rockefeller's Indiana branch has engaged Mr. Hylton for a six-month series

of CBS network broadcasts. The leader will arrive here October 21 on the *Normaude*, bringing with him the key men of his London band, also an English revue; and will open on the air and at a Chicago dance spot shortly thereafter. During his stay Hylton will, of course, appear in other cities.

This news is as important as would be the story that WAYNE KING, twice winner of the RADIO GUIDE annual Star Election's orchestra division, was planning to tour Europe (*and he may, at that!*) Hylton is to the Continent what King is to America.

And did his bookers have trouble in importing Jack Hylton and his star musicians? Yes, they did—the same trouble that RAY NOBLE had with the U. S. Department of Labor, but all has been ironed out.

**T**HE LABOR DEPARTMENT'S inquisitions of Noble and Hylton are rather funny, considering the fact that it makes no furor when ARTURO TOSCANINI or BRUNO WALTER are imported to lead the New York Philharmonic Symphony. Their cost, by the way, which is money taken from American musicians just as much as the earnings of Noble or Hylton, is terrific. Toscanini demands a guarantee of \$80,000 net for eight weeks in America, all of which he gets. Walter collects \$45,000. Both let the Philharmonic Symphony Society worry about paying the income tax.

What about *that*, Madame Secretary Perkins?

THE RANCH BOYS (*pictured above*) read our paragraph in last week's column regarding the fact that their

# Reviewing Radio

By Martin J. Porter

The best bit of irony for the week concerns DWIGHT WEIST, radio actor. Dwight was hired some months ago to take part in the new March of Time series which was launched last week. He was told that among other things, he would be required to imitate the voice of the *Fuehrer*, otherwise Adolph Hitler. It was a tough assignment because, for one thing, Hitler was known to possess a raspy, hoarse voice that practically defied impersonators.

Three months ago Weist began hunting down the movies wherein Hitler has spoken. He studied Hitler's voice assiduously. He practised. And just before the March of Time resume, he had Hitler down pat. On the morning of the day that the series was launched, Weist woke up to discover from his newspaper that Hitler, sensitive about his raspy voice, had undergone an operation which gave him dainty and mellow tones! So all that Weist does now is wait to listen to Hitler's new voice and meanwhile speak "straight" in German accents.

JIMMY WALLINGTON'S quitting the NBC staff to go with Cantor was almost concordant with the resignation of FRANK SINGISER and KELVIN KEECH, news announcer and linguist, respectively. Like Wallington, each of these boys will take over exclusive broadcasts.

There is significance in their resignations. It shows that the age of specialism has caught up with announcing which yesteryear was merely a job of butting before a mike. It shows that announcers have become in many instances the label on the box, the trademark of radio, and that therefore they have graduated from the status of studio attendant to that of artist. Somebody has said that in 1936 there'll be no more staff announcers on commercial programs, but that each big company advertising on one or more elaborate shows will be identified as easily by their announcer as by their stars.

Suggestions for titles for forthcoming radio shows:

- "The Next Number—"
- "And Now, Folks—"
- "Good Evening, Everybody—"
- "Ladies and Gentlemen—"
- "Invisible Friends—"
- "Labels and Cartons"
- "Just Plain Plugs"
- "Shoot the Works!"

harmonies are too perfect to make their records sell in the Southeastern states where hillbillies are bearded and notes are sour. Whereupon they appointed a committee of one to inform us that all three are really ranch boys, born in Oklahoma, and can they help it if they can sing?

WHICH BRINGS UP the regretted death last week of TOM MURRAY, radio (and stage) hillbilly group organizer. MURRAY was a staid college professor until the dry rot of lectures and musty pages of books wore him down. So, just for a lark, he was the instigator of the *Beverly Hillbillies*, alias the *Ozark Mountaineers*, et cetera, none of whom had been in the hills or on a farm. But the public went for them bigger than the real thing and a good time was had by all.

**P**LUMS are in order for the Headliners sponsor for signing PHIL BAKER and troupe for the forthcoming season. It is hoped that the network of this show will be extended to the West. How about it? . . . GERTRUDE NIESEN will wind up her Radio Queen race in Chicago where she opens September 12 as star of the floor show at the *Chez Paree* which likewise on that date greets BEN BERNIE and all the lads . . . MARY JANE WALSH, sex allure of the SEYMOUR SIMONS band, will answer the questions of EDDIE AND FANNIE Cavanaugh on their September 6 show. Mark it down, by the way, that Simons is America's smartest business man-bandleader. You'll see . . . Columbia will strut its stuff September 12 when the network opens its Chicago audience studio at the Medinah Club of Chicago with Horace Heidt's program on the stage. The studio is the largest in the Midwest, seating 1,200. WGN's new studio will accommodate 600; NBC's Chicago studio A seats 400; NBC's largest New York (Radio City) studio holds more than 1,400 spectators.



# Inside Stuff

## Along the Airialto

By Martin Lewis



WHEN PHIL BAKER parted company with the meat packing sponsor a few weeks ago we expressed a hope that this excellent comic would not be off the airplanes too long.

Our wish has been granted by the announcement that Phil will return to the air on Sunday, September 29, to occupy the spot which originally was set aside for Will Rogers.

Baker will depict the Great American tourist and his family on a tour of the country in an automobile—tying up nicely with the sponsor's product, which is gasoline.

Phil again will have with his able cohorts, HARRY Bottle McNAUGHTON and Beetle, who will continue to haunt the comic.

An orchestra as yet unnamed will complete the show.

The gang just finished its stint in Thanks a Million, for Twentieth Century Pictures, which also stars FRED ALLEN, PAUL WHITEMAN and other radio satellites.

RCA is planning a program that is different, Graham, when it returns to the airwaves for an hour show on Sundays.

Each week the show will include a symphonic orchestra, a popular orchestra, a guest symphony conductor, a guest jazz conductor, a guest concert star and a guest jazz star. I GUESS it will be all right, don't you think?

The first program will feature FRANK BLACK'S orchestra, WALTER DAMROSCII as the symphonic guest, PAUL WHITEMAN the jazz guest, JOHN McCORMACK as the classical soloist, and AMOS 'n' ANDY will offer a bit of comedy. There will also be a dramatization of the current movie success, Alice Adams, featuring KATHARINE HEPBURN.

Sounds like a lavish bit of work, eh what?

Over the CBS network from Philadelphia each Saturday night will come a combination dramatic and musical show featuring FRANK PARKER late of the Jack Benny show. The program will be of half-hour duration for an oil sponsor who is new to the airlines.

SINGIN' SAM, now heard on an Eastern CBS network on Tuesday nights, shifts to a Monday night spot and goes coast-to-coast. There's a clause in the singer's contract that permits him to do his broadcasting from the studios in Cincinnati, a ruling which enables him to live on his Indiana farm, his pride and joy.

When GEORGE BURNS and GRACIE ALLEN were on their way East they heard a rumor that their sponsor was going to leave the air. "Nonsense," said George. "If it were true, I'd know about it!" But when they reached New York, he discovered that not only was it true, but that he was all signed up with a brand new sponsor—and wouldn't miss even one week of broadcasting! The best part of it is that their manager got them a nice increase in the pay check.

JERRY BELCHER (wonder why it hasn't occurred to us long before this to nickname him Burp) and PARKS JOHNSON, the goofy quizzers who left their native Texas plains to make good in New York City and on the networks, have amassed some sort of record for the number of unsolicited letters they receive from the listeners following each of their Sunday night Vox Pop broadcasts.

These lads, you know, roam the streets of New York with their portable transmitter, stopping passers-by at random for answers to some of the oddest problems ever propounded by men in right minds. Not once have they asked the air audience to chime in with answers to these problems, but invariably the next week's mail brings a flood of letters from all over the country containing solutions to their brain teasers.



Before they knew they had lost their former sponsor, Burns and Allen had a new one. George and Gracie and baby Sandra are pointing out the direction their salaries took with the new contract

For example, a few broadcasts ago they asked a half-dozen pedestrians for the correct answer to the following problem:

A man buys a horse for \$70, sells it for \$80, buys it back for \$90, and finally sells it for \$100. What profit, if any, has the man made? None was able to give the correct solution. One can well imagine the amount of argument and skulduggery that went on in the parlors of the listeners that week, for the boys received more than 3,000 answers to the problem—answers that varied from a loss of \$10 to a profit of \$100! About one in every fifty had the correct answer. See if you can figure it out.

We hear reports that the New York Musicians' Union will win out in their battle with the hotels in the big city to have them pay \$3 a man for the privilege of broadcasting. This will mean, if it goes through, that many big name bands now playing in hotels and night spots will be back on the airwaves on a regular sustaining schedule.

FRED ALLEN is doing things in a big way out there in Hollywood. Usually a very conservative young fellow, the comic is riding around town in a handsome car. A story passed on to me about Fred's picture work may look funny when you see him on the screen, but it wasn't funny to him: In the first scene a big hose is turned on Fred and kept there for several minutes. The studio officials are unaware that he has been a lumbago sufferer for some time—and far be it from him to say anything about it.

The irony of it is that this scene had to be taken over several times, which didn't help his ailment any.

JIMMY JOHNSON'S NBC Opportunity Matinee sponsors have signed him to supply the music for a series of evening broadcasts which they will start October 1. On the same day the maestro begins a return engagement at the Hotel Commodore in New York.

GERTRUDE BERG is writing her scripts for the House of Glass in a hotel suite. While her children are away at camp for the Summer, Mrs. Berg took advantage of the opportunity to have her Central Park West apartment redecorated so she moved out of her place into a nearby hotel while the work is being done.

Miss TANIA LUBOV, a glamorous-looking Russian actress with a glamorous dramatic voice, is one of the very few girls around New York who come under the category of beautiful but not dumb. Aside from appearing dramatically on several network shows, she is a writer of no mean ability, having written scripts for many different programs. She is now busily engaged doing a Broadway play. While only the first act of her

play is completed, she already has had an offer of financial backing so that she may finish the play at leisure—in return, of course, for an interest in it.

Among the shows on which she has been heard are—Beauty Box, Warden Lawes, K-7, Penthouse Party, American Adventures, Court of Human Relations, Ray Knight's Cuckoos, College Prom, Caravan, Gibson Family and others.

A new addition to the WARING gang is a solo violinist who is announced as FERN. The full name of the slender, dark-eyed blonde is a secret. Fern was a pupil of Etrem Zimbalist. She did considerable concert work on the West Coast, but this is her first appearance in the East and on a network.

When KATE SMITH begins her new commercial in October, she will, as in the past, write her own continuity in collaboration with her manager, announcer and good friend, TED COLLINS. Kate feels that, by doing the job herself she can inject the authentic Smith personality into her broadcasts—which seems logical.

KILOCYCLE CHATTER: GROUCHO and CHICO MARX are likely to make their return to the kilocycles within a short time. An auto sponsor is talking it over with them . . . JOAN CRAWFORD will make an appearance on the CBS Radio Theater broadcasts early in October . . . PHIL REGAN, formerly of the CBS net and now working for Warner Bros., will add to his duties a sustaining schedule from the Coast over NBC. Phil, if you recall, also sang with Guy Lombardo's orchestra on the series with Burns and Allen . . . COBINA WRIGHT and her socialites are off CBS . . . JACK and LORETTA CLEMENS, now appearing on Uncle Charlie's Tent Show, are slated for a commercial of their own to start in October . . . MARTHA MEARS also will get a spot of her own over CBS starting September 28 . . . FRED ALLEN'S return to Town Hall is set for Wednesday, October 2 . . . FRED WARING'S sponsor is making plans to sponsor the World Series games again in case Detroit should win the pennant. How can they lose? . . . IRENE BEASLEY is touring the country in the road show of Thumbs Up . . . RUDY VALLEE will be off to Hollywood in a few weeks to make another picture for Warner Brothers. He will continue his broadcasts as usual from the Coast . . . EDGAR GUEST is another radio name looking westward. Guest signed a contract with Universal Pictures to make his screen debut, and IRNA PHILLIPS may do the script.

HELEN JEPSON is working on her first picture for Paramount . . . JACK BENNY, winner of this year's RADIO GUIDE Star of Stars Election, has completed his second picture for MGM and is heading for a Canadian vacation before returning to the air September 29 . . . KATE SMITH, her manager Ted Collins, and his wife are vacationing at Kate's cabin in Lake Placid where the songstress will get a good rest before she returns for her new commercial series . . . TED FIORITO is heading East and will settle down at the Hotel New Yorker . . . OZZIE NELSON is playing currently at the famed Cocoanut Grove in Los Angeles, but will be heading in the same easterly direction soon to resume his radio commercial. His band also will be featured at the Lexington Hotel starting early in October . . . The BOSWELL SISTERS are on their way back from Europe, and music to our ears would be a report that a sponsor is bringing them to the airlines . . . NBC announcer DON LOWE will walk down the aisle with LILLIAN HAZEL TROTTER, radio and concert pianist, on September 7 . . . RAY NOBLE winds up his current commercial series for the perfumer in a few weeks . . . DON VOORHEES' orchestra has been selected to accompany LAWRENCE TIBBETT for his auto series.



Phil Baker: He'll be paid for touring the country via the air

# Coming Events

EST and CST Shown

## SUNDAY, SEPTEMBER 8

**C**HANGES in schedules to meet Fall time adjustments bring two NBC-WJZ network programs at different hours. As of this date the SAMOVAR SERENADE will be heard at 9 a. m. EST (8 CST) and the SOUTHERNAIRES at 10:30 a. m. EST (9:30 CST).

VIVIAN DELLA CHIESA, Chicago soprano, makes her debut in the Musical Footnotes program to be heard over the CBS-WABC network each Sunday at 11:30 a. m. EST (10:30 CST). She will be supported by Franz Imhof, tenor, and Ralph Ginsburgh's ensemble. The programs are sponsored by the manufacturers of Footsaver products.

A network change brings WILLARD ROBISON and his Deep River orchestra over an NBC-WJZ hookup at 3 p. m. EST (2 CST) each Sunday. PEDRO VIA and his Cuhau orchestra, formerly heard at this hour, will now broadcast over the same network at 3:30 p. m. EST (2:30 CST).

AMERICA'S HOUR, heard each Sunday at 8 p. m. EST (7 CST) over the CBS-WABC network, will present in dramatized form, the history of the United States Merchant Marine, with special emphasis on the varied functions of the Coast Guard.

NIELA GOODELLE, former Ziegfeld Follies singing star, makes her debut in a series of Sunday programs under the sponsorship of the makers of Cutex. She will present a one-woman musical show over an NBC-WJZ network at 8:45 p. m. EST (7:45 CST).

A portion of the final concert from Grant Park, Chicago, featuring the combined Chicago Civic Opera orchestra, the Chicago Symphony orchestra and the Women's Symphony orchestra, with Doctor Frederick Stock conducting, will be broadcast over an NBC-WJZ network at 9:30 p. m. EST (8:30 CST).

## MONDAY, SEPTEMBER 9

Finals in the fourth annual soft-ball tournament to be held at the conclusion of a three-day elimination contest in Lincoln Park, Chicago, will be broadcast over an NBC-WJZ network from 2:45 to 5 p. m. EST (1:45 to 4 CST).

MAJOR SIR WILFRED THOMASON



Niela Goodelle, vocalist, who will inaugurate a brand new program, one that's her own, over an NBC network Sunday night

GRENFELL, famous physician, surgeon and leader for the past four decades in the social and cultural life of Labrador, will be interviewed by Mary Madison, official hostess of America's Little House, at 3 p. m. EST (2 CST) over the CBS-WABC network.

Commencement exercises of the AMERICAN INSTITUTE OF BANKING which handles 33,000 students a year in 220 cities, will be featured in a special broadcast over

an NBC-WEAF network at 8:30 p. m. EST (7:30 CST). President Rufus B. von Kleinschmidt of the University of Southern California, speaking from Hollywood, will talk on A Challenge to Adults.

Another talk on the simple rules that will put radio receiving sets in proper condition will be given by ORESTES H. CALDWELL, editor and former Federal Radio Commissioner, over an NBC-WJZ network at 9:45 p. m. EST (8:45 CST).

A special events broadcast to be heard over an NBC-WJZ network at 11 p. m. EST (10 CST) will originate from the Lighthouse on the Farallon Islands in the Pacific Ocean. A graphic description of scenes from the base of the 358-foot tower will be followed by a resume of his duties by Lighthouse Keeper Ritchie.

## TUESDAY, SEPTEMBER 10

MASQUERADE, the dramatic serial, returns to the air over an NBC-WEAF network at 3:30 p. m. EST (2:30 CST) daily except Saturday and Sunday.

OLGA VERNON, soprano soloist, inaugurates a weekly Tuesday recital to be heard over an NBC-WEAF network at 3:45 p. m. EST (2:45 CST).

DOT AND WILL, dramatization of Fannie Kilbourne's stories, formerly heard at 6:30 p. m. EST (5:30 CST) makes its debut in the first of a new series of broadcasts to be given each Tuesday and Saturday at 5:15 p. m. EST (4:15 CST) over an NBC-WJZ network.

POPEYE, THE SAILOR, makes his debut in a series to be heard over an NBC-WEAF network Tuesdays, Thursdays and Saturdays at 6:15 p. m. EST (5:15 CST). At a later date the program, which is sponsored by the Wheatena Corporation, will be extended to the West Coast.

Finals in the BARBER SHOP QUARTET contests, being held in Central Park, New York, will be broadcast over the CBS-WABC network at 7:30 p. m. EST (6:30 CST). A later portion of the event will be heard over an NBC-WJZ network at 8:30 p. m. EST (7:30 CST).

Swift & Company sponsor a program which will make its debut on this date, and which will be heard each Tuesday over an NBC-WEAF network at 9 p. m. EST (8 CST). The series will combine SIGMUND ROMBERG, composer, and DEEMS TAYLOR, critic and commentator along with a large chorus, an orchestra and noted guest stars. Mr. Romberg will present old favorites as well as songs which have been written for forthcoming productions.

GREAT MOMENTS IN HISTORY, a dramatic series depicting events in American progress, returns to the air to be heard each Tuesday at 9:30 p. m. EST (8:30 CST) over an NBC-WEAF network.

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## Music in the Air

By Carleton Smith

**T**HE listener minority crying in the wilderness for better music and more of it, somehow fails to take into account the dependable tastes of the vast majority upon whom in this country at least, radio depends for continuing success.

Radio in America has few of the altruistic phases that it has abroad. Here it is largely a business venture, and upon the satisfaction of those who use the products whose advertising is the very breath of broadcasting, depends the future of the whole business of radio.

Therefore patience would be a saving virtue since it is obvious that the type of listener whose ear, through environment, has not been attuned to the depths of the classics, must perforce be led gradually through the mazes of musical education—a delicate affair at best, and one which is being neatly and effectively handled by the broadcasting companies.

A glance at forthcoming popular programs of almost any week reveals the progress being made in that direction. By the judicious mixing of current numbers, the semi-classics and the weightier compositions of the masters, there is being developed a feeling for music in all its forms. Similarly sage is the careful use of singers of mixed types, the recognized operatic

artists along with the popular tenors, baritones, sopranos and contraltos of our own particularly distinctive ballad era.

A summary of next week's offerings confirms this sly determination of broadcast executives to impel the absorption of what the purists like to describe as better music. Typical is the JOHN CHARLES THOMAS program heard on Wednesdays at 9 p. m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST). In his program for Wednesday, September 11, are represented composers from the DeKoven school to that of Ambrose Thomas. The artist himself is of operatic note, yet he is not afraid to include in his routine a few of the numbers that are the time-tried



Helen Oelheim: She sings at State Fairs Sunday nights

war horses of the ubiquitous parlor baritone.

Similar variety marks the tire program of September 9 at 8:30 p. m. EDT (7:30 EST; 7:30 CDT; 6:30 CST; 5:30 MST; 4:30 PST). Here is William Daly's able orchestra fit to render any of the classics, and Margaret Speaks, a vocalist far above the caliber of those who once appealed to the masses. Here are also infallible signs of a national improvement in musical taste.

Glancing at the weekend, Saturday reveals the NBC Music Guild's brief but brilliant concert at 3:30 p. m. EDT (2:30 EST; 2:30 CDT; 1:30 CST; 12:30 MST; 11:30 a. m. PST). Here is the type of matinee program

which catches the bourgeois housewife practically in repose. Can it be doubted that despite a background of incomprehension she can fail gradually to absorb the charm of the ultra refined in music?

Let the minority rest in ease about the eventual equal division of good and indifferent music. The process must be a normal one to be permanently effective. After all our culture still is in its adolescent process. Maturity will find it better able to assimilate the training which it is acquiring homeopathically through the medium of radio.

EAGERNESS OF sponsors to crowd their hours with artistic perfection is stressed by the company which produces the State Fair concerts heard Sundays at 7 p. m. EDT (6 EST; 6 CDT; 5 CST; 4 MST; 3 PST) and featuring Tenor Lanny Ross. The remainder of the programs have been bolstered materially by the addition of HELEN OELHEIM, young soprano who recently became a member of the Metropolitan Opera Company artist group. Miss Oelheim's value to the Met never has been in doubt since her earlier appearances on another program sponsored by the same company. Only recently she capitulated to the persistent solicitations of the opera executives.

# Calling All Cars—Two Ways



Radio Works Twice to Capture the Fiend Who So Completely Demoralized the Entire Little Town of River Forest

By Fred Kelly

number of obscene words. The child did not know all that the man was trying to convey to her, but she understood enough of the words and gestures to be horribly frightened and disgusted.

Screaming, she ran for her home. The man made no attempt to follow her. He laughed and quickly drove away.

This time, news of the horrible outrage threw River Forest's police department into a furore. No sooner had Mary's furious mother telephoned the details to police headquarters than the Department's two radio cars, with a third radio-equipped, special automobile, swept through the streets of the village. They picked up a suspect. But the man was able to prove an unshakeable alibi, and in the face of his obviously genuine indignation he was dismissed with apologies.

Like wildfire news swept through the little social groups that invariably comprise such a suburban community. The offense of two weeks before had been repeated; doubtlessly it would be repeated again.

**H**UNDREDS of true stories prove that radio, time and time again, puts an end to crimes of all sorts. This odd tale shows how it took a crime to force the introduction of the first two-way police radio system in the Midwest. Technically speaking, it wasn't a crime at all—only a peculiarly loathsome misdemeanor—but radio leaves such fine distinctions to lawyers. It was in March, 1931, that there took place the first of those baffling events destined to disgust and infuriate the village of River Forest, Illinois, for almost a year.

It was on a frosty afternoon, Lieutenant Raymond Rheingruber of the crack River Forest police force of sixteen members, was sitting in at the radio desk when the first of the calls came in. Incidentally, though it may sound strange to refer to a police force of sixteen members as a crack force, the term fits in this case; for no hick village is River Forest, but a swanky suburb of Chicago, hardly a dozen miles from the very heart of the metropolis. And the police of this smart borough of 8,000 people are so zealous in the line of duty that they actually had purchased their own police radio system out of their benefit fund.

The phone rang. Rheingruber answered. "Police!" cried a well-bred but hysterical feminine voice. "There's a disgusting man exposing himself and using vile language in front of little girls . . ." "Where?" snapped the police officer. "Near the Frances Willard grade school." Rheingruber spoke tersely into the microphone: "All cars signal . . . All cars signal . . . A moron annoying little girls near the Frances Willard school . . ."

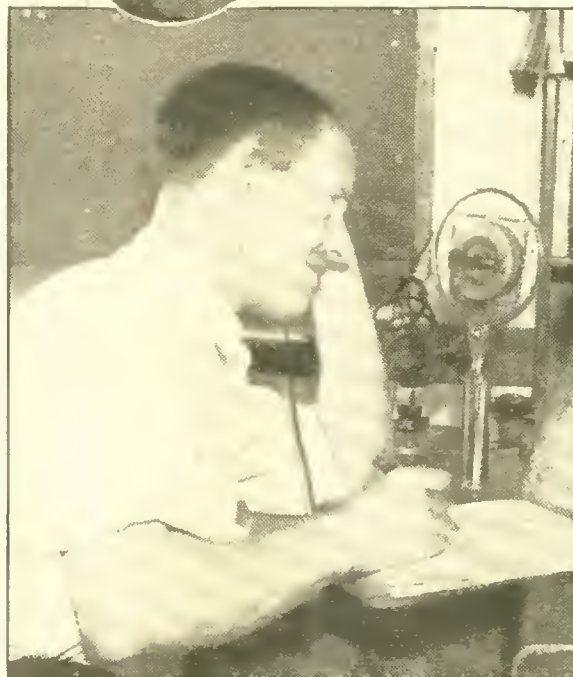
**T**HEN he turned to the telephone, obtained more details, broadcast again, and entered the first records of this case in the log of radio calls. Little did he dream at that moment that a vast amount of work, worry, and criticism of the police by frenzied mothers and angry fathers was to be introduced by this apparently routine call.

The circumstances themselves were unpleasant, but unfortunately not unusual. Two little girls were on their way home from school, rather late in the afternoon. An old car had driven up beside them, stopped. A man had opened the door of this car and had spoken to them. As soon as he had attracted their attention he had used foul language and made revolting gestures. The frightened children ran away.

Although the radio cars sped to the scene of this outrage the man and his car had vanished.

Next day, and the next, police kept watch outside the school in the morning, at noon, and after the children had been sent home. No moron appeared. Ten days passed, and the police decided that the horrible occurrence probably would not be repeated, that the man was a floater.

Then came the fourteenth day, with unmistakable proof that they were wrong in this optimistic view.



Above, Sergeant George Rauch demonstrates car broadcasting in two-way radio. The aerial rod is at rear of car. Sergeant Harold Niles, below, completes the circuit at headquarters

On that day a little girl who will be called Mary (police wisely did not reveal the names of the children who suffered from the unbalanced man's unnatural attentions) set out from school for her home. Mary attended the Roosevelt school, some blocks from where the previous outrage had taken place.

The little girl was walking towards her home, carrying her books. The late afternoon was slipping down the western sky. Soon it would be dark.

**S**UDDENLY the child turned as a little old car pulled up to the curb. It stopped beside her.

"Hey, come over here!" called the gloating voice. The child stopped back, for in the dull, almost expressionless face that leered at her from the car there was something from which she instinctively shrank. Her childish instinct told her that this blank-faced man with the burning eyes was not to be trusted.

The frightened child was not long in learning how correct her reactions were. Suddenly the man opened the door of the car so that she could see him better. At the same time he made lurid gestures, the details of which must remain untold, and gloatingly repeated a



John Clement, above, couldn't be captured by ordinary radio. So the police gave a dance

It was. Again and again. At intervals of a few days the man appeared, gesturing and speaking obscenely. And always, despite all the police could do, he got away.

**I**T IS impossible to overestimate the effect that this performance had upon the inhabitants of River Forest. For the most part it is a community of well-to-do, cultured people, the sort of people who are determined that above all else, their children must be well brought up. And now, reasoned the fathers and mothers of River Forest, this fiend in human (Continued on Page 27)







# The Cover Girl

KDKA—The Singing Seven  
 WREN—Organ and Piano Duo  
 WCKY—Dick Fidler's Orchestra (NBC)  
 WFBE—Star Serenaders  
 WGBF—Singing Cowboy  
 WGN—To be announced  
 WGY—Jim Healey, commentator  
 WIAM—News  
 WKRC—Evening Serenade  
 WLW—Bob Newhall  
 WSAI—Headlines in the News  
 WSM—Sports Review  
 WTAM—Hot Dates in History

WAVI—All Star Revue  
 WCKY—Mystery Maid  
 WFBE—Accordion Sweetheart & Buddy  
 WGN—Joe Sanders' Orchestra  
 WWVA—News

KDKA—The Texans  
 WGN—Horace Heidt's Orchestra  
 WIAS—Sweet Music  
 WTAM—Great Moments of Golf

6:45 p.m. EST 5:45 CST  
 NBC—Herbert "Fritz" Crisler, commentator on football news: WEAF  
 \* CBS—Boake Carter, news; WABC WHAS WKRC KMOX WBBM (sw-11.83)  
 NBC—Dangerous Paradise, sketch; Elsie Hitz & Nick Dawson: WJZ WSM WENR KDKA WLW WHAM (sw-11.87-15.21)  
 WCKY—Baseball Resume; News  
 WFBE—News Oddities  
 WGBF—Serooco Club  
 WGN—Quin Ryan's Amateur Night  
 WGY—Victor Young's Orch. & Guest Artist  
 WTAM—To be announced  
 WWVA—Terry and Leo

8:15 p.m. EST 7:15 CST  
 WAVE—Bert Kenney Parade  
 WCKY—Musical Moments  
 WSAI—Jiminy's Playhouse  
 WGN—Comedy Stars of Hollywood  
 WWVA—Ev and Ory

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

7:00 p.m. EST 6:00 CST  
 \* NBC—Fibber McGee & Molly; Charles Lawrence, pianist: WJZ WHAM KDKA WLS WCKY WAVE WSM (sw-11.87)  
 CBS—Land o' Dreams WSMK  
 NBC—Charles Readers' Orch.: WEAF WTAM WSAI WGY  
 \* CBS—Guy Lombardo's Orch.: WABC WWVA (sw-6.12)  
 KMOX—Russell Brown & Edith Karen, songs  
 WBBM—Norm Sherr, pianist; Eddie House, organist  
 WFBE—The Cincinnati Players  
 WGBF—Stock Markets  
 WGN—Lone Ranger  
 WIAS—Sam, Gil and Louie  
 WKRC—Fred Hoehler  
 WLW—Hot Dates in History

8:30 p.m. EST 7:30 CST  
 NBC—American Institute of Banking: WEAF WTAM WGY WAVE WSAI (sw-9.53)  
 NBC—Princess Pat Players; WJZ KDKA WENR WCKY WHAM (sw-11.87)  
 MBS—Follies, variety revue: WLW WSM WGN  
 WFBE—Alice Stuerenberg

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

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

8:45 p.m. EST 7:45 CST  
 WFBE—Amateur Night Program  
 9:00 p.m. EST 8:00 CST  
 \* NBC—Ray Knight's Cuckoo Hour: WJZ KDKA WHAM WCKY WENR WSM WAVE (sw-6.14-11.87)  
 \* CBS—Wayne King's Orch.: WABC WHAS KMOX WKRC WBBM (sw-6.12)  
 NBC—Contented Prem.: WEAF WTAM WGY WSAI  
 WGN—News; Quin Ryan's Sports  
 WLW—Crusaders

11:00 p.m. EST 10:00 CST  
 NBC—To be announced: WEAF WGY  
 NBC—Lighthouse Prgm.: WJZ WCKY KDKA WHAM WSM (sw-6.14)  
 CBS—Bert Block's Orchestra: WABC WHAS WSMK WBBM  
 KMOX—News; Baseball Scores  
 WAVE—Dance Orchestra  
 WENR—Al Kvale's Orchestra  
 WGN—Velo & Yolanda's Orch  
 WLW—Tea Leaves and Jade, drama  
 WSAI—Today's News  
 WTAM—Gene Baker's Orchestra

7:30 p.m. EST 6:30 CST  
 \* NBC—Margaret Speaks, soprano; Mixed Chorus; William Daly's Orch.: WEAF WTAM WSM WAVE WLW WGY (sw-9.53)  
 NBC—Evening in Paris; Vocalists: WJZ KDKA WHAM WLS WCKY (sw-11.87)  
 \* CBS—One Night Stands; Pick & Pat: WABC WBBM WKRC (sw-6.12)  
 KMOX—Harmonettes (CBS)  
 WFBE—Sport Review  
 WGBF—Historical Facts  
 WGN—Grand Stand Thrills  
 WIAS—Harry Currie's Orch.  
 WSAI—Gene Burchell's Orch.  
 WWVA—Musical Moments

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

11:15 p.m. EST 10:15 CST  
 CBS—Bert Block's Orchestra: KMOX WKRC  
 WAVE—Harry Dickman's Orch.  
 WSAI—Al Kvale's Orch. (NBC)  
 WTAM—To be announced

7:45 p.m. EST 6:45 CST  
 KMOX—Fascinating Melodies  
 WFBE—The Hawaiian serenaders  
 WGBF—All Star Revue  
 WWVA—Musical Program

9:45 p.m. EST 8:45 CST  
 CBS—Loris Prima's Orchestra: WABC KMOX WBBM WKRC (sw-6.12)  
 NBC—Dr. Orestes Caldwell, talk: WJZ KDKA WHAM WENR WAVE (sw-6.14)  
 WCKY—News  
 WFBE—Romeo  
 WHAS—Musical Moments  
 WSM—Souvenirs

11:30 p.m. EST 10:30 CST  
 NBC—Ozzie Nelson's Orch.: WJZ KDKA WCKY WHAM WENR WSM (sw-6.14)  
 CBS—Seymour Simons' Orch.: WABC WKRC WBBM WSMK WHAS KMOX  
 NBC—Luigi Romanelli's Orch.: WEAF WGY WTAM WSAI  
 MBS—Horace Heidt's Orchestra: WGN WLW  
 WAVE—Larry Funk's Orchestra

8:00 p.m. EST 7:00 CST  
 \* NBC—Harry Horlick's Gypsies: WEAF WTAM WSAI WGY (sw-9.53)  
 \* NBC—Greater Minstrels: WJZ WHAM KDKA WLS WLW WSM (sw-11.87)  
 \* CBS—Radio Theater; Ruth Chatterton in "Petticoat Influence": WABC WHAS WKRC KMOX WBBM (sw-6.12)

10:00 p.m. EST 9:00 CST  
 NBC—Manny Laporte's Orch.: WEAF WGY (sw-9.53)  
 NBC—Dorothy Lamour, soprano: WJZ WCKY KDKA (sw-6.14)  
 CBS—Leon Belasco's Orchestra: WABC WKRC KMOX  
 \* NBC—Amos 'n' Andy: WSM WTAM  
 WAVE—Nine O'Clock Reveries  
 WBBM—Frankie Masters' Orch. (CBS)  
 WENR—Globe Trotter  
 WFBE—Parade of Dance Hits  
 WGN—College Broadcast  
 WHAM—Johnny Schwab's Orch.  
 WIAS—Baseball Scores  
 WLW—News  
 WSAI—Rheiny Gau, vocalist

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

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

12:30 p.m. EST 11:30 p.m. CS  
 CBS—Floyd Town's Orchestra: WBBM KMOX  
 NBC—Larry Philbrick's Orch.: WAVE WSM  
 WENR—Al Kvale's Orchestra  
 WHAS—Dream Parade  
 WTAM—Stan Wood's Orchestra

12:45 a.m. EST 11:45 p.m. CS  
 KMOX—When Day is Done  
 WAVE—Larry Funk's Orchestra  
 WENR—Lyle Smith's Orchestra

1:00 p.m. EST 12:00 p.m. CS  
 WBBM—Maurie Steins' Orchestra  
 WLW—Murray Horton's Orch.

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

FROM extra girl to girl extraordinary both in radio and in the films, is one way of describing Irene Rich whose portrait is found on the cover of RADIO GUIDE this week. It was in January of 1918 that Miss Rich, already a veteran of matrimony and motherhood, took her place in a group of 250 motion picture aspirants to haunt studios in the hope of getting an occasional opportunity to appear in a film. It was in May of the same year that Irene won her first chance as an extra. But she didn't live up to the Hollywood epic by starving in the meantime.

Although she had lived in the isolated town of Stites, Idaho, Miss Rich's fine economic sense already had been developed. She wasn't one to dash off to a new field and depend upon mere chance. She knew that her wisest course was to face the long wait well fortified, so she traveled to Hollywood by making a detour to San Francisco where she made the real-estate business profitable.

Miss Rich is known all over the world. The gown she is wearing in her cover portrait is a replica of the style worn for presentation at the Court of St. James.

Because of international economic conditions it is natural for the world to sing that a good omen these days is hard to find. But Miss Rich annually finds one on her birthday, which is on the 13th of October. And that awesome date in the year she was born, 1891, fell on a Friday. To her it ever has been a spur to battle anything which smacks of evil augury. And that she has had what it takes to conquer, is obvious.

Irene Rich may be heard every Friday at 8 p. m. EDT (7 EST; 7 CDT; 6 CST; 5 MST; 4 PST) over an NBC-WJZ network.

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	WBZA	Springfield
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# Tuesday - Continued

WTAM—Sportsman; Baseball Scores  
 WWVA—Sports Final

6:15 p.m. EST 5:15 CST  
 NBC—Popeye, the Sailor: WFAF WSM WTAM WSAI WGY (sw-9.53)

CBS—Virginia Verrill, songs: WABC KMOX (sw-11.83)

★ NBC—Tony and Gus: WJZ KDKA WHAM WCKY WENR (sw-11.87-15.21)

WAVE—World Revue  
 WBBM—Pat Flanagan's Sports Show  
 WBEN—Lou Breese's Amateur Show  
 WGN—Palmer House Ensemble  
 WKRC—Sportcast, Dick Bray  
 WLW—Old Fashioned Girl  
 WWVA—Dinner Music

6:30 p.m. EST 5:30 CST  
 NBC—Jackie Heller, tenor: WFAF WSAI WGY  
 CBS—Singin' Sam: WABC (sw-11.83)

CBS—Buck Rogers WHAS KMOX WBBM  
 ★ NBC—HORLICK'S MALTED Milk Presents Lum and Abner, comedy sketch: WJZ WENR  
 NBC—Dick Fidler's Orchestra: WSM WCKY  
 KDKA—Pittsburgh Varieties  
 WFBE—Star Serenades  
 WGBF—Singing Cowboy  
 WGN—To be announced  
 WHAM—News  
 WKRC—Evening Serenade  
 WLW—Bob Newhall  
 WTAM—Youth and Experience

6:45 p.m. EST 5:45 CST  
 NBC—You & Your Government: WFAF WGY WAVE WSAI WTAM WSM  
 ★ CBS—Boake Carter, news: WABC WHAS KMOX WKRC WBBM (sw-11.83)

NBC—Mario Cozzi, baritone: WJZ WENR WLW WHAM  
 WCKY—Baseball Scores, News  
 WFBE—Sketches from Life  
 WGBF—Seroco Club  
 WGN—Palmer House Ensemble  
 WWVA—Terry and Ted

7:00 p.m. EST 6:00 CST  
 NBC—Leo Reisman's Orchestra: Phil Ducey & Johnny: WFAF WTAM WGY  
 ★ NBC—Crime Clues; Drama: WJZ KDKA WLW WHAM WLS (sw-11.87)

CBS—Lavender and Old Lace; Bernice Claire, soprano: WABC WKRC WHAS KMOX WBBM (sw-6.12)

WAVE—Bert Kenney  
 WCKY—Radio Night Club  
 WFBE—Evening Songs  
 WGBF—Musical Moments  
 WGN—Dance Orchestra  
 WSAI—Gene Burchell's Orch  
 WSM—Jos. Macpherson & Harry Summerhill  
 WWVA—Iridescent Melodies

7:15 p.m. EST 6:15 CST  
 WAVE—News  
 WFBE—Tommy Ryan  
 WGBF—News; Baseball Results  
 WSM—Variety Program  
 WWVA—Jack and Velma

7:30 p.m. EST 6:30 CST  
 ★ NBC—HOUSEHOLD FINANCE Corp. Presents Welcome Valley, drama, with Edgar A. Guest, Bernardine Flavin; Don Briggs & Sidney Ellstrom; Betty Winkler, Joseph Galliechio's Orchestra: WJZ WLS WLW KDKA WHAM (sw-11.87)

CBS—Barber Shop Quartet Finals: WABC WHAS WKRC (sw-6.12)

★ NBC—Wayne King's Orch.: WFAF WTAM WGY WAVE WSAI (sw-9.53)

KMOX—This and That  
 WBBM—Speaker; News  
 WCKY—Dale Leonard's Orch  
 WFBE—Sport Review  
 WGBF—Historical Facts  
 WGN—Veloz & Yolanda's Orch.  
 WSM—Comedy Stars of Hollywood  
 WWVA—Waring's Pennsylvanians

7:45 p.m. EST 6:45 CST  
 KMOX—To be announced  
 WBBM—Johnny Hamp's Orch  
 WCKY—Twinkling Toes  
 WFBE—To be announced  
 WGBF—Scanning the Past  
 WGN—Horace Heidt's Orchestra  
 WSM—Francis Craig's Orchestra

8:00 p.m. EST 7:00 CST  
 NBC—Nils T. Granlund & His Girls: WJZ WHAM KDKA WCKY WAVE WLS WSM (sw-11.87)

★ NBC—Ben Bernie's Orch.: WFAF WTAM WSAI WGY (sw-9.53)

★ CBS—On the Air, with Lud Gluskin: WABC WHAS WKRC (sw-6.12)

MBS—Heatrolatown: WGN WLW KMOX—Musical Moments  
 WBBM—Grant Park Concert  
 WJZ—Lunken Airport series  
 WSM—Harry Salter's Orchestra  
 WWVA—News

8:15 p.m. EST 7:15 CST  
 KMOX—Hot Dates in History  
 WFBE—Jimmy Ward  
 WWVA—Ev and Ory

8:30 p.m. EST 7:30 CST  
 NBC—Barber Shop Quartet Contest Finals: WJZ KDKA WCKY WHAM WENR (sw-11.87)

★ NBC—Eddy Duchin's Orch.: WFAF WTAM WAVE WGY WSM WLW (sw-9.53)

★ CBS—Fred Waring's Orch.: Col. Stoopnagle and Budd: WABC KMOX WBBM WKRC WHAS (sw-6.12)

WFBE—Fairy Tales  
 WGN—Doring Sisters  
 WSAI—Metropolitan Echoes

8:45 p.m. EST 7:45 CST  
 NBC—To be announced: WJZ WCKY  
 WGN—Joe Sanders' Orchestra  
 WHAM—Musical Moments

9:00 p.m. EST 8:00 CST  
 ★ NBC—SWIFT & CO. PRESENIS Studio Party; Sigmund Romberg; Deems Taylor; Geo. Britton, baritone; Heleu Marshall, soprano; Morton Bowe, tenor: WFAF WHAM WTAM WLW WSM WGY (sw-9.53)

NBC—Pan American Concert: WJZ KDKA WCKY WENR (sw-11.87 6.14)

WAVE—To be announced  
 WCKY—Amateur Show  
 WFBE—Dance Parade  
 WGN—News; Sports Review  
 WSAI—To be announced

9:15 p.m. EST 8:15 CST  
 WGN—Veloz & Yolanda's Orch.

9:30 p.m. EST 8:30 CST  
 NBC—Great Moments in History: WFAF WLW WTAM WAVE

CBS—March of Time, drama: WABC WBBM WHAS WKRC KMOX (sw-6.12)

WFBE—Evening Concert  
 WGN—Lawrence Salerno: Concert Orchestra  
 WGY—Musical Program  
 WSAI—This is Paris

9:45 p.m. EST 8:45 CST  
 CBS—Jerry Cooper, baritone: WABC WHAS WBBM WKRC (sw-6.12)

KMOX—Sports Page of the Air

10:00 p.m. EST 9:00 CST  
 NBC—Stanley High, talk: WFAF WGY (sw-9.53)

CBS—Carl Hoff's Orch.: WABC WKRC KMOX  
 NBC—Dorsey Brothers' Orch.: WJZ WHAM  
 ★ NBC—Amos 'n' Andy: WTAM WSM  
 KDKA—Sports Ed Sprague  
 WAVE—Reveries  
 WBBM—Musical Moments  
 WCKY—News  
 WENR—Globe Trotter  
 WFBE—Jimmy Ward  
 WGBF—Mysterious Pianist  
 WGN—College Broadcast  
 WHAS—Baseball Scores  
 WLW—News Room  
 WSAI—Rheinly Gau

10:15 p.m. EST 9:15 CST  
 NBC—Harry Meyer's Orchestra: WFAF

★ NBC—Tony and Gus: WAVE WSM  
 NBC—Jesse Crawford, organist: WGY WCKY WENR (sw-9.53)

★ NBC—HORLICK'S MALTED Milk Presents Lum and Abner, comedy sketch: WLW KDKA—The Texans  
 KMOX—Carl Hoff's Orchestra (CBS)  
 WBBM—Frankie Masters' Orch (CBS)

WFBE—Popular Rhythms  
 WGN—The Dream Ship  
 WHAS—Sweet Music  
 WSAI—Murray Horton's Orch.  
 WTAM—Great Moments of Wolf

10:30 p.m. EST 9:30 CST  
 NBC—Paul Whiteman's Orch.: WJZ WHAM WCKY WLW KDKA (sw-6.14)

CBS—Johnny Hamp's Orchestra: WABC WHAS WBBM WWVA  
 NBC—Leo Reisman's Orchestra WSM WAVE

NBC—Harry Meyer's Orchestra: WGY (sw-9.53)

KMOX—Stars of Hollywood  
 WJZ—Albert Socarras Cuban Orchestra  
 WENR—Leonard Keller's Orch.  
 WGBF—News  
 WGN—Wayne King's Orchestra  
 WKRC—Red Bird Orchestra  
 WSAI—Mel Snyder's Orch  
 WTAM—Gene Baker's Orchestra

10:45 p.m. EST 9:45 CST  
 NBC—The Open Road: WFAF WGY WTAM (sw-9.53)

KMOX—Comedy Stars of Hollywood  
 WENR—Chas. Boulanger's Orch.  
 WGBF—Wrestling Matches  
 WLW—Bob Nolan's Orchestra

11:00 p.m. EST 10:00 CST  
 NBC—Al Kvale's Orch.: WFAF WGY WENR WTAM  
 CBS—Benny Goodman's Orch.: WABC KMOX WHAS WKRC WBBM  
 NBC—Shandor, violinist; Ranny Weeks' Orch.: WJZ WCKY KDKA WHAM (sw-6.14)

WAVE—Don Pedro's Orchestra  
 WGN—Veloz & Yolanda's Orch.  
 WLW—Gene Burchell's Orchestra  
 WSAI—Today's News  
 WSM—Sports Review  
 WWVA—Arcadians' Orchestra

11:15 p.m. EST 10:15 CST  
 CBS—Benny Goodman's Orch.: WSMK WWVA  
 WAVE—Harry Dickman's Orch.  
 WLW—George Duffy's Orchestra  
 WSAI—Al Kvale's Orch. (NBC)  
 WSM—Curt Poulton

11:30 p.m. EST 10:30 CST  
 NBC—Arlie Simmonds' Orch.: WFAF WGY WSAI WTAM  
 NBC—Joe Rines' Orch.: WJZ KDKA WCKY WHAM WENR WLW (sw-6.14)

CBS—Henry Busse's Orchestra: WABC WWVA WKRC WSMK WHAS KMOX  
 WAVE—Larry Funk's Orchestra  
 WBBM—Floyd Town's Orchestra (CBS)  
 WGN—Horace Heidt's Orchestra  
 WSM—Dance Orchestra

11:45 p.m. EST 10:45 CST  
 WAVE—Arlie Simmonds' Orch. (NBC)  
 WENR—Heidelberg Ensemble  
 WGBF—Coral Room  
 WGN—Joe Sanders' Orchestra

12:00 p.m. EST 11:00 CST  
 BC—Meredith Willson's ONrch.: WAVE WSM  
 CBS—Al Dien's Orch.: WBBM KMOX WHAS  
 MBS—Continental Gypsies: WGN WLW  
 WENR—Glenn Lee's Orchestra  
 WKRC—Red Bird's Orchestra  
 WTAM—Stan Wood's Orchestra  
 WWVA—First Timer Program

12:15 a.m. ES 11:15 p.m. CS  
 MBS—Joe Sanders' Orchestra: WGN WLW

12:30 p.m. ES 11:30 p.m. CS  
 CBS—Seymour Simons' Orch.: KMOX WHAS WBBM  
 NBC—Paul Christianson's Orch.: WAVE WSM  
 WENR—Al Kvale's Orchestra  
 WTAM—Dick Fidler's Orchestra

12:45 a.m. ES 11:45 p.m. CS  
 MBS—Horace Heidt's Orchestra: WGN WLW  
 KMOX—When Day Is Done  
 WAVE—Larry Funk's Orchestra  
 WENR—Chas. Boulanger's Orch.

1:00 a.m. ES 12:00 Mid. CS  
 WBBM—Maurie Stein's Orch.  
 WGN—Veloz & Yolanda's Orch.  
 WLW—Murray Horton's Orch.

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

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

# Song Hits of Week

HARLEM'S new dance craze has been interpreted in a song that is currently sweeping the networks. 'Truckin' it's called, and last week it lead all other songs that were heard on the air. East of the Sun earned the distinction of being selected by the maestros as the week's outstanding hit. The poll follows:

## SONGS HEARD MOST FREQUENTLY OVER THE AIR:

Song	Times
Truckin'	30
In the Mood for Love	27
In a Little Gypsy Tea Room	24
Lulu's Back in Town	21
Paris in Spring	18
Chasing Shadows	15
And Then Some	13
Lady in Red	11
I'll Never Say Never Again Again	10
Page Miss Glory	9

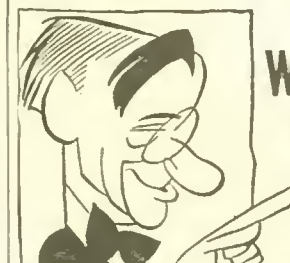
## BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
East of the Sun	30
I Wishd on the Moon	28
Accent on Youth	25
You're So Charming	22
Star Gazing	18
Love and a Dime	16
Chasing Shadows	15
Every Little Moment	13
Rhythm and Romance	11
Cheek to Cheek	10

Al Jolson: I am writing a song dedicated to Major Bowes entitled, Hail, Hail, the Gong's All Here.

—Chateau Program

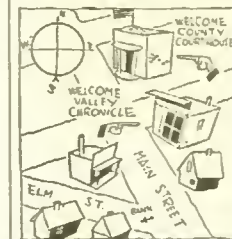
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KMOX—Fascinating Melodies  
 WFBE—Dinner Music  
 WGN—Bub Elson, sports  
 WHAM—Sportcast  
 WHAS—Melody Cruise  
 WKRC—Smilin' Dan  
 WSAI—Knothole Club  
 WSM—News; Pan American Broadcast  
 WTAM—Sportsman; Baseball Scores  
 WWVA—Sports Final

6:15 p.m. EST 5:15 CST  
 \* NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAF WGY WTAM WSAI (sw-9.53)  
 \* NBC—Tony and Gus: WJZ KDKA WENR WCKY WHAM (sw-11.87-15.21)  
 CBS—He, She and They: WABC KMOX (sw-11.83)  
 WAVE—World Revue  
 WBBM—Pat Flanagan on Sports  
 WGN—Palmer House Ensemble  
 WKRC—Sportcast, Dick Bray  
 WLW—The Old Fashioned Girl  
 WSM—Jack and His Buddies  
 WWVA—Dinner Music

6:30 p.m. EST 5:30 CST  
 NBC—Our American Schools: WEAF  
 CBS—Buck Rogers: WHAS KMOX WBBM  
 \* NBC—HORLICK'S MALTED Milk Presents Lum and Abner, comedy sketch: WJZ WENR KDKA—Lois Miller and Rosey Rowswell  
 WCKY—Dick Fidler's Orchestra (NBC)  
 WFBE—Star Serenaders  
 WGBF—Singing Cowboy  
 WGN—To be announced  
 WGY—Jim Healey, commentator  
 WHAM—News  
 WKRC—Evening Serenade  
 WLW—Bob Newhall  
 WSAI—Headlines in the News  
 WSM—Curt Poulton  
 WTAM—Youth and Experience

6:45 p.m. EST 5:45 CST  
 NBC—Dangerous Paradise, drama; Elsie Hitz and Nick Dawson: WJZ KDKA WENR WSM WLW WHAM (sw-11.87-15.21)  
 \* CBS—Boake Carter, news: WABC WHAS KMOX WKRC WBBM (sw-11.83)  
 \* NBC—Int'l Broadcast from Geneva, Switzerland: WEAF WTAM WSAI  
 WCKY—Baseball Scores; News  
 WFBE—Miami Aces  
 WGBF—Seroco Club  
 WGN—Quin Ryan's Amateur Show  
 WGY—Victor Young's Orchestra; Guest Artist  
 WWVA—Terry and Ted

7:00 p.m. EST 6:00 CST  
 \* NBC—One Man's Family, sketch: WEAF WSM WTAM WAVE WGY WLW  
 CBS—Johnny and the Foursome: WABC WKRC WHAS WBBM KMOX (sw-6.12)  
 NBC—Hits and Bits Revue: WJZ KDKA WHAM WCKY WLS (sw-11.87)  
 WFBE—Hornberger Trio  
 WGBF—Stock Markets; Hoffman's Birthday Club  
 WGN—The Lone Ranger  
 WSAI—Murray Horton's Orch.  
 WWVA—Family Album

7:15 p.m. EST 6:15 CST  
 CBS—Emery Deutsch's Orch.: WABC WKRC (sw-6.12)  
 KMOX—Frank Hazzard, tenor and Orchestra  
 WBBM—Frankie Masters' Orch.  
 WFBE—Smoky Mountain Boys  
 WGBF—Baseball Results  
 WHAM—The Forty Niners  
 WHAS—All Star Revue

7:30 p.m. EST 6:30 CST  
 \* NBC—"The House of Glass," sketch with Gertrude Berg, Joe Greenwald, Paul Stewart, Helen Dumas, Bertha Walden, Bill Artzt's Orch.: WJZ KDKA WHAM WLS WLW (sw-11.87)  
 \* CBS—Broadway Varieties; Guy Robertson: WABC WKRC KMOX WHAS WBBM (sw-6.12)  
 \* NBC—Wayne King's Orch.: WEAF WTAM WGY WSAI Musical Moments: WSM WWVA WAVE—Bert Kenney

WCKY—Dance Hour  
 WFBE—Sport Review  
 WGBF—Historical Facts  
 WGN—Dance Orchestra  
 WWVA—Musical Moments

7:45 p.m. EST 6:45 CST  
 WAVE—Autumn Serenade  
 WFBE—Pat and Bill  
 WSM—Sonja Yeargin & Bobby Tucker  
 WWVA—The Seven of Us

8:00 p.m. EST 7:00 CST  
 CBS—Six Gun Justice: WABC WKRC WHAS KMOX (sw-6.12)  
 \* NBC—Town Hall Tonight; Frank Crumit: WEAF WTAM WLW WGY (sw-9.53)  
 \* NBC—John Charles Thomas & Company; Frank Tours' Orch.: WJZ WLS KDKA WCKY WHAM (sw-11.87)  
 WAVE—Radio Newspaper  
 WBBM—News; Elena Moneak's Ensemble  
 WFBE—Dave and Kenny  
 WGN—Arch Ward  
 WSAI—Pillar of Fire  
 WSM—Francis Craig's Orchestra  
 WWVA—News: Five Minute Drama

8:15 p.m. EST 7:15 CST  
 WAVE—To be announced  
 WBBM—Johnny Hamp's Orch.  
 WFBE—Jimmy Ward  
 WGN—News; Quin Ryan's Sports  
 WSM—To be announced  
 WWVA—Ev and Ory

8:30 p.m. EST 7:30 CST  
 CBS—Presenting Mark Warnow: WABC WKRC KMOX WHAS (sw-6.12)  
 WBBM—Seymour Simons' Orch.  
 WFBE—Stophers Sisters  
 WGN—Wallenstein Sinfonietta  
 WSAI—Gene Burchell's Orch.  
 WSM—Strings

8:45 p.m. EST 7:45 CST  
 NBC—Education in the News: WJZ WENR KDKA WSM (sw-11.87)  
 Musical Moments: WCKY WHAM WAVE—Harry Diekmann's Orch.  
 WBBM—Orch. and Male Quartet  
 WFBE—Variety Selections  
 WKRC—Ruth Eiting; Victor Young's Orchestra

9:00 p.m. EST 8:00 CST  
 \* CBS—Burns and Allen; Ferde Grofe's Orch.: WABC KMOX WKRC WBBM (sw-6.12)  
 NBC—The Venetians; Joe Venuti's Orch.; Ella Logan, vocalist: WJZ WCKY KDKA WSM WHAM WAVE (sw-6.14-11.87)  
 NBC—To be announced: WEAF WGY WTAM (sw-9.53)  
 WENR—Shoestring Castle, dramatic sketch  
 WFBE—Boxing Matches  
 WGN—News; Quin Ryan's Sports  
 WHAS—There's Music in the Air  
 WLW—Cotton Queen Minstrels  
 WSAI—Community Chest

9:15 p.m. EST 8:15 CST  
 WGN—Musical Moments

9:30 p.m. EST 8:30 CST  
 CBS—The March of Time, drama: WABC WHAS KMOX WBBM WKRC (sw-6.12)  
 NBC—Ray Noble's Orchestra  
 WEAF WGY WTAM WLW (sw-9.53)  
 NBC—Stones of History: WJZ WHAM KDKA WCKY WSM WENR WAVE (sw-6.14-11.87)  
 WGN—Attilio Fagnore, Orch.  
 WSAI—Ted Weems' Orchestra

9:45 p.m. EST 8:45 CST  
 CBS—Nina Tarasova, soprano: WABC WHAS WBBM (sw-6.12)  
 KMOX—Sport Page of the Air  
 WKRC—Red Bird's Orchestra

10:00 p.m. EST 9:00 CST  
 NBC—Manny Laporte's Orch.: WEAF WGY (sw-9.53)  
 CBS—Johnny Hamp's Orchestra: WABC WKRC WBBM KMOX  
 NBC—Dorothy Lamour, soprano: WJZ  
 \* NBC—Amos 'n' Andy: WTAM WSM  
 KDKA—Squire Hawkins  
 WAVE—Willard Garner  
 WCKY—News  
 WENR—Globe Trotter  
 WGN—College Broadcast  
 WHAM—Tony the Barber  
 WHAS—Baseball Scores  
 WLW—News Room  
 WSAI—Rheiny Gau, songs

10:15 p.m. EST 9:15 CST  
 \* NBC—HORLICK'S MALTED Milk Presents Lum and Abner, comedy sketch: WLW  
 NBC—Ink Spots, male quartet: WJZ WHAM  
 NBC—Jesse Crawford, organist: WENR WCKY  
 \* NBC—Tony and Gus: WSM WAVE  
 KDKA—The Texans  
 WGN—The Dream Ship  
 WHAS—Johnny Hamp's Orchestra (CBS)  
 WSAI—Manny Laporte's Orchestra (NBC)  
 WTAM—Great Moments of Golf

10:30 p.m. EST 9:30 CST  
 \* NBC—House of Glass, dramatic sketch: WSM WAVE  
 CBS—Claude Hopkins' Orch.: WABC WSMK  
 NBC—Leonard Keller's Orch.: WEAF WSAI WCKY WGY WENR (sw-9.53)  
 NBC—Gene Fogarty's Orchestra: WJZ WHAM  
 KDKA—Radio Night Club  
 KMOX—News; American Legion Program  
 WBBM—Seymour Simons' Orch.  
 WGN—Wayne King's Orchestra  
 WHAS—To be announced  
 WKRC—Dance Orchestra  
 WLW—Salute to the Cities  
 WTAM—Gene Baker's Orchestra

10:45 p.m. EST 9:45 CST  
 NBC—The Open Road: WEAF WCKY WGY WTAM WSAI (sw-9.53)  
 CBS—Claude Hopkins' Orch.: WKRC WHAS  
 KDKA—Carnlyn Hunt Mehaffey  
 WENR—Herman Crone's Orch.  
 WFBE—Jimmy Ward

11:00 p.m. EST 10:00 CST  
 NBC—Al Kvale's Orch.: WEAF WENR WGY WTAM  
 CBS—Frankie Masters' Orch.: WABC WKRC WHAS WBBM KMOX  
 NBC—Shandor, violinist; Luigi Romanelli's Orch.; WJZ KDKA WHAM WCKY (sw-6.14)  
 WAVE—Dance Orchestra  
 WGN—Veloze & Yolanda's Orch.  
 WLW—Gene Burchell's Orchestra  
 WSAI—Today's News  
 WSM—Sports Review; Jack Shook and Beasley Smith

11:15 p.m. EST 10:15 CST  
 NBC—Al Kvale's Orch.: WSAI  
 NBC—Luigi Romanelli's Orch.: WAVE WSM  
 WLW—George Duffy's Orchestra  
 WSMK—Frankie Masters' Orch. (CBS)

11:30 p.m. EST 10:30 CST  
 NBC—Lights Out, drama: WEAF WENR WCKY WAVE WTAM WSAI WGY WSM  
 CBS—Buddy Rogers' Orchestra  
 WABC WKRC WSMK WHAS WBBM KMOX  
 NBC—Billy Bissett's Orchestra: WJZ KDKA WHAM WLW (sw-6.14)  
 WGN—Horace Heidt's Orchestra

12:00 p.m. EST 11:00 CST  
 CBS—Al Dien's Orch.: WBBM KMOX WHAS  
 MBS—Continental Gypsies WGN WLW  
 WAVE—Larry Funk's Orchestra  
 WENR—Glenn Lee's Orchestra  
 WKRC—Red Bird's Orchestra  
 WSM—Dance Orchestra  
 WTAM—Dick Filler's Orchestra

12:15 a.m. EST 11:15 p.m. CS  
 MBS—Joe Sanders' Orchestra: WLW WGN  
 WAVE—Dick Fidler's Orchestra (NBC)

12:30 a.m. EST 11:30 p.m. CS  
 NBC—Meredith Willson's Orch.: WAVE WSM  
 CBS—Floyd Town's Orchestra: WBBM KMOX  
 WENR—Al Kvale's Orch. (NBC)  
 WHAS—Dream Serenade  
 WTAM—Stan Wood's Orchestra

12:45 a.m. EST 11:45 p.m. CS  
 MBS—Horace Heidt's Orchestra: WGN WLW  
 KMOX—When Day is Done  
 WENR—Chas. Boulanger's Orch.

1:00 a.m. EST 12:00 p.m. CS  
 WBBM—Maurie Steins' Orchestra  
 WGN—Veloze & Yolanda's Orch.  
 WLW—Murray Horton's Orch.

1:15 a.m. EST 12:15 CST  
 WLW—George Duffy's Orchestra  
 1:30 a.m. EST 12:30 CST  
 WLW—Moon River

# One-Cylinder Rebellion

(Continued from Page 7)

I was. I should have grabbed them all. "And I know how many people have giggled over their expressions, *snake in the weeds*, *zaggerate*, *foofneck*, and some others I don't think of right off. I suppose the listeners just sit around and say, 'Isn't it wonderful how Lum and Abner think up those cute things?' They certainly must work hard over their act." Well to any listener who'll lend me his ears for a minute, let me say not to worry about the boys working themselves thin over those cute expressions. The only thing that toils overtime is my tongue and their ears. All of those are my own expressions. And if that's treason, let those two old pirates come out in the open and challenge me.

"They even listen in on me while I use my toy telephone, and crib the gossip which I pick up around Sheridan Road. Of course they fit it to the characters in their scripts, but they're my lines.

"Well—I may not be putting on years any faster than is prescribed by the calendar, but experience with those two is adding so rapidly to my mental advancement that I can skip the years. So watch me. I'll keep my ideas to myself from now on, and when I get enough scripts put together I'll put on a show. And then do you know what'll happen?"

"Lum and Abner will either have to adopt another little girl to do their thinking for them or they'll have to abandon their act, duck back to the Ozarks and wind up in life like they started—just a couple of hay-shakers leaning up against the post-office wall waiting for Number 8 to whistle and let them know it's time to go home and get their hot biscuits. And do they know that post-office! Believe me, it's their old stamping ground."

Lum and Abner may be heard every day except Saturday and Sunday over an NBC-WJZ network at 7:30 p. m. EDT (6:30 EST; 6:30 CDT; 5:30 CST; 4:30 MST) and over WLW only at 11:15 p. m. EDT (10:15 EST; 10:15 CDT; 9:15 CST; 8:15 MST).

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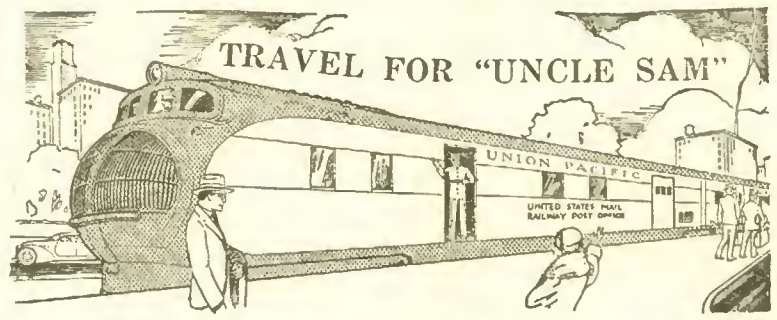
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KMOX—Edith Karen, soprano (CBS)  
WAVE—World Revue  
WFBE—Dance Rhythms  
WGBF—Singing Cowboys  
WGN—Palmer House Ensemble  
WLW—Old Fashioned Girl  
WSM—Strings  
WWVA—Dinner Music

**6:30 p.m. EST 5:30 CST**  
★ **NBC—HORLICK'S MALTED**  
Milk Presents Lum and Abner, comedy sketch. WJZ WKRR  
NBC—Dick Fidler's Orchestra: WSM WCKY  
NBC—To be announced: WFAF News: WHAM WSAI  
KDKA—The Singing Seven  
KMOX—Harmonettes (CBS)  
WFBE—Star Serenaders  
WGBF—Home Town Headlines  
WGN—To be announced  
WGY—Jim Healey, commentator  
WHAS—To be announced  
WLW—Bob Newhall, sports  
WTAM—Hot Dates in History

**6:45 p.m. EST 5:45 CST**  
★ **NBC—Morton Downey, tenor;**  
Bertrand Hirsch's Orchestra: WFAF  
★ **CBS—Boake Carter, news:**  
WABC KMOX WKRC WHAS WBBM (sw-11.83)  
NBC—John Herrick, baritone: WSAI

NBC—Dangerous Paradise, drama; Elsie Hitz and Nick Dawson: WJZ WENR KDKA WSM WLW WHAM (sw-11.87-15.21)  
WCKY—Baseball Scores, News  
WFBE—Sketches from Life  
WGBF—Seroico Club  
WGN—Quin Ryan's Amateur Night  
WGY—Victor Young's Orchestra  
WTAM—Beckloff and Zohn  
WWVA—Terry and Ted

**7:00 p.m. EST 6:00 CST**  
NBC—Irene Rich, sketch: WJZ WAVE KDKA WSM WLS WHAM WCKY (sw-11.87)  
CBS—Sketch Book; Johnny Green's Orch.; Virginia Ver- rill, songs; Christopher Mor- ley: WABC (sw-6.12)  
★ **NBC—Concert: Jessica Drag-**  
ouette; Orch.: WFAF WGY WTAM WSAI (sw-9.53)  
CBS—L. Nazari Kurdjic's Orch.: WWVA WSMK WHAS  
KMOX—Russell Brown & Edith Karen, songs  
WBBM—Norton Sherr, pianist; Eddie House, organist  
WFBE—Roy Wilson, pianist  
WGBF—Stock Markets  
WGN—Lone Ranger  
WKRC—Evening Serenade  
WLW—Hot Dates in History

**7:15 p.m. EST 6:15 CST**  
NBC—Lucille Manners, soprano: WJZ KDKA WSM WAVE WLS (sw-11.87)  
KMOX—Frank Hazzard, tenor & Orchestra  
WBBM—Pat Flanagan, sports  
WCKY—Variety Program  
WFBE—Smoky Mountain Boys  
WGBF—Zoo News; Baseball Re- sults  
WHAM—The Forty Niners  
WHAS—Hot Dates in History  
WKRC—L. Nazari Kurdjic En- semble (CBS)  
WLW—Capt. Alfred G. Karger

**7:30 p.m. EST 6:30 CST**  
CBS—Louis Ravel; Leith Stevens' Orch.: WABC WHAS KMOX (sw-6.12)  
NBC—College Prom; Ruth Et- ting, songs; Red Nichols' Or- chestra: WJZ KDKA WLS WHAM WLW (sw-11.87)  
WAVE—Bert Kenney Parade  
WBBM—Elena Moheak's Ensem- ble  
WCKY—On the Mall  
WFBE—Sport Review  
WGBF—Historical Facts  
WGN—Joe Sanders' Orch.  
WGY—Farm Forum  
WKRC—Frank Black's Orch.; Helen Marshall  
WSM—Sports; Souja Yergin and Bobby Tucker  
WWVA—Musical Moments

**7:45 p.m. EST 6:45 CST**  
KMOX—Fascinating Melodies  
WAVE—A Council of Churches  
WBBM—Dance Orchestra  
WCKY—Musical Moments  
WFBE—Studio Concert  
WGBF—Regular Fellows

WGN—Veloz & Yolanda's Orch.  
WSM—Variety Program  
WWVA—News

**8:00 p.m. EST 7:00 CST**  
★ **NBC—Beauty Box Theater;**  
Guests: John Barclay, baritone, and Others; Al Good man's Orch.: WJZ KDKA WHAM WENR WCKY WAVE WSM (sw-11.87)  
NBC—Waltz Time, Frank Munn, tenor; Vivienne Segal, soprano: WFAF WTAM WLW WGY (sw-9.53)  
★ **CBS—Hollywood Hotel; Dick**  
Powell, Anne Jamison, Frances Langford, Raymond Paige's Orchestra; Igor Gorin, baritone; Ann Harding and Gary Cooper in "Peter Ibbetson": WABC WBBM WWVA WHAS WKRC KMOX (sw-6.12)  
WFBE—Galvano & Cortez  
WGN—The Mardi Gras  
WSAI—Gene Burchell's rch.

**8:15 p.m. EST 7:15 CST**  
WFBE—Jimmy Ward  
**8:30 p.m. EST 7:30 CST**  
★ **NBC—MAC FADDEN PUBLI-**  
cations Present True Story Court of Human Relations, drama: WFAF WTAM WGY (sw-9.53)  
WFBE—To be announced  
WGN—Wayne King's Orchestra

**8:45 p.m. EST 7:45 CST**  
WFBE—Dance Hits  
WGN—Horace Heidt's Orchestra  
**9:00 p.m. EST 8:00 CST**  
★ **NBC—First Nighter, drama:**  
WFAF WLW WTAM WSM WGY (sw-9.53)  
★ **CBS—STUDEBAKER CHAM-**  
pions Present Richard Him- ber's Orch.; Stuart Allen, vo- calist: WABC WBBM WKRC KMOX WADC WHAS (sw-6.12)  
NBC—To be announced: WJZ WENR WHAM WCKY KDKA (sw-11.87-6.14)

WAVE—Harry Diekman's Orch.  
WGBF—Cowboys  
WGN—News; Quin Ryan's Sports  
WSAI—Pillar of Fire Church  
**9:15 p.m. EST 8:15 CST**  
WAVE—Larry Funk's Orch.  
WFBE—Wrestling Matches  
WGN—Musical Moments

**9:30 p.m. EST 8:30 CST**  
★ **NBC—Al Pearce & His Gang:**  
WFAF WTAM WGY WSAI WENR WAVE WSM (sw-9.53)  
CBS—March of Time drama: WABC WHAS KMOX WKRC WBBM (sw-6.12)  
NBC—Meetin' House; Drama; Music: WJZ KDKA WCKY WHAM (sw-6.14-11.87)  
MBS—The Music Box Hour  
WLW WGN WOR WXYZ  
WGBF—Fred Waring's Orch.

**9:45 p.m. EST 8:45 CST**  
CBS—Jerry Cooper, baritone: WABC WBBM  
CBS—Lazy Dan, the Min- strel Man: WHAS KMOX  
WKRC—Red Bird's Orchestra  
**10:00 p.m. EST 9:00 CST**  
NBC—Dorothy Lannour, soprano: WJZ  
CBS—Carl Hoff's Orch.: WABC  
NBC—George R. Holmes, news: WFAF  
★ **NBC—Amos 'n' Andy: WTAM**  
WSM  
KDKA—Trojan Quartet  
WAVE—Reveries  
WCKY—News  
WENR—Glube Trotter  
WGN—College Broadcast  
WGY—Johnny Albright, crooner  
WHAM—Tong, the Butler  
WHAS—Baseball Scores  
WKRC—Newscast  
WLW—News Room  
WSAI—Rheiny Gau, vocal

**10:15 p.m. EST 9:15 CST**  
NBC—Jesse Crawford, organist: WFAF WCKY WENR WGY WSAI (sw-9.53)  
NBC—Ink Spots: WJZ WHAM  
★ **NBC—Tony and Gus: WAVE**  
WSM  
CBS—Carl Hoff's Orch.: WHAS  
WKRC WBBM

★ **NBC—HORLICK'S MALTED**  
Milk Presents Lum and Abner, comedy sketch: WLW  
KDKA—Texans  
KMOX—Sport Page of the Air

WGN—The Dream Ship  
WHAM—Federal Housing Talk  
WTAM—Great Moments of Golf

**10:30 p.m. EST 9:30 CST**  
NBC—Glenn Lee's Orch.: WFAF WGY WSM WCKY WAVE (sw-9.53)  
NBC—Oliver Naylor's Orchestra: WJZ WHAM  
CBS—Frank Dailey's Orchestra: WABC WSMK WHAS KMOX WBBM WKRC  
★ **NBC—Beauty Box Theater;**  
Guests: John Barclay, baritone, and Others; Al Good man's Orch.: WLW  
KDKA—Radio Night Club  
WENR—Leonard Keller's Orch.  
WGBF—News  
WGN—Wayne King's Orchestra  
WSAI—Johnny Courtney's Orch.  
WTAM—Gene Baker's Orchestra

**10:45 p.m. EST 9:45 CST**  
NBC—The Open Road, sketch: WFAF WGY WSAI WTAM WSM WCKY WAVE (sw-9.53)  
KDKA—Carolyn Hunt Mehaffey  
WENR—Chas. Boulanger's Orch.  
WFBE—Jimmy Ward  
WGBF—Boxing Matches

**11:00 p.m. EST 10:00 CST**  
NBC—Al Kvale's Orch.: WFAF WSM WGY WCKY WENR WTAM  
CBS—Luigi Romanelli's Orch.: WABC WKRC WSMK KMOX WHAS  
NBC—Shandor, violinist; Joe Reichman's Orch.: WJZ WHAM KDKA (sw-6.14)  
WAVE—Don Pedro's Orchestra  
WBBM—Frankie Masters' Orch.  
WGN—Veloz & Yolanda's Orch.  
WSAI—Today's News

**11:15 p.m. EST 10:15 CST**  
WAVE—Harry Diekman's Orch.  
WJZ—Frankie Masters' Orch. (CBS)  
WSAI—Al Kvale's Orch. (NBC)  
WSM—Radio Ripples  
**11:30 p.m. EST 10:30 CST**  
NBC—Billy Bissett's Orchestra: WJZ WENR WHAM  
CBS—Dick Messner's Orchestra: WABC WSMK  
NBC—Griff William's Orchestra: WFAF WGY WSAI WTAM WCKY  
KDKA—IN Club  
KMOX—Haggell and Straeter Presents  
WAVE—Amateur Night  
WBBM—Floyd Town's Orchestra (CBS)  
WGN—Horace Heidt's Orchestra  
WHAS—Harry Currie's Orch.  
WKRC—Divertissement  
WLW—Los Amigos  
WSM—Dance Orchestra

**11:45 p.m. EST 10:45 CST**  
KMOX—To be announced  
WGBF—Colonial  
**12:00 a.m. EST 11:00 CST**  
CBS—Al Dieu's Orch.: WBBM KMOX WHAS  
NBC—Arlie Simmonds' Orchestra: WAVE WSM  
MBS—Continental Gypsies. WGN WLW  
WENR—Glenn Lee's Orchestra  
WGBF—Coral Room  
WKRC—Red Bird's Orchestra  
WTAM—Stan Wood's Orchestra

**12:15 a.m. ES 11:15 p.m. CS**  
MBS—Joe Sanders' Orch.: WGN WLW  
WAVE—Larry Funk's Orch.  
**12:30 a.m. ES 11:30 p.m. CS**  
CBS—Seymour Simons' Orch.: WBBM KMOX  
NBC—Al Kvale's Orch.: WENR WSM WAVE  
WHAS—Dream Serenade  
WTAM—Dick Fidler's Orchestra

**12:45 a.m. ES 11:45 p.m. CS**  
NBC—Chas. Boulanger's Orch.: WENR WSM WAVE  
MBS—Horace Heidt's Orchestra: WGN WLW  
KNOX—When Day Is Done  
**1:00 a.m. ES 12:00 p.m. CS**  
WGN—Veloz & Yolanda's Orch.  
WLW—Murray Horton's Orch.

**1:15 a.m. EST 12:15 CST**  
WLW—George Duffy's Orchestra  
**1:30 a.m. EST 12:30 CST**  
WLW—Moon River

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**Every Friday  
Night at  
8:30 P.M.**

Eastern Standard Time  
Also WLW, Cincinnati, Sunday, September 8, 15 and 22, 6 P.M., E.S.T. Starting Sunday, September 29 and thereafter 6:30 P.M., E.S.T.

See program listing for local station.  
**SAME NIGHT . . . NEW STATION**





# In Cincinnati With— Orville Revelle

**F**LASH! To radio editors in this vicinity: Grab an armful of paper and pencils and tackle L. B. WILSON and WCKY about their plans for a 25,000-watt station! While you're at it confirm truth of WCKY studios moving into Cincinnati's largest building . . . And if you need another lead corner BILL CLARK about the new WFBE that all of Cincinnati is whispering about! WFBE is slated to go places this Fall with bigger and better studios, stronger signal-strength and an augmented bank-roll.

RADIO GUIDE'S *Calling All Cars* will be aired for Miami Valley listeners through WSMK after September 15. A Dayton, Ohio, dramatic group will give a repeat performance on Monday evenings at 10:30 EST (9:30 CST) of our Century Players' Saturday night presentation . . . Mary Milton, who enacts the children roles for the Century Players, is the proud possessor of a detective library boasting a thousand volumes . . . JOE (Camel Hour) WILLIAMS, veteran radio production man, has joined the WLW staff.

ANOTHER WILD rumor has been proved news since it is known that JAMES WALLINGTON will take his place across the mike from EDDIE CANFOR this Fall when Banjo-eyes resumes broadcasting . . .

## Moving?

**F**ALL is approaching and many subscribers no doubt are planning to move. If this is true in your case, and you are a mail subscriber, please notify the Circulation Department, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois, at least two weeks previous to moving. In writing give your present address as well as the new address.

We hope we're not sounding sob-sisterish when we tell you that Eddie wept the hardest of them all during the Will Rogers Memorial Services . . . Only death could sever such a friendship . . . FLO GALLAGHER'S recent warblecastings over WFBE bear watching (and of course listening) as this comely young miss is headed in the right direction.

DOROTHEA DUNCAN claims that *The Man on the Flying Trapeze* couldn't possibly have done all that fooling around and continued to hang onto the trapeze as long as he did . . . Which proves that song writers aren't as big dopes as pictured—the song almost gone and forgotten, yet folks continue to make cracks about it.

THAT CROSEY Glee Club of 40 voices which registered tops with the listeners to the extent of a repeat performance, is made up of employes from the Crosley factories . . . Opportunity knocks often at the door of the Crosley enterprises . . . The waves have warmed up a bit with the return of WINCHELL. America has returned to the armchair for its Sunday night gossip.

## Saturday — Continued

WGN—Wayne King's Orchestra  
WSAI—Mutually Yours  
WSM—Jack and His Buddies  
8:45 p.m. EST 7:45 CST  
WAVE—Evening Serenade  
WCKY—Vincent York's Orch.  
WGN—Joe Sanders' Orchestra  
WSM—Delmore Brothers  
9:00 p.m. EST 8:00 CST  
NBC—Nat'l Barn Dance (sw-614-1187)  
★ CBS—Fiesta: WABC KMOX WHAS WBBM (sw-6.12)  
WAVE—Larry Funk's Orch  
WFBE—Dance Hits  
WGN—News; Quin Ryan's Sports  
WKRC—Red Bird's Orchestra  
WSM—Possum Hunters  
WWVA—Arcadians' Orchestra  
9:15 p.m. EST 8:15 CST  
CBS—Fiesta: WWVA WKRC  
WAVE—Harry Dickman's Orch  
WCKY—Soloist  
WFBE—Popular Song Variety  
WGN—The Concert Orchestra  
WSM—Uncle Dave Macon; Paul WARMACK  
9:30 p.m. EST 8:30 CST  
NBC—Dorsey Brothers' Orch.  
WEAF WGY WTAM (sw-9.53)  
★ NBC—Carefree Carnival; Tommy Harris, tenor; Cliff Nazario, comedian; Nola Day, contralto; Charles Marshall & his Boys; Helen Troy, comedienne; Meredith Willson's Orchestra & Nel Follmer, m. c.; WJZ WCKY WHAM WAVE WLW KDKA (sw-6.14-11.87)  
CBS—Buddy Rogers' Orchestra; WABC WWVA KMOX WHAS WBBM WKRC (sw-6.12)  
WFBE—Evening Concert  
WLS—Tune Twisters & Evelyn  
WSAI—George Olson's Orchestra  
WSM—Arthur Smith and Dixie Liners  
9:45 p.m. EST 8:45 CST  
KMOX—Sport Page of the Air  
WFBE—Fats Waller's Music  
WLS—Chuck & Ray; Hoosier Soulbusters  
WSM—Missouri Mountaineers  
10:00 p.m. EST 9:00 CST  
★ NBC—ALKA-SELTZER Presents Nat'l Barn Dance; Lulu Belle; Uncle Ezra; Verne, Lee and Mary; Maple City Four; Hoosier Hot Shots; WLW WAVE  
CBS—Frank Dailey's Orchestra; WABC WHAS WKRC KMOX WBBM  
NBC—To be announced; WEAF WTAM WGY (sw-9.53)

NBC—El Chico, Spanish Revue  
WJZ WHAM  
KDKA—Sports, Ed Sprague  
WCKY—News  
WFBE—Jimmy Ward  
WGN—Horace Heidt's Orchestra  
WLS—Barn Dance Varieties  
WSAI—Ace Brigode's Orchestra  
WSM—DeFord Bailey; Curt Poulton  
WWVA—Waring's Pennsylvanians  
10:15 p.m. EST 9:15 CST  
KDKA—Behind the Law  
WCKY—To be announced (NBC)  
WFBE—Variety Program  
WGN—Charlie Dornberger's Orchestra  
WSM—Possum Hunters  
10:30 p.m. EST 9:30 CST  
NBC—Paul Whiteman's Orch.; WEAF WGY WCKY WTAM (sw-9.53)  
CBS—Claude Hopkins' Orch.; WABC WKRC WSMK WBBM KMOX WHAS  
NBC—Ray Noble's Orch.; WJZ WHAM KDKA (sw-6.14)  
MBS—Wayne King's Orchestra; WGN WSAI  
WSM—Uncle Ed Poplin; Delmore Brothers  
10:45 p.m. EST 9:45 CST  
KMOX—Eddie Dunstledter; Tom Baker, tenor  
WSAI—Dance Orchestra  
WSM—Uncle Dave Macon  
11:00 p.m. EST 10:00 CST  
NBC—Ozzie Nelson's Orchestra; WEAF WGY WTAM  
CBS—Merle Carlson's Orchestra; WABC WHAS KMOX WKRC  
NBC—Shandou, violinist; Bob Chester's Orch.; WJZ WCKY WHAS; KDKA WLW (sw-6.14)  
WAVE—Don Pedro's Orchestra  
WBBM—Frankie Masters' Orch. (CBS)  
WGBF—Colonial Club  
WGN—Veloze & Yolanda's Orch.  
WLS—Night Time in Dixie  
WSAI—Today's News  
WSM—Fruit Jar Drinkers  
WWVA—Oregon Prologue  
11:15 p.m. EST 10:15 CST  
CBS—Sterling Young's Orch.; WABC WHAS KMOX WKRC  
WAVE—Harry Dickman's Orch.  
WGBF—News  
WLS—Barn Dance  
WSAI—Johnny Courtney's Orch.  
WSM—Arthur Smith and Dixie Liners  
WWVA—Midnight Jambooree

11:30 p.m. EST 10:30 CS†  
NBC—Paul Pendarvis' Orch.  
WEAF WGY  
NBC—Chas. Dornberger's Orch.; WJZ KDKA WCKY WHAM (sw-6.14)  
CBS—Dick Messner's Orchestra; WABC WKRC WSMK WBBM WHAS KMOX  
MBS—Horace Heidt's Orchestra  
WGN WSAI WLW  
WAVE—Larry Funk's Orch.  
WGBF—Coral Room  
WSM—Robert Lunn; Ed Poplin's Band  
WTAM—Gene Baker's Orchestra  
11:45 p.m. EST 10:45 CS†  
NBC—Paul Pendarvis' Orchestra; WAVE WTAM  
MBS—Joe Sanders' Orch.; WGN WSAI WLW  
WGBF—Colonial Club  
WSM—DeFord Bailey; Crook Brothers' Band  
12:00 p.m. EST 11:00 CST  
CBS—Al Diene's Orch.; KMOX WBBM WHAS  
NBC—Leonard Keller's Orch.; WSM WAVE  
WENR—Glenn Lee's Orchestra  
WGBF—Hotel McCurdy  
WGN—Continental Gypsies  
WHAM—Johnny Schwab's Orch.  
WKRC—Red Bird's Orchestra  
WLW—To be announced  
WTAM—Stan Wood's Orchestra  
12:15 a.m. ES 11:15 p.m. CS  
WAVE—Charles Boulanger's Orchestra (NBC)  
WGBF—Green Lantern  
WGN—Joe Sanders' Orchestra  
WWVA—Vivian Miller, organist  
12:30 a.m. ES 11:30 p.m. CS  
NBC—Al Kvale's Orchestra; WSM WAVE  
CBS—Maurie Stein's Orchestra; WBBM KMOX WHAS  
WENR—Lyle Smith's Orchestra  
WGN—Veloze & Yolanda's Orch.  
WLW—George Duffy's Orchestra  
WTAM—Dick Fidler's Orchestra  
WWVA—Midnight Jambooree  
12:45 a.m. ES 11:45 p.m. CS  
WLW—Murray Horton's Orch.  
1:00 a.m. ES 12:00 p.m. CS  
MBS—Joe Sanders' Orch.; WGN WLW  
WBBM—Maurie Stein's Orch.  
1:30 a.m. EST 12:30 CST  
MBS—Horace Heidt's Orchestra; WLW WGN  
1:45 a.m. EST 12:45 CST  
WLW—Moon River

# On Short Waves

(Continued from Page 21)

7:30 p. m.—Instrumental solos (YV2RC).  
8:30 p. m.—The Prettiest Tunes I've Made for Thee! (DJJ).  
8:30 p. m.—Special program dedicated to American radio clubs (YV2RC).  
10:15 p. m.—Rowland Tims, organist (GSD, GSC).

## WEDNESDAY, SEPTEMBER 11

6 a. m.—The Mail Bag (VK3ME).  
8:50-9:30 a. m.—St. Leger race (GSF, GSG).  
2:25-3:05 p. m.—Promenade concert (GSB, GSD, GSL).  
5:45 p. m.—Program dedicated to Albeniz and Barbieri (EAQ).  
6 p. m.—An Evening with Millocker, Victor Norbert, tenor (DJD).  
6 p. m.—Royal Navy band (2RO).  
6 p. m.—Canadian artists (GSD, GSC).  
6:30 p. m.—Commentary on St. Leger race, recording (GSD, GSC).  
7 p. m.—Sydney Kyte's orchestra (GSD, GSC).  
7:30 p. m.—Rosario Lozada, songs (YV2RC).  
8:30 p. m.—The Economic Position of Germany, talk (DJJ).  
8:30 p. m.—Operatic arias, Hilda Jagenberg de Petri and Jose Picatos (YV2RC).  
8:45 p. m.—Johann Sebastian Bach (DJD).  
9 p. m.—Dance music (YV2RC).  
9:15 p. m.—Aroldo Suarez, songs (YV2RC).  
10:30 p. m.—Letter box (DJD, DJC).

## THURSDAY, SEPTEMBER 12

7:25 a. m.—Louise C. H. de Jong, soloist (PHH).  
11:15 a. m.—Troise and his Mandoliers (GSF, GSG).  
2-3:10 p. m.—Promenade concert (GSB, GSD, GSL).  
6 p. m.—Gerinany, Land of Forests, dialogue (DJD).  
6 p. m.—The Leslie Bridgewater quintet (GSD, GSC).  
7 p. m.—Foreign Affairs, talk (GSD, GSC).  
7:15 p. m.—Dramatization of death of Gen. James Wolfe at Quebec, with old French folk-songs (GSD, GSC).  
7:15 p. m.—National quartet (YV2RC).  
8:30 p. m.—Hawaiian music (YV2RC).  
7:30-8:15 p. m.—SOS—Engine Break Down, play (DJJ).  
7:45 p. m.—Julio de Seto, tenor (YV2RC).  
8:30 p. m.—Light music (DJD).  
8:30 p. m.—Trio (YV2RC).  
8:45 p. m.—Remembrances (YV2RC).  
9:30 p. m.—Band concert (YV2RC).  
9:20 p. m.—Ecuadorian music (PRADO).

## FRIDAY, SEPTEMBER 13

1:15 a. m.—Musical Tour of Europe; Jack Mitchell's orchestra (GSB, GSD).  
5:45 a. m.—Two-way talk between W2XAF (9.55), Schenectady, N. Y., and VK2ME (9.59), Sydney, Australia.  
6:40 a. m.—Cabaret program in different languages (PHH).  
8:10 a. m.—Mepawafana cocktail (PHH).  
2:245 p. m.—Promenade concert (GSB, GSD, GSL).  
3:10-4 p. m.—Who Remembers (GSB, GSD, GSL).  
5:45 p. m.—Program dedicated to Aragon, Navarre and Valencia (EAQ).  
6 p. m.—Opera, La Manon (2RO).  
6:15 p. m.—Symphony concert; Werner Richter, conductor (DJD).  
6 p. m.—Harry Gordon and Company (GSD, GSC).  
7:15 p. m.—A Tale of Old Quebec (GSD, GSC).  
7:30 p. m.—Let's All Have a Good Time Together, evening in the Bavarian Alps; yodeler, peasant band and quintet (DJJ).  
7:30 p. m.—Martha del Llano, crooner (YV2RC).  
7:45 p. m.—Popular music (YV2RC).  
9 p. m.—The Happy Bunch (YV2RC).  
9:15 p. m.—Light music (DJJ, DJC).

## SATURDAY, SEPTEMBER 14

1:45 a. m.—Denis Van Thal playing his own compositions (GSB, GSD).  
6:40 a. m.—Organ concert (PCJ).  
7:30 a. m.—Declamation by Henriette Denmink (PCJ).  
9:30 a. m.—The J. H. Squire Celeste octet (GSF, GSG).  
10:30 a. m.—Mantovani and his tipica orchestra (GSF, GSG).  
1 p. m.—Program dedicated to Canary Islands, Spanish Gomea (EAQ).  
6 p. m.—Variety program (DJD).  
6 p. m.—Off Shees and Ships and Sealing Wax, music and nonsense (GSD, GSC).  
7 p. m.—Typical Venezuelan music (YV2RC).  
7:15 p. m.—Remote corners, Papua, talk (GSD, GSC).  
7:30 p. m.—Richard Addinsell, British composer (GSD, GSC).  
8 p. m.—Rafael Ramirez, tango singer, and the Blues Boys (YV2RC).  
8:30 p. m.—Dance music (DJD).  
8:30 p. m.—Rosario Lozada and Jesus Paiwa, singers (YV2RC).  
9:15 p. m.—Dance music (DJD, DJC).

## Meet the Girls



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# OFFICIAL DETECTIVE STORIES

OCTOBER ISSUE—NOW ON SALE

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

### Pro Amateurs

Dear VOL: I guess it is just the law of nature that eventually our idols must turn up with clay feet. When I first started listening to Major Bowes I thought that he not only gave honest amateurs a good chance but also treated them with the utmost courtesy. But ever since the sponsors started putting the shows on the road it appears that both the program itself and Major Bowes are only exploiting such acts as might fit well into one of the traveling units. And too much time is spent in lauding these strictly professional ventures. Can it be that the reason we have had to listen to so many child prodigies of late is that they can be hired for these shows a bit cheaper than adult performers? I thought Major Bowes was exceedingly rude to the yodeler on the program of August 25.

Cincinnati, Ohio.

Carol Burton

### Local Irritation

Dear VOL: It seems that we of the radio audience hear too little good music. We must not blame the networks; rather, the local stations deserve the blame. It is rare good fortune to be able to hear all of a good musical program through the local station. If the local station does not substitute a program of its own, it interrupts our pleasure with irritating advertisements and lengthy station announcements. The average radio does not bring in a distant station well, so prunes to our local stations.

Baltimore, Md.

Eleanor W. Clough

### The Old Malt-Tease

Dear VOL: Many plums to Ben Bernie for featuring that grand sister of his, Lee Bernie, on his program. She has a grand voice and I am sure many other listeners agree with me when I say, here's hoping we hear more of her, yow-sah.

Harrisburg, Pa.

J. S. Geiger

### Vindication at Last

Dear VOL: Years ago I praised Joe Bishop's singing with Isham Jones' orchestra in a letter to VOL. A girl wrote correcting me, saying it was Joe Martin who sang. Those who listened to Isham Jones Monday, August 19, no doubt heard Joe Bishop singing his new number, Slow Poke. Maybe this proof will prompt you to publish this letter. And thanks a lot for the splendid article about Isham Jones in a recent issue.

Atlanta, Georgia

Pat Denniston

### No Scents to This

Dear VOL: May I use your column to take issue with C. Ellis who complains of having sat through six speeches concerning the product advertised on the Tent Show but that the program smelled of soap? Tut, tut—are you sure you listened? That particular soap is odorless. Personally I agree with Lucille Yassin. Three cheers for the Tent Show for offering us the finest voice on the air—the glorious voice of Conrad Thibault. This program gives Thibault a chance to demonstrate his acting as well as his singing ability.

Jersey City, N. J.

Frieda Dittrich

### No Parking Here

Dear VOL: I used to listen to Frank Parker on the Gypsies' programs and I thought when he returned from Hollywood he would be back with them. But I never heard him. Now I read he will not be back on Benny's program in the Fall. Frank Parker always has been my favorite. What is happening that he is not returning to the Gypsies after being with them so many years? I don't like to listen to the Gypsies or Benny's program if Frank Parker is not on them.

New York, N. Y.

Gerry Riordan

### Hoch, Der Kyser

Dear VOL: May I speak of the one and only Kay Kyser? I agree that Joe Sanders deserves a little space in RADIO GUIDE but I think the celebrated Kyser deserves even more. Wasn't his standing in the GUIDE'S recent star poll enough to convince anyone of his popularity? Kyser's music is not only the prettiest I've yet heard but his style is the most unique. I want RADIO GUIDE to give us a story about this topnotch band and a good picture of the bunch of them. How many agree?

Reidsville, N. C.

Tanquersly Smith

### Nutshell Notes

Dear VOL: Just a few thoughts in a nutshell. Why must WMAQ's announcers always cut in on a network program when the intermission for station announcements does not fall exactly on the dot? Why couldn't Julia Sanderson have been squeezed in on the Town Hall program with Frank Crumit? Her voice is so pleasingly different, which also describes my impression of Wayne King's music. Hooray for Wayne King, Jack Benny, Cornelia Otis Skinner and Fred Waring.

Clinton, Iowa

M.A.L.

## Bulls and Boners

**ANNOUNCER:** "Some Sunday afternoon or evening when you're driving around Cedar Lake, drop in."—Robert Riley, Oshkosh, Wisconsin. (August 22; WHBY; 5:15 p. m.)

**DISPATCHER:** "Car 38 go to First and Lloyd; see a woman about a dog."—Mrs. T. P. Samuels, Okauchee, Wisconsin. (August 22; WPDK; 10:15 p. m.)

**ANNOUNCER:** "As soon as the glamorous screen star arrived and stepped off the steamer at Cherbourg the custom house men immediately held up the actress' gowns."—Eugene Lester, New York City, New York. (August 19; GSB, London; 5:30 p. m.)

**ANNOUNCER:** "The cops kill these dogs about 15 times each year."—Frances Grubbs, Greensboro, North Carolina. (August 22; WBIG; 7:20 p. m.)

**PIERRE ANDRE:** "That's the way the tortoise beat the hare, by sticking to it."—Ralston Hunter, Bradford, Ontario, Canada. (August 22; WHAM; 5:48 p. m.)

**ANNOUNCER:** "Cheap shoes made my feet ache so badly that I had to remove them when I got home."—Helen Savides, Racine, Wisconsin. (August 21; WRJN; 12:20 p. m.)

**TRAFFIC JUDGE:** "Most drivers don't watch their speedometer. That is why speedometers are put in automobiles."—Mrs. W. Erickson, Moline, Illinois. (August 20; WBBM; 9:25 a. m.)

**BUDDY ROBINSON:** "June, Joan and Jeri will compromise the trio."—Margery M. Mobley, Prairie Grove, Arkansas. (August 18; KVOO; 9:08 a. m.)

**BENNY WALTER:** "That morning I got out of bed in Puget Sound."—Mrs. Anton Horn, Junction City, Oregon. (August 19; KGW; 2:45 p. m.)

**ANNOUNCER:** "I take pleasure in recommending Janet Gaynor and Charles Farrell in The Farmer Takes a Wife unconditionally."—Floyd Reynolds, Coffeyville, Kansas. (August 24; KFAB; 5:55 p. m.)

**BOB ELSON:** "The hitter swung hard right around his head, and missed it."—Marguerite Crist, Dubuque, Iowa. (August 26; WGN; 3:48 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour. Send your contributions to Bulls and Boners Editor care of RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

# Calling All Cars—Two Ways

(Continued from Page 11)

form had fastened upon them like a plague.

Mothers of hypersensitive girls reported that many of these had had hysterics after being forced to see and hear the mad carvortings and ravings of this depraved unfortunate. Thanks to him, childish minds were directed towards degrading things. Teachers reported that little knots of girls often were found whispering guiltily. A psychologist was consulted and he warned the parents of River Forest that even one such exhibition might, in the case of a very sensitive child, create a dangerous complex in the subconscious mind of sufficient power to retard that child's health.

In three of these neighboring places—Oak Park, Maywood and Forest Park—the same man had been indulging in the same horrible practices! He had been waylaying little girls on their way home from school, frightening them and poisoning their minds by his insane and bestial actions and words.

The police of the different towns pooled their clues. These were so similar in all cases that gradually the authorities were able to piece together a mental picture of the offender and a pattern of his actions. "Our weakness is this," Chief Soderlin pointed out at a meeting of suburban police chiefs:

"First, when the children are dismissed from school, they naturally scatter outwardly from school towards their homes, like spokes radiating from the hub of a wheel. Consequently, though we were to surround each school with policemen, we would have no way of knowing just where the fiend might strike next—whether north, south, east or west of our cordons.

"Always," the Chief went on, "he waits until he finds two or three little girls alone on a deserted street. By the time these children run home to report the outrage he has had ample opportunity to make his getaway."

"To patrol simultaneously all the streets around even one school-house," added Lieutenant Rheingruher, also present at the meeting, "we would require several hundred men. Multiply that by the number of grade schools in the four communities affected—"

Time and again, until their drivers were sick with fury, radio squad cars in the western suburbs of Chicago received this message:

*"Be on the lookout for a man driving in an old Chevrolet touring car, green, windshield cracked and piece of adhesive tape across the glass. The man described as poorly dressed, of medium build, about 5 feet 9 inches tall, weight around 175 pounds. Wears no hat. Wanted for menacing children. Watch for him, especially around school grounds."*

Still the fugitive remained uncaught.

## Dancing for Radio

Then the remarkable policemen of River Forest combined to perform a highly public-spirited act. These men, who had paid for the police radio system out of their own benefit fund, decided that what this painful situation needed was more radio!

"What we need," urged Lieutenant Rheingruher, "is a two-way radio system. Then each of our cruising cars also will be a broadcasting unit."

This suggestion was adopted unanimously by the entire force of sixteen men. The next question, however, was how to raise the necessary funds. If the Chief were to ask the village fathers to vote the necessary money endless delay and debate might ensue. Finally, providing the one delightful touch of humor that this grim story affords, it was decided to finance the new two-way radio system by giving a policeman's dance!

This was done. The village gladly followed the lead thus offered by its indomitable denizens of the law and bought tickets by the score.

Within a very few days after the decision to install the new apparatus had been made, police determination and civic support had succeeded and the system was in operation!

The Publishers of RADIO GUIDE want this weekly to be all that its readers could wish for. Therefore, you, the reader, are entitled to express your opinion, with the confidence that what you say will carry weight. Do you want the Calling All Cars series continued? Would you rather see the space devoted to more feature stories of the stars? Is there any other material you would prefer in place of the fact crime stories? Put your opinion down on a penny post-card (or in a letter) and mail it to Honorary Editors Chairman, in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Came then the fateful day, January 22, 1935. Sergeant Lawrence Reedy was on the radio switchboard. A call came in.

"My little girl has been stopped by that horrible man!" cried a tense, matronly voice over the phone. "When are you police going—"

Swiftly, Reedy snapped on the radio switch.

"Where did this take place?" he demanded.

"On Division Street! I think—"

"All Cars..." called Reedy. "The man who has been annoying school children is on Division Street."

## Between Two Cars

"Which way was he headed when last seen?" he asked the frantic mother. She told him, and he relayed the information to the listening cars. Thus they were able to start towards the scene of the offense actually before the complaint had been fully made! Additional details could be forwarded to them instantly by radio as Reedy gathered them over the phone. Said Reedy to his brother policemen:

*"Squads One and Two did you get it? Man driving West in Division Street towards Willard School, in an old Chevrolet."*

Back from Squad One, by the two-way radio, came this immediate acknowledgment:

*"Squad One, okay. Squad One, okay."*

And from Squad Two came similar word. Then it was that the two-way radio demonstrated its sterling worth. From Squad Two came this message:

*"Eyewitness says old Chevy has headed north on Thatcher. North on Thatcher."*

Said Reedy, thanks to this information: *"Both squads converge on North Thatcher. Old Chevy heading north on Thatcher."*

cher. Special squad will also join the chase. North on Thatcher."

Thanks to the new system it was three police cars instead of one that, without any delay such as would have been required in an ordinary police radio system for reporting, sped north.

It was Squad One that sighted the quarry first. Almost at that moment Squad Two dashed around a corner several blocks ahead. The man in the old car was caught full and fair, between two squad cars!

Sirens shrieking, bristling with guns, the cars screamed to a stop scant inches from the automobile they had sought vainly for months. From it police drew forth a shabby, dull-faced individual who gave the name of John Clement. And from it, also, they learned an important part of this man's method of avoiding arrest—a radio set, tuned to the police short-wave system!

Clement had been employed as a broom-maker in Elmwood Park, another Chicago suburb. On his way to and from work he passed through River Forest, Oak Park and Forest Park, stopping long enough to terrorize the school children. When he heard police broadcasts seeking him out, he would head out of the district immediately.

A few days later he appeared before Judge Hugh Gardner of River Forest. Thirty or more girls, aged from ten to fifteen, testified against him. Extra police were stationed in and around the court room, for fear of what the scores of grim-faced fathers might do to the man who had annoyed their children. But the trial went off quietly enough. Ironically, the man had been guilty of a misdemeanor, not of a crime. But in this case Justice was not quite blind. Clement was fined a total of \$1,800 on nine charges and committed to the county jail to work out his fine at the rate of \$5 a day.

Figured out mathematically, that seems to prove that disgusting misdemeanors pay no better than crime does when radio, and particularly two-way police radio, comes to the aid of a community's children.

## The Next of This Thrilling Factual Series Will Be "You Can't Snatch Bluebloods"

Watch for It In RADIO GUIDE

## Do You Know

## The Man Who Made the World Love a Loafer?

Get Acquainted with His Intimate Story, in RADIO GUIDE Next Week. — Who Would You Guess He Is? — This Much Can Be Told Now, Well in Advance: He's the Ever-Popular

## Bing Crosby

The Next Issue Also Contains Scores of Feature Stories of the Stars, All Profusely Illustrated. Prominent Among Them Are the Inside Facts on How a Girl Suffered Agonies over the Loss of Her Voice and How, after Four Years, She Regained It and Has Gone Network on a Mounting Wave of Popularity. She's

## Dorothy Dreslin

Don't Miss the Next Issue. It Will Quadruple Your Radio Enjoyment



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**37 POUNDS**  
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Lulu Belle, of the National Barn Dance



Additional information is requested on the ballot. It is not necessary to fill this out. All that is absolutely required to have your vote count in the Election is the name of your candidate and your own name and address.

Remember, this is your last chance to show your appreciation of the talents of your favorite woman radio performer. If you do not vote, and vote immediately, you will have neglected the greatest opportunity ever

Niesen. During the entire week votes for the low-voiced chantress have dominated the balloting. Gradually she has improved her position, moving from thirty-fifth two weeks ago, to thirteenth now.

Anne Jamison is another who has rallied greatly during the last month. The Canadian lass, featured at present on Hollywood Hotel, moves up this week into twenty-third place, from thirtieth last week. Lulu Belle also continues to gain, going into sixth place.

Linda Parker, who died recently, remains in fiftieth place. Votes cast for Miss Parker will be counted and her position in the race maintained as a vote of honor.

**A**T THE stroke of midnight, between Sunday, September 8, and Monday, September 9, postal clerks throughout the United States and Canada will stamp the last official ballots in the Radio Queen Election. The last votes for Queen of Radio, 1935, will have been cast.

The Queen will be chosen but the results of the contest cannot be ascertained until some time later. Thousands of votes mailed between Thursday, September 5, and Sunday, September 8, from every section of the United States and Canada, must be delivered to the Radio Guide offices. They must be counted and tabulated. Then, when every ballot postmarked on or before midnight of that Sunday is recorded, the entire Election, for accuracy, must be rechecked, recounted and finally tabulated. There must be no error in the final published standings of this mammoth Election.

Within forty-eight hours from the time this issue of Radio Guide first is hawked on the streets or delivered to private homes, the Election will be over. If you receive your copy on Thursday, September 5, you have forty-eight hours to contemplate your selection, to sample the radio wares of the women who may be vying for your personal vote. If you purchase your Radio Guide on Friday, you may, if you choose, wait yet another two full days. If your copy does not arrive until Saturday, you have no time to waste in casting your ballot. If you have not voted before Sunday, you must do so immediately, at once!

**R**EMEMBER, you have as much of a voice in choosing Radio's Queen as has anyone else. This Election will be by the people, even as the Queen to be chosen will be of the people. No one but the listening public has the right to name the Queen of all broadcasting, and Radio Guide and the National Electrical and Radio Exposition have put the issue squarely up to that listening public. Everyone who owns a radio or who hears and enjoys radio broadcasts has a franchise in the Election and is expected to vote for his choice.

So, if you have not done so yet, tear out the accompanying ballot, fill it in, and mail it, post-haste, to the Queen Election Tellers, Radio Guide, 731 Plymouth Court, Chicago, Illinois.



Dorothy Page, guest-starring since Hollywood

offered the radio public to participate in actual events going on in radio circles.

**A**S THE climax of this Election has neared, excitement of the public has been aroused to a fever pitch. Thousands of ballots are arriving in the offices of Radio Guide. Tellers are working overtime in an effort to keep each day's mail properly tabulated and checked.

So close has the balloting been that each hundred votes or so recorded has changed the standings of contestants near the top of the list. Twice since the last published tabulation the leader has been within five individual votes of losing her coveted position.

Strangely enough, and for the first time, the first five places this week are held by the same women who occupied them last week. Jessica Dragonette has increased her lead slightly over Joan Blaine, in second place. Virginia Clark continues to rally and is threatening Miss Blaine from her position of third. Mary Livingstone and Vivienne Segal continue strong in fourth and fifth places.

The big excitement this week has been caused by the remarkable rally of Gertrude

**O**N SEPTEMBER 18 the National Electrical and Radio Exposition will begin in the Grand Central Palace, New York City. The Exposition will continue until September 28. It is at this Exposition that the Queen of Radio will be crowned and feted. Her coronation ceremonies will be broadcast over nation-wide networks and she will be entertained sumptuously during the entire ten days. Radio Guide will defray all expenses she might incur in attending the ceremonies.

These are the leaders in the Election so far, showing their relative standings:

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



Muriel Wilson, of Show Boat and light opera

## Official Radio Queen Ballot

My Choice for Radio Queen, 1935, Is .....

My Name Is .....

I Live At .....

(Street and Number)

(City and State)

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

There Are ..... in Our Family, of Whom ..... Are in Gainful Occupations.

(Number)

(Number)

We Own ..... (or) Rent ..... Our Home. We Own a Car .....

(Check)

(Check)

(Yes or No)

We Own a ..... Radio ..... Years Old.

(Make)

(Number)

Issue week ending September 14

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