

*Has* RADIO *Caused the* DROUGHT?

# Radio Guide

THE NATIONAL WEEKLY OF PROGRAMS AND PERSON

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WEEK ENDING AUGUST 8, 1936

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CENTS



*The*  
MRS. LANDON  
HER NEIGHBORS  
KNOW

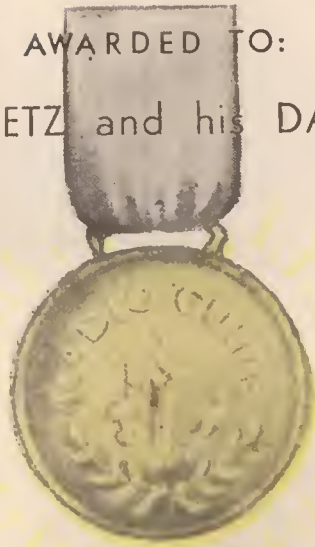
Eddie Cantor

*Help*  
*Elect the*  
**NEW**  
**RADIO**  
**QUEEN**

# Medal of Merit

AWARDED TO:

ANDRE KOSTELANETZ and his DANCE ORCHESTRA



IT IS one of the prerogatives of summer broadcasters to consider lightly the hot-weather tastes of us listeners. It is one of their habits to say to each other, "They won't pay much attention to what we say, anyhow. Let's get through the Summer as cheaply as we can." Not all of them, of course, but enough to make many of our

Instead of operatic singers whose arias might try our patience these heat-ridden evenings, he gives us Ray Heather-ton, Kay Thompson, and a precision-trained band of girl singers whose voices are as soothing as the cooling breeze of an electric fan.

The Chesterfield program is successful. We do not know how



Andre Kostelanetz' His girl singers thrill air audiences everywhere. Kay Thompson, featured vocalist, is at his left

summer shows sound embarrassingly thin.

But one broadcaster has set a pace—and a precedent for thinking in terms of his listener instead of his pocketbook—which we find both refreshing and gratifying. This broadcaster, whose network is one of the largest and whose annual expenses mount into the millions, has looked at the warm-weather needs of listeners, and he has tried to satisfy those needs.

The result is a program which has been called by at least one authority, "The best summer show on the air." You are familiar with it as Andre Kostelanetz and his dance orchestra.

But this is no ordinary dance orchestra. Andre Kostelanetz would not wave his baton above a commonplace band. This is the same amazingly deft and versatile group he employs during his Winter operatic concerts. He needs all their skill and ability.

many cigarettes it has sold but we do know that our readers listen to it and enjoy it. It is rich as few programs are rich in honest good-will.

Because it provides listeners everywhere with so much summertime enjoyment, and because it has refused to cheapen or compromise its quality, we are happy to present Andre Kostelanetz and his dance orchestra Radio Guide's Medal of Merit.

Sincerely,

*Curt Mitchell*

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# The MRS. LANDON HER NEIGHBORS KNOW

**D**RAWLED the sunburned Kansan at the filling station: "So you're from RADIO GUIDE, eh? Well, the White House is going to be full of radio music when Alf moves in."

Not "if", mind you. But "when"! The nearer you drive to Topeka, over Kansas' rolling hills, the surer the folks are that this election is a mere formality to make a President out of Alfred Mossman Landon!

But I was more interested in radio than politics, so:

"Radio in the White House?" I asked. "How come?"

"You need a quart of oil. Oh, Mrs. Landon's the radio fan of that family. Wonderful musician! Other day she told a reporter she listens to all the classical pieces on the radio. And she's a fine woman! . . . When they move into the White House . . ."

I wish I had a dollar for every time I heard a Kansan call Mrs. Landon a fine woman. It's been many and many an election since a presidential candidate's wife—or children either, for that matter—have attracted so much attention. You'd think this Landon candidacy was a family affair, with Peggy Anne and Nancy Jo and little Jack all running for office, in the hope of making an entire and typical American family President of these United States! Whole reams of words have been published about the wife of this Western governor, as well as whole acres of pictures of her comely face.

**A**ND yet—they have failed to tell the true and beautiful story of the music-loving Theo Cobb Landon.

To be sure, the legend-mongers have been at work. Every new celebrity in the American scene is taken promptly in hand by the legend-mongers. They gild his—or her—face with fabulous fibs, until the personality the public sees bears no more re-

*How Radio Rates with "Alf" Landon's Wife Is Told in This Amazing Story of Her Life*

semblance to the person his, or her, friends know than a funeral oration bears to a man's true life story.

That is what is happening today to this newest feminine American personality, Mrs. Landon. They have told us things, for example, like this: That it was the Governor's elder daughter by a previous marriage who brought the pair together. This is such a pretty story, it is really unfortunate that it doesn't happen to be true.

And it's even more unfortunate that in concocting such harmless fibs, the legend-mongers have completely overlooked the thrilling truth. For the story of Theo Landon is a love story. A story of faith, and womanly virtue and womanly success. It is a true Cinderella story—that oldest of love stories, which is constant and ever-changing and ever new—with Theo Landon cast as a sort of civilized, present-day Cinderella.



Mrs. Landon: The welfare of her children, Nancy Jo (left) and John, is more important to her than her husband's political career, friends say

And it was revealed to me, piecemeal, by more than a score of persons. During several sweltering days I drove helter-skelter back and forth across beautiful but torrid Topeka, talking to people who knew Mrs. Landon—who had known her for years. Many kinds of people.

I talked to her hair-dresser, her photographer, her florist, an accountant, an old school teacher of hers, a sorority sister, a woman editor and others who modestly asked me not to mention their names.

One and all, they are utterly and completely convinced that if Alfred Landon is elected President, Theo Landon will be one of the most gracious, human and unaffected First Ladies in history.

Of course you have read that Mrs.

Landon is 37 years old—several years younger than the Governor—that she is dark, stands five-feet-four, weighs 118 pounds, has one dimple in her right cheek and is the mother of Nancy Josephine, 4, and Jack Cobb, a year and a half old. To Topekans, these are commonplaces.

**S**HE has a lovely olive skin," confided Mrs. Newman, dignified widow of an English lawyer. For years, she was Mrs. Landon's hair-dresser. "And she has always had her black hair done in a soft, loose wave. It has a pretty, natural wave." Brunet powder and no lipstick complete the picture. "I have never known Mrs. Landon to use lipstick," Mrs. Newman added. And she had more than that to tell about the prospective First Lady.

When little Nancy Jo was about a year and a half old, Mrs. Newman sent to England for a knitted coat for her. This, by special messenger, she sent around to the governor's mansion. The next Sunday morning, Mrs. Landon drove up to Mrs. Newman's door with Nancy Jo, who was all cuddled up in the pale blue woolen coat.

"We wanted you to see how nicely it fits," said the governor's wife. "Say thank you, Nancy Jo." But Nancy Jo was too busy looking at a kitten.

Incidentally, Mrs. Newman's daughter, Phyllis, is a sorority sister of Mrs. Landon. And when the Landon family recently left for a Colorado vacation, from the celebrity-thronged station in Topeka, Mrs. Landon suddenly saw a familiar face in the crowd.

**H**ELLO, Phyllis!" she called, dimpling and waving her hand. Nor is this effortless naturalness confined to informal occasions. One day last month Mrs. Landon expected eight luncheon guests. When twenty national Republican leaders appeared instead, including the vice-presidential candidate, Knox, she had one of the four house-servants move in a couple of card tables. Luncheon went on without a hitch, while the governor's lady presided in a blue-figured chiffon dress, cool and serene despite the heat.

Of course, this aplomb is no accident. Theo Cobb was a cultured, traveled woman before she even dreamed of being a governor's wife. Her father was Sam Cobb, a banker of the old school. Incidentally, Theo adored her father. And that is important, because it explains in part why so attractive and intelligent a girl managed to stay single till she was past thirty. Sam Cobb was a fine man, and Theo just instinctively measured his goodness and strength against those qualities in the young men she met. They all suffered by comparison—until Alf came along.

by  
**ARTHUR  
KENT**

"She was an excellent student. Serious," said Mrs. L. D. Whittemore to me. She taught Theo Cobb the history of arts at Washburn College. Of that institution, Mrs. Landon today is a trustee. "She wasn't a genius," Mrs. Whittemore added.

"Did she ever kick up in class?" I asked.

"No," said Mrs. Whittemore, who is a beautiful and sprightly old lady with a dash of pepper in her make-up. "I wasn't that kind of teacher!"

"It was in school that I met Theo," said Margaret Whittemore, daughter of the teacher and a sorority sister of Mrs. Landon's. "She used to walk two miles to school every day, though the Cobbs had one of the first automobiles in town.

"And I remember that old car. It was a Chandler. Theo drove it. And she made it a sort of community

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# MILTON CROSS'

## *Foster Family*

*When Tragedy Brought Milton Heartache, It Was His Radio Program for Children That Made Life Worth While*

by DORA ALBERT

**E**VERY Sunday morning a group of happy, laughing children broadcast from an NBC studio on the program known as "Coast to Coast on a Bus." To you who listen in, that program means simply an hour's entertainment. But there is one man to whom it means his whole life; one man whose existence would be bare and colorless if this program were suddenly blotted out.

Perhaps you think of Milton Cross primarily as an announcer of musical programs. Undoubtedly you've heard him announcing various symphonic and grand opera programs. These duties are part of his work. But all of life for him is lived on the day he appears as master of ceremonies with the children—and during the hours of rehearsal that precede that day each week.

This wasn't always true. The first time Milton Cross was told, ten years ago, that he'd have to be master of ceremonies on a children's program, his eyes flashed and he said:

"Of all the blankety-blank, crazy ideas. I've worked pretty hard to make a name for myself in radio. And I won't be shunted onto a kid's program!"

His boss listened coldly.

**Y**OU'LL do as you're told," he said. "This program ought to be a natural. All we want you to do is to pretend to read the comic-strips to a bunch of children."

Gradually, the program dropped the comic-strip idea and became an amateur hour for children. It's appeared under various names at NBC. At one time it was known as the White Rabbit line—a name given it by the children, because it was likely to jump anywhere at any time.

Madge Tucker, a blond, lovely young woman, is director of the program. However, Madge and Milton became something more than just two people who were running a program.

The children confided in them, told them their dreams, their troubles and their ambitions.

One of Milton Cross' first foster children was Jimmy McCallion. Jimmy was ten when his mother came in one day with a picture of him. There are people who claim you can't tell very much about a person from a photograph. But even in a photograph Jimmy McCallion's unusual, delightful

personality stood out. Madge Tucker was so impressed that she decided to give a special audition just for him.

He wore such a tight sailor suit that he could hardly sit down. But he proved to be an excellent young actor. Almost immediately he was put on the children's program, and right after that he was auditioned for the role of Sam in "Penrod and Sam."

He's been playing important roles on children's programs ever since. On the Coast to Coast on a Bus program, he plays the bus driver.

Vivian Block was only eight years old when her mother brought her in. Auditioning for the program, she sang some hot blue numbers. It was obvious that she had a sweet voice, but it was impossible to tell what she really could do, since the melancholy love songs she sang would never do. Madge suggested that the child learn some simple songs. Later Vivian came back. Again she sang. This time Madge and Milton were delighted. Madge said: "We'll use her on our program next Sunday." Vivian's mother burst into happy tears.

**W**ALTER TETLEY, one of the most successful children on the air, is known as a juvenile Harry Lauder. He can talk in six different dialects, but he's most famous for his Scotch dialect. Walter once appeared with Leslie Howard on a Radio Theater hour. Howard heard Walter's perfect Scotch dialect and said: "Gosh darn it, why not take me off this program and give the whole thing to Walter? He imitates me better than I imitate myself!"

But Walter Tetley was a totally unknown youngster in radio the first time he came to Milton Cross. His mother, who was working as a nurse, had a good deal of difficulty in finding time to go with her son for an audition.

At left: Milton Cross had worked hard, hated to announce child programs. Now he loves it! When the youngsters misbehave he only smiles as the illustration at the top of this page shows you!



Finally she was told that she could come during a rehearsal. For twenty minutes Walter Tetley sang Scotch songs, while the other children listened and registered their approval. Delighted with this chance to postpone the rehearsal, they kept begging for more and more songs. Walter was probably the first youngster in radio history to be chosen by a group of youngsters his own age as a promising addition to a children's program.

As a matter of fact, practically every famous child in radio got his start on the NBC children's hour. Milton Cross is their foster father; Madge Tucker, their foster mother.

**Y**OU know how it is in some households where fathers wield the big sticks? And how in others fathers won't lift a hand against the children and mother has to do all the scolding? That's the way it is on the Coast to Coast on a Bus program.

When the children are rehearsing,

Milton Cross—big, quiet, shy—sits there beaming. If the children become hopelessly noisy, Madge Tucker's blue eyes flash and it's she who has to scold them. Once during a rehearsal, I saw a youngster walk over and out of sheer exuberance of spirits actually hug the microphone and almost topple it over. Milton didn't say a word. Madge Tucker said quietly:

**D**ARLING, you mustn't do that. I think this is a dead mike, but what would we do if it weren't? Sometimes these mikes are left open."

Another time, a little girl left an umbrella hanging on the hook of the microphone.

"That's no place to put an umbrella," said Madge, half laughing, half scolding. And then she added apologetically to the man in the control room, "They know better, but sometimes they forget their manners."

Meanwhile Milton sat beaming.

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At left: Coast to Coast on a Bus is what the Milton Cross program is called on the air. Here the youngsters are seen in a real greyhound of the highways with Milton ready to take the wheel and the twins, Billy and Bobby Mauch, standing guard. Above: Like every boy and girl, Lynn Mary Oldham (left) and Charles Borgen enjoy bicycle riding. Once Milton had to solve a difficult problem before giving away a bike. The story tells why. At right: Madge Tucker, director of child airings for NBC, has to scold the youngsters. Milton won't!



# Sum —

## WITHOUT END

by CHARLES REMSON

**D**RIVE through the Midwest and you will see many a truck, many a Ford parked under a sun-baked tree by day, rolling doggedly westward by night. Those are farmer families on the move, searching for greener, wetter acres to settle.

Stop for a moment and talk with those people. They will tell you of acres of corn that burned to the ground, of houses being eaten by grasshoppers, of such misery and human suffering that you might believe you are hearing a tale from the Old Testament.

Stop and talk with those people. Many of them will tell you their troubles are caused by radio. Radio waves in the air won't let clouds form, won't let rain fall.

In the old days, before broadcasting, there were no droughts. But, since giant stations came into being, year after year those farmers have seen no clouds over their parched acres. In their minds the facts are clear, and they argue about them with the bitter conviction of men who cannot understand why they are being punished so long and unmercifully.

RADIO GUIDE sent its representatives into the drought areas to get this story. It sent other investigators to Washington and New York to learn if there was any basis of scientific fact in those farmers' tragic hate.

And these are the results. This statement came from Doctor Alfred Goldsmith, a distinguished scientist. He said:

"If the amount of energy released by radio was a billion times greater than at present, it would still have no effect on the clouds. Radio has formerly been accused of causing floods, now it is being accused of causing the drought. If the farmers would average those statements, they would find a total of—nothing."

**D**OCTOR KIMBALL, famous New York meteorologist whose weather warnings were used by Admiral Byrd, by Charles Lindbergh, and by all the other famous trans-Atlantic fliers, told RADIO GUIDE:

"A number of years ago the same question was raised in France. Leading meteorologists of all Europe stated that radio had nothing to do with the drought. Look at the weather records of New York State for the past three years. Here is the greatest concentration of radio energy in America. The record shows that 1933 was unusually wet, 1934 was unusually wet, yet 1935 was dry.

"In other words, radio has nothing to do with the weather."

In Washington, J. H. Dellinger, chief

Above: Heat shriveled grain, dried up creeks, made sheep too weak to stand, near Reehights, South Dakota. Below: Farm families near Rockford, Illinois, dropped to their knees and prayed for rain



*Radio Waves Are Blamed by the Ruined Farmers for Their Latest Tragedy—the Drought. Is Broadcasting at Fault? How Bad Is the Farmer's Plight? It's Told Here!*

of the radio section of the U. S. Department of Commerce, said:

"Our general knowledge of both radio and weather indicates that radio cannot be a contributing cause of the drought. One of the principal reasons for believing that radio stations are not responsible is that the air is constantly full of radio waves of natural origin of much greater total power than all the radio stations. The waves I refer to are those comprising what is known as static."

Says William R. Gregg, chief of the United States Weather Bureau:

"The total energy expended by all radio stations in the United States combined is, per day, about 25,000 kilowatt hours. From this the numerically-minded easily can compute that if all the energy used by radio stations was used to evaporate water, the quantity so transformed in a week would amount only to one good rain for a garden patch. Or, to be exact, a one-inch rain on two acres."

These are the foremost authorities in America. These are their exact words. Radio waves, in their expert opinions, cannot be the cause of the drought.

**R**EGARDLESS of its cause, the drought itself is actual and catastrophic. How completely it has ruined vast territories is little understood by anyone who actually has not seen its terrible toll. RADIO GUIDE's eye-witnesses have seen it!

And here is what they saw.

A small knot of horny-handed Minnesota farmers were working in a dusty country lane. They were among the first of their state's drought-harassed farmers to be given work under the emergency drought-relief program. Normally, the second week of July would find these men—and some 55,000 like them in the Northwest grain belt—sharpening cutter-bars of their binders and tightening elevator canvases of their combines in preparation for an abundant harvest.

As the pick-and-shovel crew turned

up the dry earth, a freight train moved along a near-by railway track, headed east. Its cargo comprised several hundred head of bawling cattle. They were not the sleek, fat cattle the region usually sends to market. They were raw-boned, hollow-eyed animals.

**W**EEKS of temperatures above the hundred-degree mark in Iowa, Minnesota, Nebraska and Montana, plus scorching winds blowing steadily over the Dakota plains, have parched promising grain crops and turned green grazing land into brown, dusty waste. This drought and crop damage has been the worst these farmers—now relief workers—have ever known.

The drought and attendant heat wave have taken more than 3,500 lives and caused more than \$500,000,000 damage as this is written. Already it has been worse than that of 1934. Grasshoppers, chinch bugs, prairie fires and beetle swarms all have added danger and discomfort.

The U. S. Department of Agriculture has prepared a drought map showing the need of federal relief in 409 counties of 13 states. The states requiring federal aid are: Colorado, North Dakota, Georgia, Kentucky, Tennessee, South Carolina, Virginia, South Dakota, Montana, Wyoming, Missouri, Minnesota and Oklahoma.

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**Right:** After growing wheat and corn were gone, grasshoppers near Lone Star, Kansas, chewed fence-posts. Some even tried to eat barbed wire





## BERLIN OR BUST!

*Victory for Uncle Sam in the Olympics—That Was the Sole Ambition of Some 400 American Athletes When They Left New York for Berlin!*

by E. R. SAMMIS

**D**ON LASH breaks the tape clipping five full seconds from the Olympic record . . . coming from behind with a terrific burst to help America win again . . ."

"Jesse Owens, the sensational colored boy from the United States, has just won his third Olympic victory, the only man in athletic history to break three world's records . . ."

Words like that are streaming from our loudspeaker these days. For in Berlin are more than four hundred young American athletes, our country's delegation to the Olympic Games. Most of those youngsters have trained for years to make our Olympic team.

For sixteen days from August 1, news of the world's greatest sporting event will fill our parlors. For that length of time the vast new stadium recently erected on the outskirts of Berlin will be transported to our homes by the flick of a switch.

Ted Husjng and Bill Henry, sports editor of the Los Angeles Times, will do the job for CBS. Bill Slater will talk for NBC. The German radio company with the jaw-breaking name, Reichs-Rundfunk-Gesellschaft, has erected special broadcasting booths for the convenience of visiting commentators. Barring unusual atmospheric conditions, each broadcast should be as clear as any which originate in America.

But what are the Olympics? What is their purpose? The answers are interesting and inspiring.

The modern Olympic games are patterned after the ancient Greek festival when it was the custom for all the athletes and musicians and poets of all the Panhellenic states to meet at Olympia in honor of the pagan Zeus.

**T**HE modern meet came into being when the games were revived by a Frenchman, Baron Pierre de Coubertin, at Athens in 1896. Thereafter they became an international event, but instead of having the games always held in one place, as did the ancient Greeks, it was decided to have each nation play host in turn.

The games have been held every four years since 1896 with the single exception of 1916, when most nations were at war. The Olympics did not

become completely international again until the games at Paris in 1924, when Germany was once more invited to attend.

Today, the old Greek tradition that the country which played host would reap the profits—while the guests paid their own expenses—still holds.

While most nations take care of their Olympic expenses by government subsidy, it has always been the practise here to raise an Olympic fund by popular subscription.

American supremacy in the international track and field meet has become almost traditional. In the past, our athletes have returned home again and again with the greatest number of points. This year, our team is the greatest—according to experts—we have ever sent abroad.

Who are some of the athletes whose

magnificently trained bodies are capable of feats that would have amazed the ancient Greeks?

**O**NE name listeners will hear often probably will be that of Jesse Owens, colored boy who attends Ohio State University. Jesse is called the fastest human in the world. He runs the 100-meter dash, the 200-meter dash, and is entered in the broad jump. His broad jump is a joy to see. With effortless grace, he sprints to the take-off mark and then soars through the air, twisting and knotting his hurtling body into a projectile until just before he hits the ground. He spans more than twenty-six feet any time he tries. By way of comparison, just pace off twenty-six feet some time when you're on the lawn. The average man can jump barely twelve feet!

The marathon event will be something to see, and there is a possibility that one of the networks may broadcast its finish. Here, runners jog tirelessly over a twenty-six mile stretch of country road and pavement. An Argentine named Juan Zabala probably will win it as easily as he did at the 1932 Olympics in California.

One track event certain to raise the blood pressure will be the 10,000-meter run, the finish of which will be broadcast. Never in history has an American won this or the 5,000-meter run. The countries of Europe, particularly Finland, always have developed better distance runners than ours. But this year an American lad, twenty years old, created a new world's record. He is Don Lash, a junior at Indiana University, and he may be the man to end Europe's long domination in the distance events.

**A**NOTHER highlight of the Olympic track meet will be the 1,500-meter race. This has long been a prize jinx for Americans. Year after year, we have gone into it with high hopes and great prospects—only to lose. (The last time we took first in this event was when Mel Shepard won it in 1912 at Stockholm.)

This year, however, we have three likely candidates for glory. They are Glen Cunningham, world record-holder for the mile; Gene Venzke, recently graduated from the University of Pennsylvania, and Archie San Romani, a Kansas school boy.

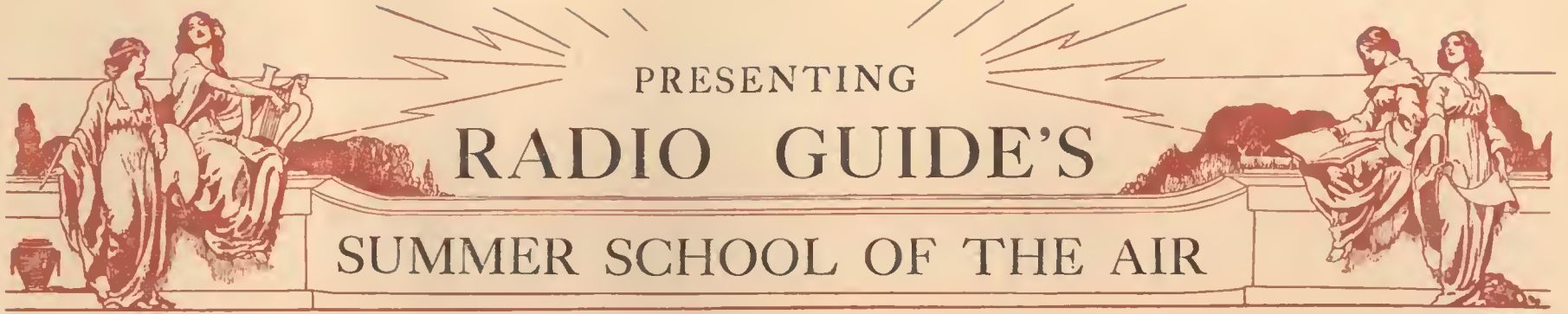
Cunningham, who is also from Kansas, has run more great mile races than any man alive. Venzke holds a world's record, too—for the 1,500-meter race indoors—and has run in many other great races.

There's a great human-interest story behind Cunningham's career. He suffered terrible burns on his legs in boyhood, took up track work to restore the normal functions of his limbs and ended by becoming a star.

In the 1,500-meter run the Americans may look for a stiff battle from two young Britishers, Jack Lovelock from New Zealand and S. C. Wooderson, a London clerk. Both these boys are lean, almost skinny, compared to the barrel-chested Americans. Wooderson

(Continued on Page 15)





ADVISORY FACULTY: Jack Benny, Kate Smith, Lanny Ross, Nelson Eddy, Irene Wicker, Lowell Thomas, Jessica Dragonette

# So You Want to be an Announcer

by JIMMY WALLINGTON

## Part Two

**B**EFORE we consider a few practical suggestions on how to prepare for an audition, perhaps it would be well to point out that the field for announcers isn't limited to radio alone. Some few men whose voices are particularly fitted for this outside work act as commentators for motion-picture news services, as, for example, Edwin C. Hill, Lowell Thomas, Graham McNamee and Ed Thorgeson.

Then, too, nowadays there is some opportunity for an announcer to work on "transcriptions"—those programs or announcements which you hear prefaced with the familiar phrase: "The following is electrically transcribed."

These recordings are really especially prepared programs for broadcasting which are built and announced just as if they were to be broadcast; but, instead, are captured carefully on a master record, to be reproduced in somewhat the same manner as an ordinary phonograph record. Then they are distributed to the radio stations all over the country and the announcer and artists may be heard from Maine to California. This kind of work is handled largely by the advertising agencies who are, in turn, representing various sponsors. Most assignments for these jobs go to announcers of recognized ability who have acquired a reputation over the air. Generally speaking, it pays well, and an announcer can expect to receive from fifty to a hundred and fifty dollars for the average fifteen-minute transcription. There are about a half-dozen recording and transcription companies who do most of this work. New York is probably the best field for it, although Chicago and Hollywood also offer opportunities.

**A**NNOUNCERS are employed also in the making of "movie shorts," the brief films which the various studios make from time to time to supplement their regular full-length pictures. Many of these pictures, particularly the travel and novelty subjects, require some comment by a narrator to explain the scene when there are no actors and no dialogue to tell the story. This work is much like that done in news-reel and is assigned by the company producing the picture. The pay varies with the companies and with the length of the picture.

I have mentioned salaries paid announcers. Now I'll tell you about the hours you will have to work. In the early days of radio, you usually worked all over the clock. That is, you might be working scattered programs from eight in the morning until late at night. At present, most radio stations have fairly regular shifts. The newer announcers, as a rule, work during the mornings and afternoons; the older men in point of service work the evening shift. The morning men open the station and work until about two or three in the afternoon. Some announcers come to work on a middle shift and work until eight or nine at night, and the night men come in about four or five o'clock and work until midnight or one o'clock.

Probably you have noticed from the publicity information released by your local station or the networks that most announcers in the business today are fairly young men. That's true for several



Jimmy Wallington: "Don't imitate"

reasons. And if you are interested in becoming an announcer, you ought to know of them. One reason—and probably the most important—is that the human voice is a very accurate index of the age of the person to whom it belongs. A man sixty years old, unless he has spent his life in training his voice, sounds like a man of sixty; and not like a young man of twenty-five. Since radio is something that has "happened," as it were, within the last ten years, the supply of men with voices trained in the particular requirements of broadcasting necessarily is limited. To acquire the vocal characteristics of a young man—possessing, as they do, the naturally pleasant quality and timbre that we all prefer to hear—would be difficult if not impossible for most men who are over forty. The fact that radio is such a new business (who thought in 1924 that the

baby would become a giant in this short time?) and the fact that young men are usually more adaptable and alert are two reasons why the average age of announcers is around twenty-five.

I mentioned that women would some day be employed as announcers. There are at present numerous opportunities for women in radio, aside from straight announcing. Claudine McDonald, for example, who conducts the "Women's Radio Revue" for NBC, has entire charge of that particular program and introduces and announces the entire program. Ida Bailey Allen and Betty Crocker are well-known personalities on the air, although hardly announcers in the ordinary use of the word.

**T**HERE are many women who are reading commercial credits on the air, as for example, "Lady Esther," and who certainly are paid for announcing, although they don't work under the same conditions as announcers. There have been—in isolated instances—women actually employed as announcers, working regular hours and handling all programs. Radio station KSD in St. Louis employed a "Miss Jones" in 1925, whom listeners in that area remember well. So there's still a chance that the networks may reconsider!

To illustrate the fact that radio is indeed a highly personal business, I remember a time when an ardent listener approached me after a particular broadcast. This enraged citizen took me by the coat lapel and said:

"Young man, I have tried your product for the last three weeks. And I haven't gotten any results yet! How can you keep on saying such things week after week? You look like such an honest young man!"

Of course, I explained to the outraged customer, while I was sure the Blank Company would be glad to remedy the matter, that after all I was paid to announce, not to guarantee the product. I consider that this was one of the highest compliments ever paid me, because if the announcer can sound as though he means every word personally, he is doing a good job. You probably will find that a lot of people will take what you say over the air as a personal message, which is probably as it should be. The fact that they do take what you say in that way will aid you in becoming a first-class diplomat!

**T**HESE, briefly, are the opportunities and the conditions you might expect to find if you became an announcer and joined the select circle in your community that spend their days and nights immersed in continuity and surrounded by artists, microphones and music.

Now, let's suppose that you have concluded from the information I have been able to give you that you would like to become an announcer, and that you're willing to take your chances in a highly competitive business. How should you go about getting a job?

There is no sure formula that I, or anyone else, can give you because every candidate for an announcing job

(Continued on Page 17)

### COURSES AVAILABLE

The RADIO GUIDE Summer School of the Air teaches you how to become:

- |              |                      |
|--------------|----------------------|
| Announcer    | Orchestra Leader     |
| Comedian     | Opera Singer         |
| Actor        | News Commentator     |
| Actress      | Radio Writer         |
| Swing Singer | Master of Ceremonies |

### IN ADDITION:

- How Clothes Help Make the Star
- What to Do with Your Talent
- How to Develop a Talented Child

# HIS MILLION-DOLLAR IDEA



by  
**WILSON  
BROWN**

**E**VER since the first day Dr. Marion Sayle Taylor stepped before a microphone as the Voice of Experience, radio has brought him big dividends in payment for his efforts.

He had hit upon a simple idea. That idea was merely that all persons are interested in finding solutions to their own personal problems. The Voice set about to fill the demand for those solutions. The net financial reward to him for that work has been over a million dollars!

Radio made it possible to put his idea into practise. The huge radio following he commanded brought offers to write books, make movies and appear in theaters—all money-making enterprises.

When Louis R. Wasey, manufacturer and advertiser, hired the Voice of Experience on January 2, 1933, to advertise certain products on station WOR in New York, he agreed to pay Dr. Taylor a salary plus forty per cent of all gross profits above those of the preceding year. During the first thirteen weeks of the Voice's work, the sales exceeded those of the entire preceding year!

The Voice is still broadcasting in behalf of those same products. But now he has an entire network instead of one station. I've learned from an authoritative source that his salary today is around \$2,500 a week. If you think in terms of a year, then that sum is a little less than \$130,000—excluding time off for his vacation. No longer, however, does he get a percentage of the products' profits.

**T**HIS radio work has given Dr. Taylor a wealth of material, which he has incorporated into four books which are now on the market. They are: "Stranger Than Fiction," "A Notebook of Intimate Problems," "The Voice of Experience" and "Making Molehills of Mountains." The Voice is his own publisher. The profits are greater that way. Last year these books showed a net profit of \$58,000.

While the radio salary goes into the pocket of Dr. Taylor to do with as he pleases, the profit from his books is diverted to charity. I've already told you something of that work. The crippled have been sent to hospitals, many who died in poverty were saved from Potters Field, operations were financed, children sent through school.



Only a man of wealth—such as Dr. Taylor—could afford two hand-carved ships like the one seen here in his den at home

It's all a part of the scheme of things the Voice has mapped out as his work.

If you have heard his broadcasts, you know that the Voice offers to sell pamphlets on personal problems. The price is three cents each or a set of fifty for one dollar. But did you know that last year a million and a quarter were sold? That means the gross income was around \$25,000.

Important to his income are the series of movie shorts which he made for

the Rex Film Corporation and released through Columbia. Naturally Dr. Taylor supplies the material and does the commentary for the films and draws a nice salary for it. But it happens also that the Voice owns a majority of the stock in the Rex Company, which means that more than 50 per cent of the profits go to him.

There is another picture company producing movies based on the "Court of Human Relations" and similar

stories and known as True Pictures Corporation. The Voice of Experience owns a fourth of that.

Personal appearances and lectures deserve mention. Dr. Taylor is booked at an estimated \$1,000 a week. He averages eight weeks of this work yearly, earning \$8,000.

There is still another source of income: His own magazine. Although this is published by a large publishing company, the Voice owns a large share of its stock. It sells for twenty-five cents a copy. Advertising revenue boosts gross profits from the enterprise.

**A**S YOU can see, practically everything the Voice touches turns to gold. Despite the depression, his income has grown steadily from the time he registered the title, Voice of Experience, in 1928. Unlike Major Edward Bowes and his amateurs, the Voice and his idea have lasting qualities.

Although the incomes listed above from five sources: (1) Radio; (2) books; (3) pamphlets; (4) movies; and (5) personal appearances has been great, it doesn't stop there.

Dr. Taylor's large income has made possible the purchase of much revenue-producing property.

For instance: The Voice owns a solid block of real estate opposite the Lido Club in Atlantic City. This was purchased at a cost of \$22,500.

He owns twenty residential lots opposite the Atlantic Beach Club which cost him \$1,000 per lot.

He owns a block of stock in a chain of newspapers.

He is the sole owner of the "Voice of Experience Corporation," the title of which is registered and patented in every state of the Union and in every English-speaking country of the world.

**H**E HAS a great deal of insurance. Covering both himself and his properties. Included among his policies is one for \$175,000. This is to protect his radio sponsor against loss of Dr. Taylor's services.

You understand, of course, that revenues from these properties swell his total gross income. This becomes still more clear when three additional facts are considered:

Since 1924, the total amount the Voice has given to charities has exceeded a half-million dollars.

In 1935 he gave away \$58,000 in actual money—plus gifts.

A man who can make gifts of those amounts is a man of means. We have no way of computing the complete earnings of the Voice. But we do know

(Continued on Page 14)

*Dr. Taylor (the Voice of Experience) Wanted to Help Humanity. Out of His Desire to Do That Grew a Great Idea. Applied to Radio, It Earned a Fabulous Fortune for Him!*

At left: Harriet Hilliard, star of radio and films!



THE NOMINEES:

Gracie Allen, Jane Ace, Durelle Alexander, Peggy Allenby, Eve Arden, Barbara Jo Allen.

Joan Blaine, Irene Beasley, Gertrude Berg, Fanoie Brice, May Singhi Breen, Connie Boswell, Bernice Berwin, Mildred Bailey, Lois Bennett, Helen Jane Behlke.

Myrtle Campbell, Judy Canova, Virginia Clark, Patti Chapin, Winifred Cecil, Bernice Claire, Helen Claire, Rachel Carlay, Loretta Clemens, Vivian Della Chiesa.

Jessica Dragonette, Fifi D'Orsay, Gogo De Lys, Ray Dooley, Rosemary De Camp, Carol Deis, Muriel Dickson, Julie Dillon, Rosemary Dillon, Helene Dumas, Patricia Dunlap, Marie De Ville, Dorothy Dreslin, Jean Dickinson, Elizabeth Day, Colette D'Arville, Violet Dunn, Lili Damrosch, Donna Damerel, Vaughn De Leath, Nola Day.

Ruth Etting.

Jane Froman, Bernardine Flynn, Sally Foster, Vivian Fridell, Helen Stevens Flsher, Kirsten Flagstad, Alice Frost, Arlene Francis, Stella Friend.

Niela Goodelle, Rosaline Greene, Betty Lou Gerson, Maxine Gray, Connie Gates, Irma Glen.

Portland Hoffa, Harriet Hilliard, Elinor Harriot, Helen Hayes, Irene Hubbard, Gertrude Hitz, Joy Hodges, Shirley Howard, Lysbeth Hughes, Eunice Howard, Grace Hayes.

Helen Jepson, Bess Johnson, Deane Janis, Marian Jordan, Anne Jamison, Margaret Johnson (Honey Chile), Arline Jackson.

Annadell Kiger.

Lulu Belle, Beatrice Lillie, Elizabeth Lennox, Ruth Lyon, Shirley Lloyd, Peg La Centra, Ella Logan, Ann Leaf, Lucille Long, Elizabeth Love, Joy Lynne, Jeannie Lang, Frances Langford, Mary Livingstone, Rosemary Lane, Friscilla Lane, Dorothy Lamour, Loretta Lee.

Louise Massey, Lucille Manners, Joan Marsh, Willie Morris, Lucy Monroe, Maxine Maud Muller, Odette Myrtill, Helen Marshall, Evelyn Morin, Pauline Morin, Marge Morin, Margaret McCrae, Elaine Melchior, Nila Mack, Allie Lowe Miles, June Meredith, Martha Mears, Mildred Monsen, Agnes Moorehead, Grace Moore.

Irene Noblette, Gertrude Niesen, Magda Neeld, Peggy O'Neill.

Mary Pickford, Lily Pons, Loretta Poynton, Gale Page, Dorothy Page, Patti Pickens, Jane Pickens, Helen Pickens, Carmela Ponselle, Irna Phillips, Virginia Payne, Eleanor Powell, Muriel Pollock, Nina Paisley.

Ruth Russell, Ramona, Irene Rich, Virginia Rea, Leah Ray, Alice Reinheart.

Anne Seymour, Gladys Swarthout, Kate Smith, Margaret Spears, Ethel Shutta, Julia Sanderson, Cornelia Otis Skinner, Eve Sully, Sally Sioger, Kay St. Germaine, Blossom Seeley, Blanche Sweet, Vivienne Segal, Grete Stueckgold, Mary Sothern, Judy Starr, Elsa Schallert, Dale Sherman.

Kay Thompson, Marion Talley, Josephine Tumminia, Sophie Tucker.

Benay Venuta, Virginia Verrill, Myrtle Vail.

Irene Wicker (The Singing Lady), Betty Winkler, Lee Wiley, Mary Jane Walsh, Muriel Wilson, Helen Ward, Elizabeth Wragge, Lucille Wall, Kay Weber, Francia White.

ONE of the most coveted honors in the radio world is to be awarded this Fall to the outstanding feminine performer of the airwaves. It is the honor of being the 1936 Radio Queen.

RADIO GUIDE is conducting a nationwide poll to determine who she will be. From now until October 15—the date by which all ballots must be in the Chicago office of RADIO GUIDE—votes will be received by RADIO GUIDE's Radio Queen Editor.

And who, you ask, is eligible to vote for the Radio Queen?

You—all of you—who read RADIO GUIDE and who listen to broadcasts are the voters. It is up to you to choose the feminine star who will head this year's list of women performers of the air. You are the voters. RADIO GUIDE merely counts your ballots.

Radio editors of America's leading newspapers have provided you with the names of the radio *artistes* who are eligible for the greatest honor which any woman heard on the air can win.

These candidates are named elsewhere on this page. The nominating committee is named on page 16.

How will you vote?

RADIO GUIDE provides you with a coupon (shown at the bottom of this page) to be used as your ballot. Just fill in the blank spaces in that coupon, mail it to the Radio Queen Editor, RADIO GUIDE, 731 Plymouth Court, Chicago, Ill., and you will know that you have had a hand in picking the Radio Queen.

RADIO GUIDE will reprint the coupon ballot at the foot of this page next week—and every week! If you feel that your favorite is the top performer in radio, vote for her now—and often!

Of course, the Radio Queen need not be a beauty. If you think that beauty is the attribute for which she should be chosen, you may vote for your favorite on that basis. But there are other qualifications: Voice, personality, charm. Any one—or all together—may be the qualities you think the Radio Queen should have.

There are no awards, no prizes. This is merely an opportunity for you—every one of you—to take part in the election of the outstanding feminine performer of the air.

# PICKING *Radio's* QUEEN

*Candidates for the Honor of Being This Year's Feminine Ruler of Radio Have Been Nominated. Who Will Be Elected? Your Votes Will Tell!*

Lily Pons: Star of Opera



Portland Hoffa: Comedy Star



## Official Radio Queen Ballot

My Choice for Radio Queen of 1936 is .....

My Name is .....

My Address is .....

(The Editor of Radio Guide will also appreciate the following information)

I am a Mr. .... a Mrs. .... a Miss ..... (check one)

My age is ..... There are ..... in my family (insert how many) who read Radio Guide. How many are men?.... Women?.... Children?....

What member of your family buys Radio Guide .....

Do you buy Radio Guide each week? .....

# PLUMS and PRUNES

By Evans Plummer



Above: Tune Detective Sigmund Spaeth (left), Mrs. Campbell Phillips, artist, and New York Central Park Bandleader, Edwin Franko Goldman, cooling off, while "Cavalcade of America" leader, Arthur Pryor leads his band, at right

**H**OW'D you like to have about eighty million dollars? What—you say don't be silly? Well anyway, that's what you helped to pay to make broadcasting possible this last year in the United States.

Reports just released by the Department of Commerce show that American stations and networks combined took in a total net revenue of \$86,492,653 during 1935—and almost half of that figure was accumulated through network time sales. Nor does this terrific total include the huge salaries paid to many of your favorite stars—or the millions paid out in cash and merchandise as radio-contest prizes!

It might also interest you to know that the industry's own payrolls, aside from periodically hired talent, carried 14,561 names, and these people were paid a total of \$29,911,392 in salaries.

Radio is getting to be quite a business.

*Prediction: Those "public participating" forms of programs will be worn threadbare before 1936 ends. The super-abundance of daytime serial dramas will also tire.*

**OFF A LIVE MIKE:** When "First Nighter" returns September 4, Betty Lou Gerson no longer will be permanent ingenue lead. The plum, according to present plans, will be rotated. Don Ameche, with income swelled by Hollywood success, will resume as male lead—at more money... Nor will Betty Winkler be the comedy-relief switchboard girl when "Grand Hotel" returns. The breakfast food making sponsor of "Girl Alone" wants Betty, who stars in this piece, kept serious... "Mary Marlin" will be back September 14... Still hot and bothered about Oklahoma City's failure to "honor" him sufficiently, Major Bowes continues to turn thumbs down on amateurs from that city. Latest to bite the dust was Paul Gould, tenor, who forthwith was signed by the Shuberts to sing in a musical production!



"Come on, let's sing," says great big "Tiny" Ruffner during the program of that name



Above: And Paul Douglas urges a member of the "Community Sing" audience to join in with the rest. The two mass songfests are getting a great response for CBS

... Celia Branz, NBC contralto, and ex-wife of Josef Stopak, NBC maestro, has separated from Clifford Lang, music student, after, it is rumored, he had inherited a reported half-million dollars.

Will Osborne's music is "slide"; Dick Humber's "sweep"; Lombardo's "sweet" and Benny Goodman's "swing." I can hardly wait for the king of "swish."

**ROMANCE CORNER:** So I did have a true tip when it was reported Jimmy Wallington was ogling the Scandals' pretty, tap-dancing Betty Jane Cooper. And so cinema lovely Jean Rogers has announced the bust-up of her engagement to Jimmy, and so almost simultaneously word comes that he'll wed Miss Cooper any minute now... Rosemary Lane and Stuart Churchill have kissed and made up... Allan Jones, love interest of the mike, screen and stage, and screen beauty Irene Hervey will be honeymooning ere this ink is dry... Blond Benay Venuta, off the air for the moment, and her medic hubby, Dr. Kenneth Kelly, are catching up with a postponed honeymoon in Chicago... So Niela Goodelle will be Rudy Vallee's next?

*Romance Cornered: Although they used to dwell in the same building, ex-pals Jimmie Brierly and Connie Gates are not nodding now. Just a plain, ordinary lovers' spat.*

**AND** at last a definite statement from Lily Pons—an admission that she adores Andre Kostelanetz and will marry him. Spoke Miss Pons last week: "Neither of us has any time to get married. If some day he has the time, I will have the time. The place doesn't make any difference. I have no preferred place—just a preferred person." Miss Pons implied that the date would be before February when she is due once more to sing at the Met.

**Storkcasting:** In September, Walter Cassel, the new "Show Boat" baritone who was married at twenty and already is dad of two youngsters. On August 20, Cassel will appear at Omaha, Nebraska, his home town, during its homecoming festival.

**VACATIONISTS' DIARY:** Beating-the-heat formulas of mikesters: Actor Cliff Soubier, playing tennis and shedding pounds; Announcer Charles Lyon, sleeping in the basement; Lum 'n' Abner, wearing earmuffs to prevent hearing queries such as "Is it hot enough for you?"; Tenor Clark Sparks, rehearsing in an ice-house... Between "Gang Busters," Jean Paul King is catching the big ones at Chaffey's Lock, Ontario, Canada. By the way, Ray Heatherton's radio polo team, which

includes King, Andre Baruch and Al Span, has won its semi-final game and is slated for the finals at Hempstead, Long Island... To Asheville, North Carolina, on August 1, go Mr. and Mrs. Don McNeill... Elinor Harriot flies to California August 7 for a week, but not to do Ruby Taylor for Amos 'n' Andy. She'll merely visit relatives... Likewise flying last week was Willie Morris who spent her birthday with her folks in Mexico, Missouri, which also proudly boasts the nativity of RADIO GUIDE's Editor, Curtis Mitchell.

*Most tickling news of the week: The item telling of a Man-on-the-Street mickeman being pocket-picked of \$20 by an interviewee.*

**PODIUM POTHOOKS:** Ted Fiorito is living on a farm between those refrigerator broadcasts. His piano rehearsals no longer annoy the neighbors... Ben Pollack's recent absence from the stand was because of the death of his mother... Orville Knapp's band may stay organized under a leader selected from its roster by the members... Sophie Tucker rested in Chicago previous to her band's opening July 29 at Saratoga, New York... Maurie Sherman opens August 19 at Grand de Vista, near Benton Harbor, Michigan... Now billed at the Bon Air Country Club, Wheeling, Illinois, are Gus Van and Henri Lishon's ork... There's talk that Louis Prima's band will take over Chicago's Elackhawk cafe when Joe Sanders leaves. Success of the King's Jesters at the Chi Bismarck seems to be starting a trend toward smaller music units.

**TAG LINES:** Mrs. Pennyfeather (Adelina Thomason) of Ray Knight's Kukus, whose husband, Col. Henry Thomason, U. S. A., died only a month ago, may go to Hollywood and the movies shortly unless radio work provides an income... With permission now granted by the Federal Communications Commission, the networks will be shooting American commercial programs into the Pan-American countries... Back in Chicago and spotted on the "Breakfast Club" are the Piekards—Bubb, little Ann, Mother and Dad. Ruth Piekard is on a tour of Europe and Charlie is cycling through Germany.



When "Lazy Dan," left, guested on the "Community Sing" he really swung into action! The camera caught this photo of Mr. Irving Kaufman—Above: Loring "Red" Nichol heaves on a hauler of his natty little catboat after a short sail on Long Island Sound





Above: The tragic remains of the plane in which the youthful and talented Orville Knapp (insert) met his death in Massachusetts. The bandleader's wife was Gloria Grafton of "Jumbo"



Above: Chicago's lady of the console, Irma Glen, gets "away from it all" on Lake Michigan's shore

## INSIDE STUFF

*By Martin Lewis*

blue. Although the orchestra for this show has not been signed as yet, I'm still willing to bet the job will go to Don Bestor.

I mentioned NBC blue and red networks in the last paragraph, which reminded me to tell you that effective immediately, the official names of the two NBC networks will be NBC-WEAF and NBC-WJZ, instead of NBC red and blue. The colors became too confusing. WEAF and WJZ are the New York outlets for the two chains.

They tell me that Frank Fay's contract with his present sponsor will not be renewed because the Rudy Vallee program will cease boosting yeast in September. Rudy's show will start plugging the product Fay has been telling you about. The way I look at it, the reason for the change is the fact that Jack Benny's program has been selling quite a bit of his sponsor's product. And Fay's sponsor needs Rudy's show to sell listeners the idea of using his flavored dessert!

**JOE PENNER** and his frau just returned from a sojourn in Europe and immediately left for Hollywood for movie work and to prepare Joe's new radio show which starts October 4. Before leaving, Joe told me his plans for the new program. First of all, the duck definitely will be out. The show will be the story of a family consisting of a kindly mother, a high-hat father, a snooty brother, a likeable sister, a dignified butler, and Joe—Joe being the black sheep of the family.

Penner realizes he reached his peak on his last radio program but believes that he can come back and put on a really good show with his new idea.

Frank Parker has a new program. Behind that, there's a story. Frank

was a well-known star on several programs when he went on the Jack Benny show. Then he became a star in his own right. After leaving Benny, he went on the "Atlantic Family" half-hour on CBS for quite a long series, quit, did some guest appearances for Paul Whiteman and was off again. Now comes this new show. But—it will be heard on only one station—WEAF in New York. The irony of it all is that it was announced that the reason Frank left "Atlantic Family" was because the network wasn't large enough.

I dislike hearing bad news. So when I learned that Norman Brokenshire was broke and was trying to get a WPA job I felt badly. I remembered sitting in the studio one night several years ago listening to the program sponsored by a ciggy firm. Brokenshire was the announcer and one of the best on the air. I overheard an executive of the cigarette company tell some friends in the studio that Brokenshire's speling sold plenty of cigarettes for the firm. Norman disappeared several nights without giving any explanation. As a result, he was fired and the reason for his discharge was well known along Radio Row. There is a rumor that a sponsor might consider him if he promises to behave himself. I hope Brokenshire has learned.

**MORE** sad news concerns Tommy McLaughlin, the baritone, whom you may remember as the Romantic Bachelor of the airlines. Tommy is critically ill in a New York hospital and his friends in the music world are raising funds to pay for his hospital expenses.

Apparently Graham McNamee does not choose to fall. You may remember that last year Graham helped broad-

cast the Annual Soap Box derby in Cleveland and was run down by one of the contestants and ended up in the hospital. So this year Graham will not do the reporting of the Derby. Clem McCarthy will take his place with Tom Manning.

It seems that Ethel Barrymore is different in that respect from Graham. She just isn't afraid of anything that might happen to her. If you recall, when she was first scheduled to make an appearance as guest artist on the Ben Bernie show she fractured an ankle a few days before the broadcast and had to be wheeled into the studio. Several months later, she was scheduled to make another appearance with the Old Maestro, and this time twisted her kneecap and couldn't go on. On Tuesday, August 11, Miss Barrymore is to be on Bernie's program again.

**KILOCYCLE CHATTER:** Eddie Cantor has signed Deanne Durbin, a 13-year-old girl now singing in the movies, as vocalist for his new Fall program . . . The ice sponsor who presented Mary Pickford on the air last season will be back on the air in the Fall—but not with Miss Mary . . . Joe E Brown auditioned at CBS the other day for a breakfast-food concern . . . Ray Knight, who originated and conducted NBC's "KUKU Hour," recently filed papers in voluntary bankruptcy . . . Anne Seymour is touring New England, guest starring with various dramatic stock companies . . . Judy Starr, Rudy Vallee's warbler, got herself in dutch with a radio scribbler by standing him up on two definite appointments, which is a bad way for a newcomer to start out—or maybe her head-size has grown already . . . While Don McNeill is vacationing all this week, Russell Pratt will pinch-hit as m.c. of the "Breakfast Club."

# Next Week

## OLYMPICS—INSIDE OUT

This story takes you inside the Olympic Games. It will give you a richer appreciation and deeper understanding of the meaning of this great international event. Sports fans—read this!

## TWO COMMANDMENTS

are enough for a happy life, so says the Voice of Experience. He has lived fully. His personal philosophy is built on his personal experiences. This article tells you which of the ten commandments he keeps and why.

## DO YOU WANT TO ACT?

"So You Want to Be an Actress" is the title of the next lecture in the RADIO GUIDE Summer School of the Air series. If you're ambitious for yourself, your friends, or your children, read this!

## CLOTHES A NUISANCE?

Did you ever see a clothes pirate or a style buccaneer? Just watch the next time you walk on Fifth Avenue. They're the girls who gather 'round the expensive shops with pads and pencils and make life miserable for our best dressed feminine stars of the radio. An expose!

## GIANT-GRAVURE SCOOP

Frances Langford—the singing side-kick of Dick Powell—is the next Giant-Gravure subject. It's a picture scoop!

## TURN ON YOUR LIGHT!

Cornelia Otis Skinner was just a drab, unsatisfactory person until she learned a secret every woman must learn to be happy. So Adele Whitley Fletcher reveals it.

## ALL NEXT WEEK IN—

# RADIO GUIDE

## MILTON CROSS' FOSTER FAMILY

(Continued from Page 5)

Why can't he bear to scold any of the children? Why does this program mean so much to him?

That's a story that goes back several years ago, when blue-eyed, golden-haired Lillian, his only child, was alive. When Lillian was only four years old, he brought her down to the NBC studios one day and she sang on the children's hour. Her voice impressed everyone who heard her. Milton brought her down a few times, and then, fearing that people might think he was giving his own child an unfair advantage, he refused to put her on the air again. But every Sunday she and her mother turned on the radio to listen to Milton conducting the children's hour. And occasionally Lillian would come down to visit the other children.

ONE day eight-year-old Lillian was stricken with appendicitis and rushed to a hospital. Blood poisoning set in. Milton Cross gave up all his work except the children's hour, so he could be at the hospital with her. He gave seven blood transfusions in the hope that he could save her. But—in vain. Realizing what Milton was going through, Pat Kelly, chief of the announcing staff at NBC, offered to put another announcer on the air for the following few Sundays. He was afraid that this program, which was so inextricably tied up with Lillian's life, would bring back the bitter memory of his loss.

But Milton Cross refused to let any other announcer take his place. To give up the hour he loved would make things harder for him, he said, his eyes darkening with pain.

He went through with the program the very next Sunday after Lillian's passing. Toward the end of the program, while he was singing the Cradle Song, his voice broke and he said:

"You'll have to forgive me, friends of the radio audience. I've tried to control my voice, but my little girl recently went to her Father in Heaven, and I couldn't help it."

One of the women whose daughter performs on that program told me:

"I was sitting on an observation platform from which I could see the studio that morning. There wasn't a single dry eye in the studio. Over in a corner Madge Tucker was covering her eyes with a handkerchief, and Ethel Hart, the musical director of the program, was sobbing openly. How could they help it?"

You can imagine how Milton Cross felt on that Sunday—and on many a succeeding Sunday. When some little blue-eyed, blond girl with her hair in braids would step up to sing, he would think of Lillian and the pain would be almost unbearable.

Then he began to realize that perhaps this was the way things were meant to be. His own daughter was gone. But the studio was filled with his foster children.

WHERE'S Renee Terry, who looks like Alice in Wonderland with her blond hair and blue eyes. There's Junior O'Day, who plays Peter the Pig and draws innumerable cartoons while he's waiting for his cues. There's Joyce Walsh, with her long curls and her bright smile, who can sing and dance as though she had been born with dancing feet. There are Billy and Bobby Mauch, those two irrepressible twins who chew gum all through rehearsals.

Milton is always very understanding with the children. Once a little girl who was playing a harp solo became very nervous. He stopped her and said:

"You're doing beautifully. You needn't be so nervous. Just be calm. Do you want to start all over again?"

She did, and she did a grand job the second time.

(Continued on Page 16)

## ON SHORT WAVES

By Charles A. Morrison

President, International DX-er's Alliance

Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles

IMMEDIATELY after the end of the longest period of excessive heat on record in the Central States short-wave reception displayed a remarkable improvement on all bands. Starting with Friday, July 18, reception has been the best since early in the Spring.

DJL, Zeesen, Germany (15.11), has replaced DJB, Zeesen (15.2), on the evening transmission to North America, which is radiated daily at 4:50 p.m. EST (3:50 CST). DJL has been furnishing the strongest signals ever heard from Germany, much louder than even the local broadcasting stations. DZH, Zeesen (14.46), has been heard transmitting the German news schedule simultaneously with DJL and DJD (11.77).

2RO, Rome (11.81), is transmitting all of the Italian short-wave programs at present with the exception of the Latin-American programs on Tuesdays, Thursdays and Saturdays, which are still being radiated on 9.64 megacycles.

FOR the next two weeks the ether lanes will be congested with programs relating to the Olympic games in progress in Berlin. In addition to the numerous actual broadcasts from the Olympic grounds to be radiated by the Zeesen, Germany, short-wave stations, daily resumes of sports activities will be transmitted by stations DJL (15.11), and DJD (11.77). Either eyewitness commentaries or recordings of the same will be heard in every transmission from Daventry, England. The American networks will carry short-wave relays from Berlin of all important Olympic events.

J. Russell Graham of Verdun, Quebec, writes that Sydney, Nova Scotia, will have a 1,000-watt short-wave transmitter to relay broadcasting station CJCB. It is expected the frequency will be 6.01 megacycles and the call letters CJCX . . . In addition to the former Ethiopian short-wave stations, which are now operating under Italian call letters, two new transmitters have been placed in use on 6.922 and 15.45 megacycles, with call letters of IUF and IUG respectively. The Italian minister of marine expects to resume the Sunday afternoon broadcasts from Addis Ababa, Ethiopia, in the near future . . . TFJ, Reykjavik, Iceland (12.235), has signed off a half-hour

## HIS MILLION-DOLLAR IDEA

(Continued from Page 10)

that in 1929 his gross income was over \$1,000,000. And 1929, mind you, was the first year of the depression. Whatever the 1935 and 1936 figures are, we can only surmise. But it is safe to say they are considerably above that 1929 million mark.

It is amazing, isn't it? And it sounds so simple—an idea plus radio, and you get millions of dollars! But only a man of the nature of Dr. Marion Sayle Taylor could handle this job. It is a hard one, but Dr. Taylor enjoys it. He's a man who isn't afraid of work or of criticism. He does what he wants to do. And does it well!

Although the Voice of Experience belongs to no church—he has served them all. For him there are only two commandments—not ten! Next week his complete philosophy of life—never before told—will be brought to you in RADIO GUIDE. Read it!

later on the past two Sundays. This may be the forerunner of a longer period from the station.

My correspondent Rene Pleiber of Alger, Algeria, notifies me that commercial station FVA of Alger phones all day long with Paris, France, on frequencies of 12.12 or 8.96 megacycles. Sometimes FVA relays broadcast transmissions from Algeria to France, but usually side-band inverted speech is used. . . . Ralph Gozen of Yonkers, New York, finds that YNLF of Managua, Nicaragua, has moved up to about 9.7 megacycles. . . . Plans are being made for a national short-wave station to be located at Wellington, New Zealand.

In line with the Columbia Broadcasting System's move to improve their short-wave relay stations, W2XE of Wayne, New Jersey, will soon receive a power increase to 10,000 watts output.

Edwin H. Armstrong, noted radio inventor and holder of numerous patents, has received permission from the Federal Communications Commission to erect a general experimental short-wave station utilizing a power of 40,000 watts on frequencies between 86.5 and 111 megacycles. The station probably will be in the vicinity of New York City.

RADIO GUIDE Reception Post Observer George Sholin of San Francisco recently received a verification from short-wave station ZHJ, owned by the Penang Wireless Society of 40 Perak Road, Penang, Straits Settlement. According to the communication, ZHJ operates on 6.08 megacycles with a power of 49 watts.

A new station, HP5Z, will be installed in Panama City, Panama. HP5Z will operate on a frequency of 6.12 megacycles with a power of 200 watts.

I HAVE received many reports on the new short-wave station, COCQ, Havana, Cuba (9.75), first mentioned in last week's column. This station, which has about twice the signal strength of COCH of the same city, seems to be on all day and most of the night.

World famous among music lovers, the Salzburg Festival each year brings together many great musicians. At 3 p.m. EST (2 CST) on Thursday, August 6, listeners will hear a performance of Brahms's Symphony No. 2, conducted by Bruno Walter and relayed in its entirety from Salzburg, Austria, through Daventry stations GSB (9.51), GSD (11.75) and GSO (15.18) . . . On Saturday, August 8, the NBC network will bring listeners in this country a short-wave relay from Salzburg of Wagner's "Die Meistersinger."

THE second part of the opening concert in the forty-second series of promenade concerts in Queen's Hall, London, will be broadcast over Daventry stations GSB (9.51), GSF (15.14) and GSG (17.79), on Saturday, August 8. The BBC Symphony orchestra of ninety players and Lisa Perli, soprano, will furnish the music.

Apex station W6XKG (31.6) has been reported in East Australia by A. H. Graham. Another station which was interfering with W6XKG at the same time is believed to have been Apex station W8XWJ of Detroit, Michigan, which operates on the same frequency. This is believed to be the first reception of this nature in far-off Australia.

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

# IN CINCINNATI WITH—

Orville Revelle

**Y**OUR reporter went off on a mental binge the other eve and asked himself the age-old question that has bothered many a radio fan since the event of etherized voices: "What has such and such an artist got that I haven't?" After much consideration the answer was arrived at in one word—versatility!

When it comes to being versatile Cincinnati has one chap who stands hands above the other members of his guild. Harvey Harding's the name.

At present Harding is an announcer at WCPO. He has written two complete operettas and has staged them. An organist of no mean note, away from the mikes he plays for one of the Queen City's largest churches. Directs two well-known choral groups. During the Winter months co-stars with Frank Zwygart on a six-times-a-week commercial known as "The Two Docs." And to top all of his past performances he was notified the other day that his initial effort at popular-song writing, "Would You Mind?" is off the publishers' presses and seems destined to become a hit.

If you can talk the rest of the family into allowing you to give Rudy Vallee the go-by some Thursday evening, dial WKRC and get an earful of one of the best symphony hours Columbia pulls out. The Portland Symphony stands alone as a mid-week attraction. Basil Cameron heads the show.

**A**LONG THE TRIVIERA: Elmer Baughman's version of "Hiram," the rural wit on the Phillips 66 show, has won him much acclaim as a character actor . . . Barry McKinley, nee Morrie Neuman, slated to spend two weeks vacash here latter part of August . . . Catherine Cronin, who forsakes a typewriter in WCPO's front office each noontime to bring you the latest in Parisian styles, was a one-time tennis champ here in Cincy . . . Henry (WGN) Hoople, no relation to the Major, is tops as a golfer among Chicago's radio colony . . . Gene (Molly Malone) Byron, heard over WLW in "Molly of the Movies," was christened Gene Hynd back in London, Ontario, on May 20, 1911.

Uncle Sam's man in gray brought word from an old friend of ours on Tuesday. Dorothy Lamour took time out while making "Jungle Girl" out on the Coast to relate an exciting moment during the filming of an outdoor sequence of her latest picture. A trained chimpanzee forgot that he was trained and, taking offense at her bright-colored costume, decided to tear it to shreds. However, the chimp was captured before doing any harm other than scaring the comely Dorothy out of six years' growth.

Joe Reis will be absent from WLW during August. Joe departs for Boston the early part of the month, from where he will embark for Yarmouth, Nova Scotia, where he will attend the International Radio Club convention. After that Joe and the missus will spend two weeks touring Canada.

**A**SIDE to Red Barber, Harry Hartman or Dick Bray: A dish of Plummer's choicest plums awaits the one who will take two minutes of his evening sportcast and explain the fundamentals of sportsmanship to the wolves now visiting Crosley Field. If any man is undeserving of the daily criticism that has been tossed his way the past weeks it is Babe Herman.

Speaking of baseball prompts me to inform the readers that Harry Hartman dropped a decision to Ole Sol's rays on Wednesday. The sportcaster was on his way to Fifth and Vine where he conducts the Man on the Street airing when the heat overtook

him. The Man on the Street that day was Boss Bill Clark searching the town over for one lost announcer. Hours later Hartman was found by Gene Karst posing as a water nymph on Fountain Square.

Announcer Bob Brown and the missus (Mary Steele) came down from Chicago to pay a visit to WLW, their old stamping grounds.

**D**ON'T believe your ears if you ever hear: Peter Grant warbling the part of Mephistopheles from "Faust" . . . George Case doing an imitation of W. C. Fields (he's practised the famous comedian's drawl for the past two years and the closest he can come sounds like Garbo with a cold!) . . . Irene Righter on Major Bowes' program . . . James S. Alderman muffing a commercial . . . Ditto for Arthur Ainsworth (both have their initial mistake to make on the lanes).

The Ken-Rad Unsolved Mysteries program stands alone as etherland's number one offering for consecutive broadcasts.

This department was very surprised to learn that Sidney (Moon River) Mason has been living in an auto trailer throughout the hot weather spell. Paul Kennedy claims it's the first time he ever heard of a vacation being brought to a fellow.

You can write your own ticket on this one about radio hurting the attendance at ball parks. The management of the New York Giants has fought broadcasting since its inception, so on their last trip here Mr. Crosley fixed it so there wouldn't be a Sunday airing of the two games. It was the first time that a home game hadn't hit the waves and, believe it or not, it was the smallest double-header crowd to turn out this season.

One of those "Guess-what-I-heard-today" lads has it that Eddie and Ralph, the sisters of the skillet, will go Mutual in the Fall for a Cincy sponsor. It's good news if so.

Grace (Blue Belle) Austin has composed a classical tune called "Nocturne in E-Flat" which will be presented to the air audience in the near future.

**J**OE REIS has out-storked Minabelle (Mary Sothern) Abbott according to reports. Shortly after the appearance of 52 "gups" in the Abbott family, Reis topped it with the announcement that his office aquarium was housing 53 baby snails. Reis, who is touring Canada during the latter part of August, will see the Dionnes and swap boasts!

Lee Goldsmith plunged into Elmer Dressman's office the other afternoon and caught the old master of the typewriter singing "Moon Over Miami."

"What's the matter, Elmer; love-sick for that grapefruit lassie?" asked the chief announcer.

"Nope, just killing time," was the reply.

"Boy! And have you got a powerful weapon!" retorted Lee as he set a new speed record getting to the third floor.

**BLACKOUTS:** Ed Lewis, member of the "Good Will Court," dropped in on Cincy long enough to say that this Mutual airing is flooded with requests by persons wanting to air their troubles . . . L. B. Wilson in Florida trying to escape his annual rose fever . . . Durward (WLW) Kirby fusses with his tie while announcing . . . How true is it that John L. Clark may surround himself with former co-workers at Crosley? He made half of them what they are today so they should not object to this move.

# BERLIN OR BUST!

(Continued from Page 8)

wears horn-rimmed glasses as he runs and looks more like a scholar than an athlete. But they are long on head-work, these Britishers, shrewd in the running business, adept at such tricks as holding in reserve a terrific burst of power for the finish.

One of America's best chances for victory in the field events will be in the pole vault. Year by year the record has gone up, but it hasn't yet reached its ceiling. Keith Brown, the Yale man who held the unofficial record, has retired, leaving as America's best contenders, William Graber, formerly of U. S. C., holder of the official record of 14 feet 4 3/4 inches, and the two U. S. C. undergraduates, Bill Sefton and Earl Meadows, both of whom have topped 14 feet.

In the discus throw we have a better than even chance this year of coming off with honors. Our hopes are largely based on Ken Carpenter of California. Carpenter recently threw 173 feet, which is better than the accepted world mark. Of the foreign contenders, W. Schroeder of Germany appears to be the looming threat, having tossed the iron plate 174 feet 2 3/4 inches, which is ahead of the world record and of our best American figures.

One of the great contests of the Olympics should develop in the swimming meet, to be held in the great new aquatic stadium. Rivalry is running high between the United States and Japan.

Traditionally, America has had the best record in swimming. But Japan came out ahead in the 1932 Olympics and beat our team last year. Now America is set for a comeback, but Japan is equally determined to keep the title.

American hopes for the swimming title are pinned chiefly on Adolph (Sonny) Kiefer, the seventeen-year-old Chicago backstroke wonder, as the big point-winner.

Sonny is undoubtedly the greatest backstroke swimmer in the world today. He has already won a number of races from Hans Schwartz, the great German backstroke, considered to be America's chief foreign threat in this event. He already holds twenty-four American and world records—and without ever going in for such intensive training as he is undergoing right now.

Sonny is a "natural." He developed his own style, a sort of easy windmill flail, because he was too lazy to adapt himself to the accepted backstroke form. Many of Sonny's relatives live in Germany and will probably be in the stands when he does his stuff.

Interesting is the fact that 44 of America's 381 athletes at the Olympic Games will be women. Three of the women are fencers; eight are gymnasts; seventeen, swimmers; and sixteen, track and field performers. In the last named group is Helen Stephens, often called a one-woman track team. Among the swimmers is that water speed-demon, Katherine Rawls, also a fancy diver. With Katherine on the diving boards will be lovely Dorothy Boynton Hill. America's women athletes are certain to add many points for their native land in the Berlin stadium.

In this year's Olympics, there are many events which will not be broadcast. Americans will compete in sailing, rowing, fencing, riding and in a dozen other strenuous events. In some of them they will be defeated. In all of them, however, they will rub elbows with the youth of other nations. Many strangers will become friends. The spirit of good fellowship and international brotherhood will increase.

Those American boys and girls will be making friends for themselves. And for America. And through them will be tightening the bonds of peace and good-will among all the nations.



**DETECTIVE WORK  
DONE ON BIG  
SENSATIONAL  
CRIMES  
APPEARS IN**

*Official*  
**DETECTIVE**  
*Stories*

★ ★ ★

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# SUN—WITHOUT END

(Continued from Page 7)

In North Dakota, hardest hit of the stricken area, 20,000 farmers have been deprived of livelihood. Two-thirds of the state's crops have been ruined.

Driving through the North and South Dakota countryside, it was necessary for me to close car windows to avoid being pelted by grasshoppers, which sounded against the windshield like machine-gun fire. Inside, the car was like a blast furnace.

On July 11 the thermometer registered 118 degrees at Jamestown, North Dakota, and it was even hotter on the range. A hot, dry wind sucked water from low-lying coulees where cattle used to drink. It left only grass as dry as straw. It whipped across the plains so steadily that flags did not flutter.

Digging into the black soil revealed no moisture. The sun and wind had drained it so thoroughly that crops will not grow there in 1937 either, farmers said. Subsoil moisture is gone. Two years of normal rainfall—a dim prospect just now—will be necessary to restore the territory's productivity.

**T**HERE is hope for the land in the migration that has begun from this drought desert, according to William H. Sherman, 84-year-old owner of 640 acres in Winfield township, North Dakota. (He "homesteaded" there in 1881.)

Farmers are deserting the drought lands and moving on to greener pastures in the states of Washington and Oregon. If the land lies fallow for some years, it will grow again the original grass on which herds of buffalo once fed and some day will have restored to it the chemicals and moisture that made it rich agricultural soil.

The federal government is giving some assistance to these farm migrations. A few farmers are using their war bonuses to move. Others are too debt-ridden to leave the sterile soil.

In the Red River valley, which sep-

arates North Dakota from Minnesota and lies a few miles from the edge of the great drought desert, a Leonard, North Dakota, farmer told of how half his herd of sheep perished in less than two weeks. Grass was so thin, where it grew at all, that sheep took in mouthfuls of dirt with each nibble. They lived only a few days.

Prayers for rain have been said in many churches. But farmers admit, as this is written, that drenching rainfall would help only the corn crop.

**G**RASSHOPPERS already have done more damage in Iowa this year than in the last ten years combined, observers near Shenandoah declare. In many localities it has been estimated that there are 75 to 100 of the pests to the square rod. Crops gone, they attack fence-posts.

Blizzards and snowstorms, which last winter isolated western Iowa and eastern Nebraska towns, causing intense suffering from coal famine in some, plus better than average Spring rains, were credited with supplying the subsoil moisture which enabled corn crops in these sections to withstand this Summer's scorching winds and torrid sun.

But elsewhere in Iowa green fields withered and parched within ten days.

Meanwhile, eighty per cent of the livestock in the worst sections of North Dakota were moved out, according to N. D. Gorman, county agent leader. Most of it went to market. The rest was sent to hired pasturage. A farmer whose pasturage has burned away and who can afford it hires feeding land from a farmer who has some to spare. If he has no money his stock goes to market—for whatever it will bring. So many cattle were sent to market from the drought area that prices tumbled rapidly. Later, experts said, the market will rise, but cattle will be scarce.

In western South Dakota, grazing land parched barren by the sun had been abandoned by cattle raisers when I passed through. Every day long cattle trains, many with more than a hundred cars, headed eastward. Forced sales and the fact that the cattle were already in such poor condition deprived stock farmers of any hope of adequate returns for their year's work.

In the eastern part of South Dakota where—in the second week of July—the grain should have been waist high, field after field lay in hopeless waste. A few farmers had a field here

and there which had ripened and were cutting in the feeble hope of saving it, but the shocks were scant piles—nothing like the generous mounds of prosperous years.

Ponds and sloughs were dried up and cattle huddled miserably in the scant shade of barns. Grasshoppers swarmed everywhere, in many places two and three layers thick. Having eaten every blade and root in sight, they had turned their devastating hunger on fence-posts and farm buildings.

Here and there prosperous-looking farm houses, painted barns and repaired fences were seen. But investigation showed that these were the property of insurance companies. Evictions in this part of South Dakota had been numerous during the past three years and feeling against the insurance companies, who will not permit former owners to tenant the farms they once owned, is intense.

I saw farmers gathered in a cream station in Stanton, Iowa, where boom prices were being paid for cream. But they didn't consider these prices as something over which to rejoice. Stripped pastures and a threatening water shortage had made them realize they could hope to gain very little from the rising cream prices, which shot from 26 to 38 cents a pound in Montgomery, Adams, Page and Taylor counties before July 9. Retail milk had risen a cent a quart in Chicago by July 15.

**I**HEARD government agents complain that farmers generally in all sections of the drought area had not yet realized the extent of their losses. They failed to appreciate, agents said, the thoroughness of the devastation.

However, there were many in North and South Dakota who sensed the real significance of the perished crops and who were preparing to move westward. On a single Sunday, I saw six carloads of men, averaging four to an automobile, leave Jamestown, North Dakota, for the Pacific coast. A few hoped to settle in the lake country of Minnesota. Everywhere farmers talked of land prices in Oregon and Washington. They had heard that good land, with pasturage the year around, could be had at from \$5 to \$25 an acre.

It was not merely the incompetent who were preparing to move. Ben Price, respected among his Jamestown neighbors as one of the best farmers thereabouts, had sold his farm, his machinery and his stock and was go-

ing to leave for Oregon by the middle of July.

Many who would like to take to the Oregon trail in today's migration are unable to do so because they cannot find buyers for their farms. Others are chained by debt to unproductive land. In fat years they started buying farm machinery on the instalment plan. Hard times came—five lean years in a row—and these farmers became so deeply in debt to machinery companies that they cannot leave.

In Winfield township, North Dakota, Ray Sherman planned to move to Oregon as soon as he could sell his stock and load a few of his possessions into a trailer.

**I**TALKED to Sherman. He said that he knew of only three farmers in the vicinity, including himself, who were debt free and owned the farms on which they lived. He estimated that, after he had bought an automobile trailer—modern substitute for the covered wagon—he might have about \$600 to apply to the purchase of a new, more fertile farm. Since he is debt free he is not eligible for government relief. And he can't maintain his impoverished farm another year without cash.

The North Dakota livestock show was held this year at Fargo. Attendance dropped thirty per cent and in some classes there was no competition. Only one entry being offered. Farmers gathered in gloomy groups, wherever they could find shade, and talked of ruined crops, mortgages due, pasturage burned away, a shrinking water level, high feed prices, perishing livestock, dwindling reserves, and the possibility that the land had grown permanently sterile.

A small boy in overalls listened to them.

"Going to be a farmer when you grow up?" I asked him.

"Not me!" he said emphatically.

## THE COVER PORTRAIT

**H**E'S made a business of debunking life. He's taken the bitter with the sweet, the puns with the sermons, and debunked everything. His most popular debunking subject is himself. He's Eddie Cantor.

From the active-looking gentleman with the wide-open eyes who appears on the verge of jumping right into your very lap from the cover of this week's RADIO GUIDE, the world at large well could learn a lesson.

Eddie won't jump into your lap. He already has jumped—into your heart. Like so few other artists he has seen the value of, avoided the glory of and brightened the world by bringing other stars to the radio world via his program.

Rubinoff became famous as the butt of Cantor jokes.

Bobby Breen might have gone years without the recognition that the banjo-eyed comic gave him. Now he is developing into a box-office attraction for the movies.

Bert Gordon was understudying Benny Rubin in a road company of "Girl Crazy" several years ago. Last Winter saw him skyrocket to fame because Cantor made him his "Mad Russian," with a catch phrase, "You min ut?" It was all Gordon needed, but it took Eddie to bring it out.

When Eddie comes back to the air in the Fall, he may have completed his next movie, which should be an epic film. Why? Because it will be a typical life story of American determination and American success—sincere, authentic, real. Sincere because Cantor is playing it. Authentic because George Jessel, who grew up with Eddie, is writing it; and real because it will be the story of Eddie Cantor.

## NOMINATING COMMITTEE FOR 1936 RADIO QUEEN

**T**HE following is a partial list of radio editors from America's leading newspapers who have nominated candidates for the Radio Queen of 1936 (See Page 11):

Elmore Bacon, News, Cleveland, O.; James Bashford, Ledger, Tacoma, Wash.; Charles Beyrer, News, San Diego, Calif.; O. W. Blumle, Herald, Anderson, Ind.; A. B. Brouillette, Post, Vincennes, Ind.; Chester Brouwer, Journal-Gazette, Fort Wayne, Ind.; Jas. C. Burns, Free Press, London, Ont., Canada; Rocky Clark, Post, Bridgeport, Conn.; Samuel E. Clarke, Constitution, Atlanta, Ga.; Wayne Converse, Times, Bay City, Mich.; Charles Cullum, News, Dallas, Tex.; Robert Dailey, Blade, Toledo, O.; J. F. Donahue, Courier-Times, Tyler, Tex.; Wm. L. Doudna, State Journal, Madison, Wis.; Roger Doullens, Sentinel, Norwalk, Conn.; Colby Driessens, Register, New Haven, Conn.; John D'Urbal, Spokesman-Review, Spokane, Wash.; Ray Fitzpatrick, Democrat, Waterbury, Conn.; R. O. Floripe, News-Bee, Toledo, O.; Joe Grafton, Record, Philadelphia, Pa.; Richard M. Greenwood, Journal & Courier, Lafayette, Ind.; Max Hall, Georgian, Atlanta, Ga.; Harry Haller, Sun, Baltimore, Md.; Louis T. Hamlett, Times, Wichita Falls, Tex.; Earl B. Holland, Star, Indianapolis, Ind.; Eugene Inge, Herald & Express, Los Angeles, Calif.; Robert Johnson, Press-Scimitar, Memphis, Tenn.; Samuel Kaufman, Radio News, New York, N. Y.; E. D. Keilman, Daily Capital, Topeka, Kan.; Edna M. Kennell, Times-Union, Rochester, N. Y.; George Kienle, Dispatch, Columbus, O.; Gray Knisely, News, Lima, O.; Koehl, News-Sentinel, Fort Wayne, Ind.; C. A. LaBelle, News, San Francisco, Calif.; Harry La Merlha, Globe Democrat, St. Louis, Mo.; Patricia Latimer, Star-Eagle, Newark, N. J.; Mary Little, Register and Tribune, Des Moines, Iowa; George Lord, Journal Courier, New Haven, Conn.

Names of additional nominators will appear in next issue.

## MILT CROSS' FOSTER FAMILY

(Continued from Page 14)

On the Sunday just before Christmas Milton always appears at the studio looking like Santa Claus, his hands filled with boxes of candy. Every child gets a box. Last Thanksgiving Day, too, he came in with several cartons of apples, which "Shrimpy" (Eddie Wragge) distributed among all the children.

**O**F COURSE, even these foster children can't make him forget Lillian. Every year on the anniversary of Lillian's death he pays some tribute to her on the air. Always he says, "To my little girl, who has gone to her Father."

One Memorial Day, he invited three of the children who appear on the program: Patsy Dowd, Betty Dowd and Lynn Mary Oldham, to watch the parade from his home on Riverside Drive, in New York. Everywhere they turned the children saw pictures of Lillian. Little Dotty thoughtlessly picked up some toys that had once belonged to Lillian. Milton said nothing, but for a moment he turned his face away.

On Father's Day, Ethel Hart asked him if he would sing a song in tribute to fathers. "I can't," he said very simply. "I don't feel up to it."

But Milton's heartache is not the only one.

Disappointed youngsters—and often more disappointed mothers—leave the audition studio daily. Very few of the children who seek to enter radio by way of the "Coast to Coast on a Bus" program succeed. The others lack talent or training—or both. Madge Tucker and her assistant, Georgiana Butler, listen attentively in the control-room as the youngsters sing songs, recite poems, read dramatic sketches.

Out of many, they choose a few—the few who become members of Milton Cross' foster family. The few who help to fill the place in his heart that his beloved daughter, Lillian, once filled.

Milton J. Cross may be heard Sundays on Coast to Coast on a Bus over an NBC network at 9 a.m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST).



# SO YOU WANT TO BE AN ANNOUNCER

(Continued from Page 9)

is a personal equation, and the best schooling you could get wouldn't eliminate a bad radio voice. For that reason you will have to take an audition; that is, you will have to find out from some of your local stations when they hold announcers' auditions, and then make arrangements to be on hand when they do.

However, I might offer a few suggestions that will give you a chance to prepare for what you will find when you take the audition. Audition, by the way, means simply a "hearing." You'll be given some material to read and then you'll be taken to a studio where the program director, chief announcer or studio manager can listen to your voice on a loudspeaker as if he were listening to you on a radio set, and you will read or extemporize your material into a microphone.

**V**ARIOUS stations use various types of microphones and of amplifying equipment. Therefore, it isn't possible to give you detailed instructions as to the distance away from the microphone that you should stand. But don't hesitate to ask the person auditioning you about how far away you should work. An experienced announcer—faced with a "mike" with which he was not familiar—would ask at once. And there's no reason why you should hesitate. You will find that most auditions are really very fair. The studio, after all, is going to be in the market some day for announcers to replace their own who will move on to other stations and other jobs. So, even if they can't use you the day you apply for a job, they'll remember you—if you show promise.

A bit of advice that I gave you earlier in this discussion is most pertinent right here. May I repeat, unless you have had experience with at least one radio station, don't bother to apply to either of the major networks. You will be wasting your own time and theirs. You will find program directors and announcers glad to help you if they can, but they obviously haven't time to listen to men who aren't experienced. Remember there are about twenty-four hundred men in the country who would like to have those jobs and they have a much better chance than you have, assuming that you haven't been announcing. Try the local station in your community, or, if you live in a large city, try the smaller stations there. It may seem to be the hard way, but it's part of the long trail to success that you'll have to travel.

Having contacted the person who is to audition you and having found out when to report for your audition, what are you likely to find when you get there?

**T**HIS might give you an idea: Radio stations expect their staff announcers to be able to handle a number of different types of "copy" or continuity. The audition script that you will have to read will include several different styles of material. For example, you will have commercial credit to read, advertising some product which broadcasts on the station. The man listening to you wants to know if you can sell the listeners what the advertiser has to sell, and that's about the most important part of your audition. Here's an example of typical commercial credit:

*Prove to your satisfaction that BLANK will give you a quicker, cleaner, and more comfortable shave! Drop into any drug store and ask the druggist for a small size tube or jar. Try it for a week, and then see if you won't enjoy the cool, comfortable shave that BLANK gives you so much that you'll never be without it. Ask for it at all druggists, in the handy size jar or the*

*convenient tube. Remember, for a fresh start at any time of the day, use BLANK.*

You will be asked to read material dealing with musical compositions and composers, because a good part of broadcasting deals with music. If you have a musical education it will aid you in this. You might be given something like this to read:

*The composers whose works you will hear in this program are among the greatest contributors to musical literature. Tchaikowsky's Symphonie Pathetique and his Troika en Traineaux will be played. Ippolitov-Ivanov will afford the March of the Sardar from the Caucasian Sketches. Moussorgsky is represented by the entre'acte from his Khovanshchina.*

*Mendelssohn's Meersstille Overture, a fugue by Bach, Beethoven's Eroica,*

*the Danse Macabre of Saint-Saens, the famed Till Eulenspiegel of Richard Strauss, and works by Wagner, Moszkowski, Cesar Cui, Meyerbeer, Verdi, Mozart, Rossini, Bellini, Donizetti, Boito and Ponchielli are included. We shall close with excerpts from pieces by Berlioz, Gounod, Bizet, Offenbach, Delibes, Ravel and Lalo. We regret that restrictions prevent our including numbers by Puccini, and we should like to bring you Rimsky-Korsakoff's Le Coq d'Or and the Prince Igor of Borodin, as well as Massenet's Scenes Napolitaines.*

Your audition will probably include something like this:

*You are going to announce a program featuring Sylvia Brown, blues singer, whose program appears over Station XYZ three times weekly from 3:00 to 3:15 p.m. She is accompanied*

*at the piano by Don Smith. Her numbers are (the selections will be listed). Introduce the program and announce each number.*

This is a test of your ability to grasp things quickly and is a sample of ad-libbing. You will be expected to start within 30 seconds after you read the instructions and make the description sound as realistic as possible. Or you may be asked to describe some special event, such as a parade passing down the street, manufacturing the description out of thin air as you go along! You will probably be asked to read several different types of commercial credit; and remember that a program which uses high pressure sales methods is quite different from one which features an easy, homey style of announcing. The best way to tell which type of program your copy fits is to look that copy over as much as you can ahead of time. Notice that the punch copy is written with fairly short, clipped sentences and with considerable emphasis on certain words, while an intimate type of commercial will read smoothly along with only natural emphasis on words that could be stressed, such as the name of the product.

**I** WOULD suggest that you improve your ad-libbing ability by this very simple method. Look at the room around you for one minute. Then take a watch and see how long you can talk about the room, its surroundings and furnishings and anything else that you can think of. You may be asked to describe the studio, a place you will not have seen before, so why not practice on something you are familiar with?

A final word of advice about that audition: You probably will be nervous when you stand before a microphone and are told to start reading the script you have in hand. You may not be, but the majority of announcers who are now working at it were when they started. Remember that the man listening to you realizes that and makes allowances for it. Don't worry too much about it. Try to relax and sound as natural as possible. In other words, just be yourself because that's the most important thing you have to sell at this particular stage.

I might add that, if you are considering announcing as a profession, you will do well to listen carefully to the announcers whom you consider to be the best in your vicinity and on the networks. If you listen closely enough, you may discover a lot of things about their work that you hadn't noticed before—pronunciation of certain words, phrasing, final endings of words easily slurred over, and a thousand and one little things that make the difference between an ordinary announcer and a good one.

**B**OTH major networks, the National Broadcasting Company and the Columbia Broadcasting System, guard their announcers against errors in speech by employing people whose business it is to check the announcers and instruct them. By the simple process of listening attentively, you can take advantage of that information. Don't imitate. Be yourself above all things, but apply what you hear, and you'll find that you have a very handy reference some sixteen hours a day.

I have tried, in the space allotted to me, to give you as accurate a picture as I can of the requirements and general conditions surrounding radio announcing.

If you still want to become an announcer, the best of luck to you! I only hope that I have been able to explain something about announcing to you that will help you in achieving your ambition. So, good luck!



Judges of the Radio Guide Puzzle-Pix Contest have been swamped by the great volume of entries received. Above shows some of them and a few of the many clerks at work. Final decisions will be rushed just as soon as possible. However, in fairness to all, every entry will be examined carefully before decisions are made.

## RADIO BONERS

The only new form of humor to appear in America in ages of comic endeavor is that of the radio boner. When an unintentional error made by a speaker over the air tickles the funnybone, that is a radio boner. In order to uncover more of these gems of merriment, Radio Guide will pay one dollar to the sender of each Radio Boner published. In case of duplication, the sender of the first Boner to reach our office will get the dollar. Address Radio Guide, 731 Plymouth Court, Chicago, Illinois.

**C**HARLES GLENN: "Echoing cheers carried blocks away."—Mrs. E. H. Brewer, Big Lake, Minnesota (July 13: WNAX: 10:16 a.m.).

**F**OSTER MAY: "She was found overcome by two women."—Fonda Campbell, Lincoln, Nebraska (July 11: WOW: 8:03 a.m.).

**A**NNOUNCER: "Try — spray. One spray will keep the flies off the animals and kill them quickly."—Mrs. A. G. Groom, Dubuque, Iowa (May 7: WNAX: 2 p.m.).

**A**NNOUNCER: "Jerome Dizzy Dean . . . was carried off the field on a stretcher between St. Louis and New York."—Mrs. C. D. White, Knoxville,

Tennessee (July 11: WNOX: 6:33 p.m.).

**W**ENDELL HALL: "Now you folks at home divide up in three parts and sing along with us."—Mrs. Raymond Ahlf, Muscatine, Iowa (July 12: KRNT: 8:53 p.m.).

**A**NNOUNCER: "His family came to the United States and became neutralized in 1921."—Harvey H. Pech, Mishicot, Wisconsin (June 30: WTAQ: 11:38 a.m.).

**A**NNOUNCER: "Other adventures of Dick Tracy can be heard in the Louisville Times."—Mrs. Caldwell Bird, Shelbyville, Kentucky (July 9: WHAS: 5:30 p.m.).

**B**OB HAWK: "You'll find your own dress on sale here for only \$3.93, so hurry."—Kitty Briner, Chicago, Illinois (July 10: WAAF: 2:17 p.m.).

**E**DWARD MACHUGH, **G**OSPEL **S**INGER: "My first selection is for one of my many, many busy housewives."—Carl C. Bosse, Battle Ground, Indiana (July 10: WLW: 10:35 a.m.).

# THE MRS. LANDON HER NEIGHBORS KNOW

(Continued from Page 3)

affair. Anybody who wanted or needed a ride was always welcome.

"Theo was one of the youngest grade-school graduates in Topeka," Miss Whittemore continued. "She was twelve. And at fifteen she was graduated from high school. In the high school annual of that year there's a picture of her in a derby hat and trousers, standing beside her special chum, Bess Cuddy. The editor of the annual had written over the picture, 'The Newlyweds.' And she always took the humorous parts in school plays. Even since becoming the Governor's wife, she once dressed as a cabin-boy in an amateur theatrical we had here in town. Theo always liked dressing up."

The Theo Cobb of those days is remembered with admiration by Mrs. R. T. Kreipe, whose husband used to operate a waffle-stand, years ago, at the Topeka State Fair.

When the Delta Gamma sorority leased the stand, Mrs. Kreipe remembers, Theo Cobb took charge. She washed dishes, waited on customers, kept the books. And the sorority made money for its charities!

AND so, bit by bit, friends and acquaintances of Theo Cobb Landon told me her story. And one and all, of those who had known her for years, repeated one fact:

Theo Cobb had never gone in for "boy friends." Studious, fun-loving but serious, attractive and hard-working—she was for many years one of those girls about whom people say: "Now why on earth doesn't she get married? She has *everything*—yet she stays single!"

The truth is, Theo Cobb never had a "line." In her college days, she saw bright, frivolous little girls captivate boys with cute lines of smart chatter. Theo looked at those same boys through wise brown eyes—dimpled at them when they were amusing, danced with them occasionally. And, comparing them with her subconscious picture of manly perfection as represented by her father, Sam Cobb, she saw that they were just—boys.

And because she was that kind of girl, the two "smarter" sororities at Washburn weren't a bit upset when Theo Cobb went Delta Gamma, along with the quieter girls.

After school and college days Theo traveled: California, New York, Europe, with her mother and father. And wherever she went, Theo Cobb seemed to be fated, like the girl in the song, to have music. For years she had studied the harp and piano—the latter under a snappy and competent lady named Miss Whittelsey, who used to warn her pupils:

"Now put on your alligator skin, because today I'm going to tell you a lot of things that thin-skinned people can't take."

That love of music became a consolation to Theo Cobb when her father was killed in an automobile accident. That, and the welfare work which absorbed much of her time during her late twenties. For "society," as such, neither Theo nor her mother cared much.

Indeed, the only time Theo entered the Kansas gubernatorial mansion, before she went there as mistress, was on an occasion, several years ago, when she played her harp at a reception.

And now Alfred M. Landon appears on the scene. There are conflicting accounts of his first appearance: One story has it that he looked Theo up at the suggestion of a friend. That when he came to call, she thought he was an insurance salesman.

Another version tells us that he met her in the home of a friend, was struck by her dark beauty, poise and good-humor and genuine culture.

"In any event," said a former classmate of the Governor's lady, after obtaining my promise that her own name should not be mentioned, "those of us who really know Theo are 'till talking about the change this meeting made in her life. She had always been attractive. But in the months that followed, we saw her positively bloom!"

Landon, a widower for many years, had his dark and pretty little daughter, Peggy Anne. She was about twelve when he met Theo. And she had had an imaginative Irish nurse who had told her stories about ban-

ican politics brought to light a more wholesome and heart-warming love story than the mature, serene adventure of these two.

You see this in the scores of little stories they tell in Topeka. For example, meet Mr. A. R. Jones, the State Accountant. Now you'd hardly expect to find a love story in a balance sheet, but Mr. Jones dug one out.

"The Governor's car had to be re-conditioned," he told me. "It's a Cadillac, over five years old, purchased by Governor Landon's predecessor. The bill"—he glanced at some figures on

Hodge, studio photographer and former managing editor of the Topeka Daily Capital, probably comes closer to Mrs. Landon's real self. For years he has photographed Topeka socialites.

"I don't know anyone who is more gracious with press photographers than Mrs. Landon," Mr. Hodge told me. "But she became a bit worried about her youngsters once. She was afraid that they might become a bit vain through being photographed so often. So she hit upon the idea of showing them pictures of other children as often as she could find these in newspapers and magazines.

"And then one day something happened which tabooed all photographing of the Landon babies for several days. Several of the photographers had got into the habit of offering toys to Nancy Jo and Jack, if they would pose and smile while being photographed. Child-like, they came to take these gifts for granted, until finally Mrs. Landon heard one of them say to a cajoling photographer: 'What'll you give me if I smile!'"

THAT settled it. For days there were no more photographers, and it was with difficulty that Mrs. Landon was induced ever to have her children photographed again.

"Which convinces us," said Mr. Hodge, "that Mrs. Landon is definitely more interested in her children than even in her husband's political career."

Not that Mrs. Landon is one of those deadly serious mothers who bring up their children on an exclusive diet of clinical thermometers and child-psychiatrists. It was Mrs. Ada Montgomery, charming woman; editor of the Topeka Daily Capital, who told me of the time little Jackie pushed Nancy Jo and made her cry. Nancy Jo threw herself on the floor and screamed in a fit of temper.

"Kiss Sis, Jackie," Mrs. Landon had said. So Jackie, in the most bored manner in the world, had kissed Sis. And Sis had roared twice as loud as before.

Then Jackie, losing his patience entirely, swung a chubby hand and smacked Sis with all his puny strength. Nancy Jo was so startled she stopped crying, but Mrs. Landon laughed until both the children were laughing with her.

These are the children who have harp music nearly every night, just before they say their prayers and go to bed. And they have radio music, too.

"I've heard Theo Landon often say," a friend of hers confided, "that radio is one of the greatest of blessings, especially for people who don't live in large cities where musical events occur often. Her favorites? Yes, I do know some of them. I know that she never misses the New York Philharmonic when she can help it. She enjoys the March of Time, too. And, for the children, she likes the Singing Lady program. She listens to harp music, no matter what program features it."

Yes, there'll be radio music in the White House, if the Landons go to live there. Mrs. Landon will be certain to see to that.

As for Governor Alf, he'll bring along a little habit of his own. And it is this: On Sunday nights he invariably eats supper directly out of the ice-box. It doesn't matter how many people are visiting, or who they are. At first Mrs. Landon tried tactfully to lure her spouse to the supper table, but she stopped trying when she saw how thoroughly he liked his snacks.

From then on, her friends tell me, she has never tried to change any of his habits—except the one of permitting his friends to call him "Alf." She prefers "Alfred."

So just remember that, if you ever call on the Landons!



Mrs. Landon doesn't have child-psychiatrists help her to bring up her children, Nancy Jo (left) and John

shees—and step-mothers. Far from bringing her father and Theo together, Peggy Anne fought the idea of a step-mother, tooth and nail. But, by the time the wedding date rolled around, the little girl had been more than reconciled. Today she usually calls the second Mrs. Landon, "Mother"—and means it!

Romance and marriage did cause Theo Cobb to bloom indeed. No normal girl can see her twenties slip by, while she still remains single, without having an occasional sinking of the heart. And when that girl is attractive, popular and in every way most presentable, the temptation to compromise with Fate by accepting some man as husband who is, perhaps, not quite up to her standard must be at times a most compelling temptation to cope with.

Was Theo Cobb sometimes tempted to become engaged to some decent and personable lad who nevertheless was not quite the man her idolized father had been? Probably no one but Theo Cobb Landon knows the answer to that question—and, being the woman she is, it is not likely that she will ever discuss the question. In any event, Theo Cobb did not compromise. Calm, serene, she waited. And her faith in her ideal was justified.

Whether or not Alfred M. Landon ever reaches the White House is aside from the point of this story. The point is simply this: Seldom has Amer-

ican politics brought to light a more wholesome and heart-warming love story than the mature, serene adventure of these two.

And when the time came to pay that bill, there weren't any funds! Governor Landon's much-publicized economies had lopped 25% from all the available funds—even from Mrs. Landon's housekeeping fund.

"But Mrs. Landon spoke up," said Mr. Jones. "She told us that she would squeeze the necessary funds out of her housekeeping budget."

And many a clerk whose lunch-money gets mighty slim just before payday, and whose staunch wife manages to dig up an extra quarter or so, will understand how the Governor of Kansas felt that morning!

THEN there's the story of the iron fireman. When Mrs. Landon decided that she could cut by 25% the costs of running the Governor's Mansion, she reduced the annual gas and electricity bill by about \$500. She did this by installing an automatic machine to feed cheap coal to the furnace. This was quite a feat, for with all due respect to the sovereign state of Kansas, the Governor's Mansion is a barn-like structure, erected in the Tortured Era of American architecture. And, in the Winter time, there's a cyclone in every corner!

This is all very business-like, and quite befitting a young woman who refrained because of her father's opposition to such a plan.

But a little anecdote, told by Kady

With her husband away, the twins are the problems of "Dan Harding's Wife," in the popular air drama of that name. From left: Cliff Soubler (Mr. Tiller and Mr. Gorham), Templeton Fox (Mabel Klooner), Judith Lowry (Mrs. Gorham), Robert Griffin (Mr. Fowler), Alice Gookin (Penny Latham), Isabel Randolph (Mrs. Harding), Loretta Poynton (Donna Harding), Merrill Fugit (Dean Harding), Willard Farnum (Jack Garland), Margarette Shanna (Eula Sherman), Carl Hanson, Jr. (Arnie Topper) make up the entire cast





by  
JACK JAMISON

# From the Valley of DEATH

**I**T WILL be six years this coming October that Death Valley Days has been on the air. It is no Vallee Varieties; no Show Boat; no Town Hall. You never hear much about it. But year in, year out it goes on, never failing to please its fans, never failing to be good entertainment.

And there is a story behind it—and an interesting one. Death Valley Days is a real living fragment of the Old West, that West which today has almost disappeared; the West of cowboys and Indians, of cattle-rustlers and grim sheriffs, of lawless days when a six-shooter made the only law there was.

The greater part of the history of the Old West was never written down on paper. Those thin-lipped, hard-ridin' vaqueros, who lived it, didn't know it was history. They just knew it was life. And many of them couldn't write. As a result priceless stories which would give authors and historians material to work on for years, are recorded only in the memories of tobacco-chawin' old-timers, prospectors, desert-rats. And those are the stories Death Valley Days collects and gives to us.

The writer who prepares the scripts for the air spends two or three months a year scouring the frontier part of San Bernardino County, in California, and the mountain and desert counties of Nevada, for tales of the old days.

This writer is a girl—Ruth Cornwall Woodman. That is surprising but, if you'll think it over, you'll

see why. If the old-timers knew they were talking to a writer who was going to use every word they spoke, they'd get fussed. They're not so distrustful of a girl as they would be of a man. She has learned never to ask questions, but just to sit quietly and listen, and they open up like thorny-cactus blossoms and tell her stories no man would ever be able to pry out of them.

Through San Bernardino, Barstow, Death Valley, the Mother Lode Country and Bodie, to ghost-towns and out-of-the-way corners which were the roaring high spots of '49, her search takes her, as she seeks out old fellows with memories of hoss-thieves and gun-play tucked away in their gray heads.

Then the stories are written up, every one of them true, every one of them based on something that really happened. All the cast in the studio has to do is act them out.

**H**ERE is one of the most breath-taking contrasts to be found anywhere in the modern phenomenon we know as radio. Unwritten history transformed into airwaves and sent out to the very place it came from, to the very men who tell it!

Here, on the one hand, is Death Valley of doom. Hell—Hell on Earth! Against the flaming white sky jagged black mountain peaks march. The very stone of the mountains is murderously cruel. Some of it, when you touch it, has an edge as sharp as a razor; it can gash the flesh terribly. The sun at dawn, at mid-day, at evening, licks over the peaks like evil fire, painting them with a thousand eerie colors found on no artist's palette but the Devil's. And down in the cup which the foreboding, smoking peaks so ominously surround, on the sand, crawls death in a dozen forms. Rattlesnakes coil under acrid grease-wood. A careless step,

Radio City: Center of today's civilization, where players gather weekly to take you back into the Old West

NBC STUDIO



The late Tim Frawley (in circle, opposite page) was the Old Ranger in the Death Valley aircast for years. George Hicks (at left, above) is program announcer, John White (above) is the Lonesome Cowboy

## The Old West Lives Again at New York's Skyscraper Radio City When Death Valley Days Is at the Mike. You'll See Why Here!

and fangs sink through a quarter-inch of horsehide boot as if it were paper. Scorpions sun themselves on the weird, painted rocks, their tails liquid fire. A casual shadow leaps a yard off the sand, striking at your face—and the shadow is a hairy tarantula, a spider magnified to monster size by the practical joker from Hades, with hairy legs measuring eight inches from tip to tip . . . It is the land God forgot, the Valley of Death; freezing cold at night, a raging furnace under the sun—so hot that, if you drive the roads at noon, the gear-shift lever of your car raises a white blister the size of a dollar on the palm of your hand.

AND then, across the continent, three thousand miles and more away, is a tall skyscraper on New York's Fifth Avenue—Radio City. Nothing could be further in fact or in spirit from Death Valley than this cool, pure column of stone and steel, soaring into the sky from the crowded, pulsing heart of New York, where the traffic below crawls in a mass of honking taxicabs and hurrying pedestrians. The control-rooms with their polished instrument panels; the studio with its bare expanse of linoleum floor, aluminum chairs and slim, black microphones on their pedestals—if there is a center to our civilization, the most mechanical civilization the world has known, that center is a radio station! And a perfect symbol of radio everywhere is New York's Radio City!

Death Valley—and Radio City. What a contrast!

From Death Valley come the tales. From Radio City, out they go again; soaring over a continent in their high arc; touching, in their flight as the speed of light, the very place where they are born.

One week it's the dramatic story of Sutter's Gold—the gold ironically called Sutter's because

he got never a flake of it. It brought him only ruin. Sutter was a Swiss who went to California when it was still under Mexican rule. Thousands and thousands of acres of it he owned. And he made the desert into a blossoming paradise. Then, just as his family embarked from his native Switzerland, a carpenter working on a mill for him discovered gold in the sands of the creek. Before the Sutters could arrive from Europe, the property was over-run with miners, shooting the cattle, tearing down the fruit, pitching their tents where they chose. Sutter sued them in the most colossal lawsuit in legal history, naming 17,000 claim-jumpers, asking \$200,000,000 from the cities that had sprung up on his land, and another \$75,000,000 from the Federal Government. But with no success. The California legislature granted him a pension of \$250 a month. He went to the U. S. Supreme Court where after much delay the case was tabled. The Court adjourned with no action taken. A week later he died on the Capitol steps, a half-crazed old man, laughed at because he said the Government owed him money.

THE next week it will be the story of old Ishmael Parker, who lived sixty years on the desert and then went to town and was sold a white hearse with white plumes by an enterprising salesman at a second-hand-car lot. His wife said she wanted a car, and Ishmael had been away from cities so long he didn't know what an automobile hearse was. His friends didn't want to tell him and hurt his feelings, so over the desert roared Ish in his handsome (Continued on Page 42)

Death Valley: Grim, cruel, fantastic—where the sun licks the peaks like evil fire, where death crawls in a dozen forms in the sand. Out of this desert of doom come stories of yesterday!



*Radio Guide Presents*  
**GIANT-GRAVURE**  
*As a Regular Feature*

Back from her vacation in the hills of the Carolinas that she and her husband love so dearly is Lulu Belle, ready and eager to begin another season of singing and audience-flirting on the National Barn Dance. Husband Scotty Wiseman is a native of the hillbilly lands, just like Lulu Belle, and they have been down South in Dixie during their respite from the Saturday night program in an effort to introduce Carolina to their infant daughter



LULU BELLE

# BLAZING THE RADIO

by  
MAY  
SINGHI  
BREEN

*When  
Radio Perform-  
ers Demanded Pay for  
Air Work, Broadcasting  
Faced a Crisis. How That  
Problem Was Solved Is  
Told by a Star Then  
Who's a Star  
Still!*



desperation to the public for donations in order that the highest type of musicians might be brought into the radio field. What happened? The contributions were pitifully few and far between. And you can't blame the public for refusing to pay for something it was already getting for nothing.

Then a brilliant and highly satisfactory idea was born. Who originated it or whether it was the thought of only one person, is not known. At any rate, we were startled one night by the announcement that the facilities of WEAJ were to be thrown open

**R**ADIO GUIDE presents with pardonable pride, the fascinating memoirs of May Singhi Breen and Peter De Rose, radio pioneers who, as "the sweethearts of the air," have entertained you for the last thirteen years with their piano numbers, their pleasing voices—and May's ukulele playing. They are known and loved for more than their own programs. Peter has written innumerable songs on which many of today's radio celebrities have ridden to fame. Among his hits are: "Muddy Waters," "Having My Ups and Downs," "Somebody Loves You," "When Your Hair Has Turned to Silver" and "Deep Purple." Dozens of his numbers have been and are being used as theme music by the greatest radio stars. Thus May and Peter have contributed vitally to radio's advancement. Besides this, they are noted for giving the eager radio aspirant a helping hand. Here they pass along to listeners their secrets of happiness because they want others to share the joy the years have brought them.

May Singhi Breen was told the ukulele she played was no musical instrument. But Peter De Rose helped her prove it was!

**R**ADIO lost its amateur standing when the question of money arose. Even though "the artists"—of which Peter and I were two—were not paid, and even though the announcers and hostesses and technical men were given very nominal fees for their work, the running of a studio, no matter how small, was an expensive proposition.

It was all very well to further science, to develop a new medium of art and entertainment, to educate and amuse—but somebody had to put up the money!

One manufacturer felt he could maintain a radio station because his company sold radios and radio equipment. After all, what was the use of anyone buying a receiving set unless there was something to hear on it?

Many newspaper owners installed their own stations as a public service and to create more reader-interest in their journals. Some department stores, too, did the same to stimulate customer interest in their goods.

There were still plenty of privately-owned studios, and one young man applied for a license in the early days simply so that his girl-friend—a singer—could sing on the air. (The other

stations had refused to put her on, so you can imagine how good she was!)

But listeners soon began to demand better entertainment. They were not content simply with the miracle of sound—any sound—riding willy-nilly over the airwaves from a far-away broadcasting studio into their homes.

To keep listeners interested, the best theatrical talent had to be employed, and even the amateurs who had gone into radio simply as a lark and had built up a following (fan mail used to be carried in by the barrelful) were beginning to believe that their time was worth something.

From somewhere, money—and huge sums of money—had to appear if radio was to survive.

**S**OMEBODY had the idea that all radio manufacturers should be assessed a small amount which, when put together, would maintain all broadcasting studios.

This plan seemed sound economically but it did not go through. Radio manufacturing was not then the tremendous industry it now is. The manufacturers could not be organized to support broadcasting.

What was the solution to be? Once a certain studio appealed in



It was advice that the writer sought from Walter Damrosch, the noted conductor. Instead of advice, she got flattery!

# TRAIL

The Bonnie Laddies: An early air trio. Broadcasting was just their side-line. One sold insurance; another, stoves; the third, radio sets!



to advertisers and that radio time could be hired by legitimate companies for broadcasting purposes. That was the origin of the "commercial" programs.

At first it was all pretty dreadful. Companies sold their products—or thought they did—by talking about them endlessly. People were only bored and turned off their radios.

**T**HEN another idea emerged: The advertiser should build good-will by buying the hour and giving it, with his compliments, to the public—like the souvenir bow and arrow which used to be tossed in with every suit of boys' clothes.

Early in 1924 you heard over the radio: "You will now have an hour of dance music by the Browning King orchestra, coming to you through the courtesy of the Browning King Company, a well-known clothing house of New York City."

And presently, there were the A & P Gypsies, the Happiness Candy boys (Billy Jones & Ernest Hare), Astor House Coffee entertainment, not forgetting the first toothpaste to ride the airwaves, Ipana.

Incidentally, the late George McClelland, known as the father of chain broadcasting, had much to do with putting the commercial program on its feet. He was a great man, who solved many of radio's tremendous problems. Yet he was never too busy to solve the smaller, personal problems of his own group of staff performers.

Baby Rose Marie was the first child star to appear in radio



The advertisers were extremely good to their artists. Certainly one played fairy godmother to Wendell Hall.

It's one of the most romantic and exciting stories of radio.

Wendell, then just a struggling songwriter, met Marian Martin, a newspaper woman in Chicago. The two fell in love but did not have money enough to marry. At last Wendell said he was going to New York "to make his fortune" and would come back to marry Marian.

At that very moment, a crazy tune was floating around in his head. He tried to get it out of his mind because he had more important things to think about—leaving Marian, for instance.

The day she went to the train with him to say good-bye, a storm came up. She was crying. Suddenly the rain stopped, the sun broke through and he said, simply to cheer her up: "Look! It ain't gonna rain no more."

She laughed. The silly remark had accomplished its purpose. It had done

more than that. For, as he swung on the train, he realized that those casual words fitted the crazy tune in his head.

Wendell Hall wrote "It Ain't Gonna Rain No More" and published it himself. So he did, indeed, make his fortune.

So famous did he become that he was hired by a big advertiser to go on the air. However, by this time, he had become far too busy to go to Chicago to marry. Marian, therefore, was sent for. And the first air wedding was solemnized!

It happened on June 4, 1924. Peter played the wedding march and I helped Marian into her white-satin dress and veil in the tiny ladies' room. We were all so nervous that some people spoke too loudly and others too softly, and how it came out on the air I'll never know, because—in those days—there were no engineers sitting behind plate-glass windows to signal to you, to tone you down or build you  
(Continued on Page 43)



The first wedding bells were heard in radio when Marian Martin and Wendell Hall were married!



Phillips Carlin (left) and Graham McNamee were bridge-game announcers in early-day broadcasting



# OUTDOORS *with* PHIL DUEY

Training that creeper is just part of the out-of-door work that Phil Duey revels in between airings

*Between Tuesdays You Can Always Find Phil Duey Somewhere on His Larchmont, New York, Estate. He Practises Songs Out in the Open!*



With the charming Mrs. Duey (he calls her Catherine) on the front steps of their lovely suburban home, where the Leo Reisman baritone relaxes and pursues his hobbies

Where the Duey estate borders on Westchester wilderness, Phil is shown with Jimmy and Barbara

Of all the many prized possessions that Phil has, there's nothing more dear to him than his bed of rare tulips, which includes many imported species from Holland



# COMING EVENTS

The Daily Listings Will Show Your

Nearest Station for These Programs

## SUNDAY, AUGUST 2

### CHURCH OF THE AIR

The morning sermon on Church of the Air will be delivered over CBS by the Reverend G. Charles Gray, pastor of the Westminster Congregational Church in Kansas City, Missouri, at 9 a.m. EST (8 CST). Bryant S. Hinckley, president of the Northern States Mission of Detroit, Michigan, a Mormon institution, will deliver an address on the later broadcast at 12 noon EST (11 a.m. CST), also over CBS.

### OLYMPICS

Sunday broadcasts from the Olympic games in Berlin will come over CBS at 11:30 a.m. EST (10:30 CST), and later at 4 p.m. EST (3 CST). NBC will describe the 10,000 meter race at 11:45 a.m. EST (10:45 CST) and give summaries at 5 p.m. EST (4 CST) and at 6:15 p.m. EST (5:15 CST). Bill Henry will announce for CBS and Bill Slater for NBC.

### NEWS EXCHANGE

Andre Vulliet, Paris correspondent, will deliver a brief fifteen-minute news talk from Paris over the CBS network at 11:45 a.m. EST (10:45 CST). The program is another in a series of transatlantic news exchanges.

### LORETTA LEE

Loretta Lee, ballad and swing singer, will appear as guest artist on the "Tea Time Tunes" program at 4:30 p.m. EST (3:30 CST) over the CBS network. Jack Shilkret's orchestra and the Three Jesses continue.

### VON HOOGSTRAATEN

The Robin Hood Dell Concert Orchestra has as its guest conductor this Sunday Willem Von Hoogstraaten, regular conductor of the Portland Symphony Orchestra. He will conduct from Fairmount Park in Philadelphia, beginning at 7:30 p.m. EST (6:30 CST) over the CBS network.

## MONDAY, AUGUST 3

### OLYMPICS

Monday Olympic broadcasts will find NBC describing the 100-meter run semi-finals at 9:30 a.m. EST (8:30 CST), and giving resumes daily the rest of this week at 5 p.m. EST (4 CST) and 5:35 p.m. EST (4:35 CST). The CBS Olympic summary will be broadcast at 3:30 p.m. EST (2:30 CST).

### EDDIE HOUSE

Eddie House, organist from Chicago, comes through the CBS network with a program of his own at 2:15 p.m. EST (1:15 CST). He previously has been heard over stations in the Midwest.

### ETON BOYS

The Eton Boys, male quartet under the direction of Ray Block, return to the CBS network at 5 p.m. EST (4 CST).

### JACK SHANNON

Jack Shannon, young Irish tenor, is heard with the organ in a program of popular and light classic ballads at 9:45 p.m. EST (8:45 CST) over the CBS network.

## TUESDAY, AUGUST 4

### OLYMPICS

Finals of the Olympic 100 meter run for women will be described over NBC Tuesday at 9:30 a.m. EST (8:30 CST). CBS will bring Ted Husing's description of the broad jump and hurdles events at 10:45 a.m. EST (9:45 CST) and a summary at 3 p.m. EST (2 CST).

### SCIENCE SERVICE

Dr. Morris L. Cooke, chairman of the executive committee of the World Power Conference, will speak on the Science Service Series at 2:15 p.m. EST (1:15 CST) over the CBS network.

### TOMMY DORSEY

Tommy Dorsey and his popular orchestra replace Fred Waring and his Pennsylvanians, on vacation. The Dorsey band will be heard throughout the month of August at 8 p.m. EST (7 CST) over the CBS network. They will play from the Ford exhibit at the Texas Centennial in Dallas.

### MALE QUARTET

The Revelers, male quartet, will be guests of Ben Bernie, broadcasting from New York over NBC at 8 p.m. EST (7 CST).

### NICKELODEON CHANGE

Replacing Meredith Willson's orchestra, the variety program, Nickelodeon, will now be heard over NBC at 9 p.m. EST (8 CST).

## WEDNESDAY, AUGUST 5

### OLYMPICS

NBC will describe the 200 meter Olympic run finals at 9:30 a.m. EST (8:30 CST) and the diplomatic reception and banquet for competitors at 4 p.m. EST (3 CST). CBS' Olympic broadcast on this day will be a resume of winners and events of the day at 3:30 p.m. EST (2:30 CST).

### JIMMY NEWELL

Jimmy Newell, new tenor protégé of the Burns and Allen show, continues as a permanent feature with the famous comedians and Eddy Duchin's

orchestra at 7:30 p.m. EST (6:30 CST) over CBS.

## THURSDAY, AUGUST 6

### OLYMPICS

The 1,500 meter run finals in the Olympic games will be broadcast over NBC at 10:15 a.m. EST (9:15 CST). CBS will give a summary of these games at 3 p.m. EST (2 CST).

### RELIEF FROM PAIN

The Academy of Medicine series over the CBS network at 12:30 p.m. EST (11:30 a.m. CST) will present Dr. James T. Gwathmey, clinical professor of oral surgery, on the subject, "Safe Relief from Pain During Labor."

## FRIDAY, AUGUST 7

### OLYMPICS

International broadcasts from Berlin covering the Olympic games will be heard over NBC at 9:05 a.m. EST (8:05 CST) and 11:30 a.m. EST (10:30 CST) as well as over CBS at 4 p.m. EST (3 CST).

### BETTER HOUSING

Mrs. Helen Duey Hoffman of the Federal Home Loan Board will be heard during the General Federation of Womens' Clubs program on "Education for Living Through Better Housing" over NBC at 1:45 p.m. EST (12:45 CST).

### MET. BARITONE

B. A. Rolfe and his orchestra will have Richard Bonclli, baritone, as guest artist on the regular Waring hour over NBC at 8 p.m. EST (7 CST).

## SATURDAY, AUGUST 8

### OLYMPICS

Two broadcasts from the Olympic games in Berlin are scheduled for the CBS network on this date. At 9 a.m. EST (8 CST) a step-by-step description of the pole-vault event will be given by Ted Husing. At 4 p.m. EST (3 CST) the regular evening resume of the day will be heard.

### SALZBURG FESTIVAL

Arturo Toscanini's performance of Wagner's "Die Meistersinger" will be relayed from the Salzburg Music Festival by an international broadcast over NBC at 11:05 a.m. EST (10:05 CST).

### ARMY MANEUVERS

Elaborate cavalry, artillery and aerial maneuvers by the United States Army will be heard over the CBS network, when the troops turn out at Fort Knox, Kentucky, at 12:30 p.m. EST (11:30 a.m. CST). Bob Trout, CBS announcer, will carry a portable mike about with him to catch all interesting sidelights. Prominent army officials are expected to speak.

## MUSIC IN THE AIR

By Carleton Smith

**A**LTHOUGH it was not generally known early in the Summer, Arturo Toscanini declined to go to Salzburg. The great maestro was peeved and sent a telegram stating he would not be there this month. The reason was that Salzburg officials had not secured all the singers he wished for his performance. The matter was finally smoothed over, and it appears that at least once more Toscanini will conduct. His productions include "Die Meistersinger," "Falstaff" and "Fidelio," and the National Broadcasting Company will bring excerpts from all of them, as follows:

August 8, Wagner's "Die Meistersinger." The cast will be announced later.

August 16, Beethoven's "Fidelio," with Lotte Lehman, Anton Baumann, Alfred Jerger and Emanuel List.

August 20, Verdi's "Falstaff," with Dusolina Giannini and Dino Borgioli.

Two other broadcasts will be brought from Salzburg over NBC August 25. Felix Weingartner conducts Mozart's "Cosi fan tutte," with Charles Kullmann, the young Metropolitan Opera tenor, in a leading role. And on August 26, one of the "Orchestral Serenades," performed in the ancient courtyard of the palace of the prince-archbishop, will be directed by Bernhard Paumgartner.

It isn't easy to convey the charm of the picturesque old town of Salzburg. Even when it is crowded with the socialites and opera stars of two continents—as it is during the Festival every August—Salzburg remains a quaint old place full of the spirit of Mo-

zart, who was born here many years ago. And when television arrives in all its glory I doubt very much if even that miracle can bring you the "feel" of the Austrian village. Next best thing to going to Salzburg is to listen to Mozart's music.

We said we'd tell you about Clyde Barrie, the young Negro baritone who used to be a messenger boy. It sounds like a sob story—and it is! But every once in a while such things just happen. Four years ago he gave up his job on a messenger route to study voice. Odd jobs helped him along. Then came romance, marriage and struggles for a living. But success was a will o' the wisp, and he decided to chuck ambition and apply for a postman's job.

**H**IS wife put her foot down on that; said she knew he would succeed in time. It wasn't easy. Then he won an audition in New York radio studios. He clicked, and was given an early-morning period on CBS; later he won his own evening quarter-hour. Soon letters poured in (some of them came to me) wanting to know who the fine singer was. Paul Robeson, who was scheduled to sing for a brilliant commercial program one night, fell ill suddenly. Who, in the emergency, could attempt to fill his engagement?

The great Negro singer Robeson named Clyde Barrie without hesitation. Furthermore, he had a special microphone installed by his bedside so he could introduce the new singer personally. That night, for a moment, Robeson became a bedside master-of-

ceremonics. Then he tuned in to hear Barrie's voice, instead of his own, rise and fall in rich, mellow tones through the lyrics of "Deep River."

And at home, Mrs. Barrie listened proudly at her radio. She listens to him every Thursday now, as do millions of others.

Have you been listening to Arthur Pryor and his band on CBS Wednesday evenings? Several readers have written in to say that these "Cavalcade of America in Music" programs are interesting and entertaining broadcasts that trace the development of orchestras in this country. What do you think about them?

Rumor has it that the Russian fantasy, "Le Coq d'Or," will be revived at the Metropolitan next year for Lily Pons. Mlle. Pons will sing the role of the queen in Rimsky-Korsakoff's colorful opera from which she has frequently broadcast the famous "Hymn to the Sun." She already has started work on her new film, which is to show a "no-singing Lily," as she says. It is called "Street Girl," and is the story of a girl impresario who manages a team of musicians. Our top coloratura wanted to play "Ki-ki" but it was bought for another star.

**A**NYWAY, cef I stay long enough, maybe they get me something I like in pictures. And now I stay always in Hollywood and New York," Mlle. Pons declares. "I have my own furniture, books, and my old earthenware kitchen pots from France. They look so funnee in apartment, but they are mine and like me!"



MAY THESE PAGES BRING THE

WHOLE WORLD INTO YOUR HOME

**Network Changes**

Southernaires formerly 8:30 a.m. now 9 a.m. EST (8 CST)  
 Harold Nagel's Orch. formerly 12 noon now NBC at 12:15 p.m. EST (11:15 a.m. CST).  
 The Sunday Forum formerly 12:30 p.m. leaves the air this date and will be replaced by Highlights of the Bible  
 Ann Leaf's Musicale formerly 4 p.m. now CBS 4:15 p.m. EST (3:15 CST)  
 Canadian Grenadier Guards' Band formerly 5 p.m. now NBC 5:15 p.m. EST (4:15 CST)

**News**

9:30 a.m.—CBS-WHAS  
 10:00 a.m.—NBC-WCKY  
 11:45 a.m.—Int'l News Exchange: CBS-WHAS  
 5:30 p.m.—NBC-WSAI  
 5:30 p.m.—CBS-WKRC  
 10:30 p.m.—NBC-WEAF  
 10:30 p.m.—Paul Sullivan: WLW

**Classical Music**

11:30 a.m.—Radio City Music Hall: NBC-WAVE  
 2:00 p.m.—Symphony Orchestra: CBS-WKRC  
 6:30 p.m.—Fireside Recitals: NBC-WTAM  
 7:30 p.m.—Concert Orch.: CBS-WABC

**Comedy**

6:00 p.m.—Tim & Irene: NBC-KOKA

**Drama**

5:30 p.m.—Tale of Today: NBC-WTAM  
 8:00 p.m.—Cornelia Otis Skinner: NBC-WJZ

**Talks**

11:30 a.m.—Univ. of Chicago Round Table: NBC-WTAM

**Morning**

**7:00 EST** 6:00 CST  
 NBC-William Meeder, organist: WSM  
 CBS-On the Air Today, Orgao Reveille: (sw-21.52)  
 NBC-Melody Hour: WTAM  
 WWVA-Δ Gospel Tabernacle  
**7:30 EST** 6:30 CST  
 CBS-Lyric Serenade: (sw-21.52)  
 NBC-Tone Pictures: WSAI  
 WOWO-Δ Old Time Religion  
**7:45 EST** 6:45 CST  
 CBS Radio Spotlight: (sw-21.52)  
**9:00 EST** 7:00 CST  
 NBC-Coast to Coast on a Bus, children's prgm.: WLW KDKA WMAQ (sw 21.54)  
 CBS-Sunday Morning at Aunt Susan's: WFBM WMMN WKRC (sw-21.52)  
 NBC-Antobal's Cubans: WTAM WCKY WHIO  
 WCPO-Morning Request Prgm.  
 WLS-Ralph Emerson, organist  
 WSAI-Good Morning  
**8:15 EST** 7:15 CST  
 WCPO-Unele Bob

WSAI-Δ Church Forum  
 WSMK-Aunt Susan's (CBS)

**8:30 EST** 7:30 CST  
 NBC-Concert Ensemble: WCKY WTAM  
 KMOX Rise & Shine  
 WHIO-Δ Christian Tabernacle  
 WLS-Everybody's Hour  
 WWVA-Aunt Susan's (CBS)  
**8:45 EST** 7:45 CST  
 WSAI-Strings  
**9:00 EST** 8:00 CST  
 NBC-Δ Sabbath Reveries, "The Man Who Did Not Care," Dr. Chas. L. Goodell; Mixed Quartet, dir. Charles A. Baker; WHIO WSM WAVE WTAM WCKY WIRE  
 CBS-Δ Church of the Air: WSMK KMOX WKRC WHAS WLAC WMMN WWVA (sw-21.52)  
 NBC-Southernaires, male quartet: KDKA WSAI WMAQ (sw-15.21)  
 WCPO Gladys & Mary  
 WFBM-Solving Today's Problems  
 WGBF-Δ Gospel Home Circle  
 WGN-Sunday Morning Concert  
 WLW-Δ Church Forum  
 WOWO-Δ Christian Science

**9:15 EST** 8:15 CST  
 WCPO-Δ County Jail Services  
 WFBM String Pickers  
 WLS-Everybody's Hour  
 WOWO-Sunshine Melodies

**9:30 EST** 8:30 CST  
 NBC-Walberg Brown String Ensemble: KDKA WLW (sw-15.21)  
 CBS-News: Poetic Strings: WSMK KMOX WHAS WWVA WMMN (sw-21.52)  
 NBC-Music of the Masters; Concert Orch.: WCKY WAVE WTAM WHIO WIRE WSM  
 WFBM-Δ Little Church  
 WGBF-Δ First Church of the Fundamentals  
 WKRC-Salvation Army Prgm.  
 WLAC-News; Δ Judge Rutherford  
 WLS-Δ Little Brown Church  
 WOWO-News; Sunshine Melodies  
 WSAI-Dick Leibert

**9:45 EST** 8:45 CST  
 KMOX-Fascinating Melodies  
 WCPO-Galvano & Cortez  
 WHAS-Reading the Funnies  
 WLAC-Poetic Strings (CBS)  
 WSAI-News  
**10:00 EST** 9:00 CST  
 NBC-News; Ward & Muzzy, piano duo: WCKY WHIO WSM WAVE  
 CBS-Day Dreams WSMK KMOX WMMN WLAC WHAS WKRC  
 NBC-News; Alice Remsen, contr.: KDKA (sw-15.21)  
 ★ CBS-Children's Hour: (sw 21.52)  
 News: WIRE WLW  
 WCPO-Hillbilly Hallelaloo  
 WFBM-Jake's Entertainers  
 WGBF-Δ German Church  
 WGN-N U Reviewing Stand  
 WKRC-Day Dreams  
 WSAI-Herbert Spiekerman  
 WTAM-News; Current Interlude  
 WWVA-Δ Judge Rutherford; Tamburizza Orchestra  
**10:15 EST** 9:15 CST  
 NBC-Peerless Trio: WLW KDKA (sw 15.21)

EDITION 7—EAST CENTRAL—LOG OF STATIONS

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

**SHORT WAVES**  
 Symbol after a program, like (sw-9.53), means that program is broadcast on short waves on 9.53 megacycles.  
 C—CBS (Columbia Broadcasting System)  
 I—Local Programs  
 M—MBS (Mutual Broadcasting System)  
 N—NBC (National Broadcasting Company)  
 NB—National Broadcasting Company Basic Blue Network  
 NR—National Broadcasting Company Basic Red Network  
 †—Night Programs  
 \*—Network Programs

**NOTICE:** The programs as presented here were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.  
 Bell Δ indicates religious services and programs. Star ★ indicates high spot selections.  
 If your favorite station is not listed at quarter or half hour periods, consult the time listings immediately above. The chances are that a network program of 30 or 60 minutes' duration is on the air at a quarter-hour when you do not find your station listed.

**10:30 EST** 9:30 CST  
 NBC-Walter Preston, bar.: WSM WHIO WIRE WCKY WTAM WAVE (sw-15.33)  
 WGN-Sunday Morning Concert  
 WLS-Old Music Chest  
 WSAI-Dr. Courboin, organist  
**10:45 EST** 9:45 CST  
 WGBF-Honolulu Serenaders  
 WGN-Keep Chicago Safe  
 WMMN-Δ First Presby. Church  
 WSM-Δ First Baptist Church

**11:00 EST** 10:00 CST  
 CBS-Salt Lake City Tabernacle Choir & Organ: WHAS (sw-21.52 9.59)  
 NBC-American Pageant of Youth; Johnny Johnson's Orch., Guest: KDKA WSAI WLS (sw-15.21)  
 WAVE-Δ Devotional Service  
 WCPO-Amateur Revue  
 WGBF-Δ Agoda Tabernacle  
 WGN-Δ U. of Chicago Chapel  
 WLW-Δ Cradle Tabernacle  
 WMAQ-Sunshine Hour  
**11:30 EST** 10:30 CST  
 ★ CBS-Int'l B'cast from Germany; Olympic Resume: WHAS WLAC KMOX WKRC (sw-21.52 9.59)  
 ★ NBC-Radio City Music Hall; Viola Philo, sop.: WSM WLW WAVE KDKA (sw-15.21)  
*Acquiesce to Die Fledermaus; Valse of Spring; Morning Journal; Pizzicato Polka; Egyptian March; Emperor Waltz; Persian March; Persian March; Perpetuum Mobile; Artists' Life; Hodelsky March*  
 NBC-Univ. of Chicago Round Table Discussion: WTAM WMAQ WCKY (sw-15.33)

WFBM-Star Dust Melodies  
 WHIO-Concert Hour  
 WIRE-Melody Hour  
 WKRC-Amer. Legion Prgm.  
 WOWO-Mayfair Revue  
 WSAI-Organ Highlights

**11:45 EST** 10:45 CST  
 ★ NBC-Int'l B'cast from Germany; 10,000 Meter Olympic Run Finals: WTAM WMAQ WCKY (sw-15.33)  
 ★ CBS-Int'l Broadcast from Paris; News Exchange: WLAC WSMK WOWO WKRC KMOX WHAS (sw-21.52 9.59)  
 WLS-Tone Pictures

**Afternoon**

**12:00 EST** 11:00 CST  
 CBS-Δ Church of the Air: WHAS WWVA WKRC KMOX WMMN WSMK (sw-15.27 9.59)  
 WENR Music Hall (NBC)  
 WCPO-Salvation Army Prgm.  
 WGN-Reading the Comics  
 WHIO-Clara Oglesby Lynnan  
 WLAC-Δ Church of Christ  
 WOWO-Mayfair Revue  
 WSAI-Amer. Family Robinson  
 WSM-Δ Presbyterian Church

**12:15 EST** 11:15 CST  
 NBC-Harold Nagel's Rhumba Orch.: WTAM WMAQ WCKY (sw-15.33)  
 WCPO-Jewish Community Prgm.  
 WSAI Console & Keyboard

**12:30 EST** 11:30 CST  
 NBC-While the City Sleeps: WHIO WCKY WIRE WMAQ (sw-15.33)  
 CBS-Russell Dorr, bar.: WHAS WKRC WWVA KMOX WOWO WSMK WMMN WFBM (sw-15.27 9.59)  
 NBC Highlights of the Bible: "The Cantor of Jesus," Dr. Frederick K. Stamm; Glee Club, dir. Charles A. Baker (Premiere): WENR WAVE WLW

MBs Ted Weems' Orch.: WSAI WGN  
 KDKA-Concert Echoes  
 WCPO-Moods  
 WTAM-Harold Nagel's Orch.  
**12:45 EST** 11:45 CST  
 CBS-Eddie Dunstedter Entertainers: WSMK WHAS WKRC KMOX WOWO WFBM WWVA WMMN (sw-15.27)  
 NBC-Samovar Serenade: WCKY WIRE WTAM WHIO  
 WCPO-Dude Ranch Days  
 WMAQ-Musical Revue

**1:00 EST** 12:00 CST  
 CBS-Kreiner Quartet, Instrumental: WHAS KMOX WKRC WLAC WSMK WWVA WMMN (sw-15.27)  
 Quartet in P Minor, Opus 35, Beethoven, (a) Allegro con brio, (b) Adagio ma non troppo, (c) Allegro assai vivace ma sereno, (d) Larchello espressivo, Allegretto assai-Allegro, Finale from Quartet Opus 59, No. 3, Beethoven

NBC-Belle Geste de Musique: WMAQ WHIO WTAM WCKY WIRE  
 ★ NBC-Magic Key; Symph. Orchestra, dir. Charles O'Connell: WENR WLW WAVE KDKA WSM (sw-15.21)  
 WCPO-Dixie Trio  
 WFBM-Friendship Circle  
 WGBF-Hour of Music  
 WGN-Alice Blue, pianist  
 WOWO-Parade of Music  
 WSAI-News

**1:15 EST** 12:15 CST  
 MBS-Palmer House Ensemble: WGN WSAI  
 KMOX-Book Review  
 WCPO-Laura Shields

**1:30 EST** 12:30 CST  
 NBC-Peter Absolute, sketch: WTAM WMAQ WCKY (sw-15.33)  
 CBS-St. Louis Blues: WFBM WHAS WWVA WOWO WLAC KMOX (sw-15.27)  
 WCPO-Sisson Wirges' Orch.  
 WGN-Baseball; Boston vs. White Sox  
 WHIO-Vikings Quartet  
 WIRE-News  
 WHIO-Clara Oglesby Lynnan  
 WLAC-Δ Church of Christ  
 WOWO-Mayfair Revue  
 WSAI-Amer. Family Robinson  
 WSM-Δ Presbyterian Church

**1:45 EST** 12:45 CST  
 CBS-St. Louis Blues: WMMN (sw 9.59)  
 WCPO-Pages from An Old Hymnal  
 WHIO-Symph. Orch.  
 WIRE-Robert Hood Bowers' Band  
 WLAC-Δ Adventists Hour

**2:00 EST** 1:00 CST  
 NBC-Chautauqua Symp. Concert: WHIO WMAQ WTAM WIRE WCKY (sw 15.33)  
 CBS-Everybody's Music, Orch. dir. Paul Le May, Guest: WHAS WLAC WSMK WFBM WMMN (sw 15.27 9.59)  
*Invitation to the Dance, von Ilse Russio; Malakiroff; Le Beau d'Empale, Opus 31, Saint-Saens; Reverie of Romeo and Juliet of the Capulets; Berlioz; Minuetto Waltz, Liszt*  
 NBC-You; Personalizing the News: KDKA WENR WAVE WSAI WSAI (sw-15.21)  
 WCPO-Leon Bolero's Rhythms  
 WLW-String Ensemble  
 WMMN-Δ Rev. E. J. Noland  
 WOWO-Δ Missionary Hour  
 WWVA-Δ Gospel Tabernacle

**2:15 EST** 1:15 CST  
 NBC-Cloister Bells: KDKA WSM WMAQ WAVE WSM (sw 15.21)  
 WCPO-Goldman Band

**2:30 EST** 1:30 CST  
 NBC-Benno Rabinoff, concert violinist: WSM KDKA WENR WLW (sw-15.21)  
 CBS-Everybody's Music: WMMN WAVE-While the City Sleeps  
 WCPO-Deep South  
 WGBF-Δ East Side Tabernacle  
 WOWO-Δ Temple Service  
 WSAI-Manhattan Matinee

**2:45 EST** 1:45 CST  
 WAVE-Benno Rabinoff, violinist  
 WCPO-Musical Matinee  
 WENR-Tuneful Topics







Norris (Abner) Goff
See 6:30 p.m. EST (5:30 CST)

Frequencies

Table listing radio frequencies and station call letters such as KDKA-960, WGN-720, WLW-700, etc.

12:15 EST 11:15 CST

CBS-Austin Mack's Orch.: KMOX WBBM WFBI
WAVE-Don Pedro's Orch. (NBC)
WVLA-Henderson's Orch. (NBC)
WMAQ-William Hollander's Orch. (NBC)

12:30 EST 11:30 CST

NBC-Yesterday's Music: WAVE WSM WIRE WMAQ
CBS-Josef Cherniavsky's Orch.: WBBM WFBI KMOX
MBS-Horace Heidt's Orch.: WGN WLW
WENR-Keith Beecher's Orch.
WHAS-Dream Serenade
WHIO-Sleepy Valley
WSAI News; Slumber Hour
WTAM-Sammy Watkin's Orch.

12:45 EST 11:45 CST

KMOX-When Day Is Done
End of Monday Programs

WCKY Dick Tracy, sketch
WCPO Moods
WENR Cadets Quartet
WGBF-Musical Masterpieces
WGN-Harold Turner, pianist
WMAQ Jerry Sears' Orch.
WSAI Tea Time

5:00 EST 4:00 CST
NBC-Int'l Br'dcast from Germany, Olympic Resume: WSM
WAVE WCKY WMAQ WIRE
CBS-Eion Boys: WFBM WSMK
WBBM WHAS WOWO WMMN
WKRC WWVA WLAC (sw-11.83)
NBC-Army Band: WENR WSAI
News: KDKA WCPO
KMOX Baseball Game
WGN-Archie Melodist
WHIO-Piano Novelties
WLW Kay Kysler's Orch.
WTAM Musical Cocktail

5:15 EST 4:15 CST
NBC-Army Band: KDKA (sw-15.21)
CBS-Eddie House, organist.
WSMK WHAS WKRC WLAC
NBC-Three Continentals: WSM
WCKY WIRE WAVE WTAM
CBS-Bobby Benson & Sunny Jim
(sw-11.83.9.59)
WBBM Dramatic Prgm
WCPO Henry King's Orch.
WFBI Tea Time Tunes
WHIO Buddy & Ginger
WKRC News; Monte's Revelers
WLW-Adrian O'Brien & Orzan
WMAQ-Malcolm Claire (NBC)
WMMN-Shopping Notes
WOWO-American Family
WWVA-Economy Notes

5:30 EST 4:30 CST
NBC News; Gale Page, contralto:
WMAQ WIRE WAVE
CBS News; Marion Carley, pianist:
WLAC WHAS WSMK
NBC-The Singing Lady: WGN
CBS News; sports Resume: (sw-11.83)

Tarzan, sketch: WKRC WHIO
KDKA Baseball Scores; Weather
WCKY News; Buddy & Ginger
WCPO Evening Varieties
WENR News
WLW Toy Band
WOWO News; Variety Prgm.
WSAI Doctors of Melody
WSM Finaacial News
WTAM News; Covert & Reed
WWVA-Industrial Labor Party

5:45 EST 4:45 CST
CBS-Heutrow of the Mounted
WFBM WWVA WBBM WSMK
(sw-11.83)
NBC-Lowell Thomas, commen-
tator. KDKA WTAM WLW
(sw-15.21)
NBC-Three Scampis: WMAQ
WAVE Here Are Songs
WCKY-Variety Prgm.
WCPO Park Board Prgm.
WENR Topsy Turvy Time
WHAS Melody Cruise
WGN Little O.
WGN Little Orphan Annie (NBC)
WHIO Jimmy Allen, sketch
WIRE-Dance Band Revue
WKRC-20th Century Serenade
WLAC State Health Speaker
WMMN Drifters
WOWO Ball Scores
WSAI Dinner Hour
WSM Leon Cole, organist

6:00 EST 5:00 CST
NBC-Amos 'n' Andy: (sw-9.53)
CBS-To be announced: WLAC
W-SMK WFBM KMOX (sw-11.83)
NBC-Mary Small, songs: WENR
KDKA (sw-15.21)
NBC-Otto Thurn's Orch.: WIRE
WCKY
WAVE Round the Town
WCPO-Dinner Music
WGN-Blackstone String Trio
WHIO-Bessie Lee
WKRC Safety Dept. Prgm.
NBC-Johnson Family, sketch
WMAQ Hal Totten, sports
WMMN News
WOWO-Bob Valentine
WSAI Baseball Resume
WSM Strings; Pan American
Broadcast
WTAM-Sportsman
WWVA-Radio Gossiper; Baseball
Scores

6:15 EST 5:15 CST
NBC-ALKA-SELTZER PRE-
sents Uncle Ezra's Radio Sta-
tion: WHIO WIRE WMAQ
WCKY WTAM
NBC-Tony Russell, songs: WLW
WENR KDKA (sw-15.21)
CBS-G.O. Hall's Orch.: WMMN
WWVA WOWO WLAC WFBM
(sw-11.83.9.59)

MBS-Palmer House Ensemble:
WSAI WGN
KMOX-Renrow of the Mounted
WGBF-Tarzan, sketch
WHAS-Dick Tracy sketch
★ WHBC-MOVIE GOSSIP (1200
kc.)
WKRC-Dick Bray

6:30 EST 5:30 CST
NBC-Edwin C. Hill, news:
WMAQ
CBS-Russell Dorr bar WLAC
WMMN WSMK WWVA
NBC-HORLICK'S MALTED
Milk Presents Lum & Abner
sketch with Norris (Abner)
Goff: WLW WENR
CBS-Charities; Judy Starr:
WKRC KMOX WFBM (sw-
11.83.9.59)
KDKA-Southsingers
WCKY-Rubinoff, violinist
WCPO Merchants' Bulletin
WGN-Lone Ranger
WHAS-Song Master; Paul Sutton
WHIO-Si Burick; Dance Music
WIRE-Variety of Vienna
WOWO-Detective Stories
WSAI-Johnny Lewis' Orch.
WSM-Fanyue Rose Shore; Cooney
& Tucker
WTAM-Otto Thurn's Orch.

6:45 EST 5:45 CST
CBS-Boake Carter, commen-
tator: WHAS WKRC KMOX
(sw-9.59.11.83)
News: WCKY WFBM
KDKA Dan & Sylvia, sketch
WAVE-Old Kentucky Clocker
WCPO-Secretary Hawkins
WENR-Bobby Dixon's Orch.
WGBF-Seroco Club
WHIO News; Weather; Drama
WIRE-Sport Slants
WLAC Sons of the Pioneer
★ WLW-Summer Time Swing
WMAQ Ben Pollack's Orch.
WMMN-Movie Reporter
WOWO-Rubinoff, violinist
WSAI Knot Hole Club
WSM Sports Review
WTAM-Plot Dates in History

7:00 EST 6:00 CST
NBC-Jean Dickenson, sop.: WJZ
WHAM WLS WSAI KDKA
WAVE WSM (sw-11.87)
★ CBS-Horace Heidt's Orch.:
WABC WLAC WHAS WFBM
WBBM WKRC KMOX WJR
(sw-11.83.6.06)
★ NBC-Fibbe: McGee and
Molly; Marion & Jim Jordan;
Ted Weiss' Orch.: WFAF
WTAM WMAQ WCKY WIRE
WGY

7:15 EST 6:15 CST
WCPO Hy C. Geis & Helen Kilb
WGN-Rubinoff, violinist
WMMN-Dance Tunes
WOWO-Earl Gardner
7:30 EST 6:30 CST
★ NBC-Margaret Speaks, sop.:
Mixed Chorus; Wm. Daly's
Orch.: WFAF WTAM WAVE
WGY WHIO WLW WIRE
WSM WMAQ (sw-9.53)
CBS-Pick & Pat; Dramatic &
Musical; Benny Krueger's
Orch.: WABC WBBM WKRC
WJR (sw-11.83-6.06)
NBC-Melodiana; Abe Lyman's
Orch.; Oliver Smith; Bernie
Claire: WJZ WHAM KDKA
WCKY WLS (sw-11.87)
Rubinoff, violinist: WMMN
WLAC
KMOX-Songs at Eventide
WCPO-Sport Review
WFBM-Bohemians
WGN-Palmer House Ensemble
WHAS-Hot Dates in History
WSAI-Allen Leafe's Orch.
WWVA-Musical Varieties

7:45 EST 6:45 CST
KMOX-Three Queens & a Jack
(CBS)
WCPO-Blundon Wills
WGBF-Looking Out on the World
WGN-Joe Sanders' Orch.

WHAS-Leland Brock
WLAC Talks to Men
WMMN-Dance Tunes
WOWO-Variety Prgm.
WWVA-Rhythm Revue

8:00 EST 7:00 CST
NBC-Harry Horlick's Gypsies;
Howard Price, tenor; Romany
Singers: WFAF WGY WTAM
WIRE WHIO WCKY WMAQ
(sw-9.53)
★ CBS-Radio Theater; Barbara
Stanwyck & Fred MacMurray,
guests: WABC WHAS WLAC
WKRC KMOX WBBM WFBM
WJR (sw-11.83-6.16)
NBC-Greater Minstrels, Gus
Van; Malcolm Claire, Bill
Childs & Joe Parsons; Billy
White, tur.: WJZ WSM WLW
WAVE WLS KDKA (sw-11.87)
WCPO-Evenings at the Country
Club
WGN-News; Sports Shots
WOWO-Variety Prgm.
WSAI-Concert Hall

8:15 EST 7:15 CST
WCPO One Night Bandstand
WGN-Joe Sanders' Orch.
WMMN-Dance Varieties
8:30 EST 7:30 CST
NBC-Carefree Carnival; Soloists:
WJZ WENR WCKY WHAM
KDKA WSAI (sw-11.87)
★ NBC-STUDEBAKER CHAM-
pious Presents Richard Him-
ber's Orch.: Stuart Allen, vo-
calist: WFAF WTAM WMAQ
WLW WGY (sw-9.53)
Rhythm Revue WIRE WSM
WAVE Jack Turner
WCPO Parks Prgm.
WGN-Chicago Philharmonic Orch.
WHIO-Musical Revue
WOWO-Frank Black

8:45 EST 7:45 CST
WAVE-Carefree Carnival; Soloists
(NBC)
WCPO-William Hogue
WHIO-Claude Hoagland's Orch.
WIRE-Open House
WMMN-Concert Pianist
WSM-Francis Craig's Orch.
9:00 EST 8:00 CST
NBC-Goldman Band Concert:
WJZ KDKA WENR WSM
WAVE (sw-11.87)
★ CBS-Wayne King's Orch.:
WABC WHAS KMOX WKRC
WBBM WFBM WJR (sw-
6.12.6.06)
NBC-Contented Prgm.: Morgan L.
Eastman's Orch.; Guest: WFAF
WTAM WCKY WGY WMAQ
WGY WIRE WHIO (sw-9.53)
MBS-Banners Flying: WGN WSAI
WCPO-Soft Lights & Sweet Music
WHAM-Evening Serenade
WLAC-Morton Gould's Orch.
WMMN-Insolved Mysteries
WMMN-Amer. Family Robinson
WOWO-Variety Prgm.

9:15 EST 8:15 CST
NBC-News for Voters: WENR
WAVE WSM
WHAM-Rubinoff, violinist
WLAC-Herman & Mary
WMMN-Dance Varieties
WOWO-Organ on Parade
9:30 EST 8:30 CST
NBC-Jolly Coburn's Orch.: WJZ
WENR WLW
★ CBS-March of Time: WABC
KMOX WHAS WFBM WKRC
WBBM WJR (sw-6.12-6.06)
NBC-Great Lakes Symp. Orch.:
WTAM WCKY WAVE WSM
(sw-9.53)
NBC-Republican State Com.:
WFAF WGY WHAM
KDKA Behind the Law
WCPO-Locke's Orch.
WGN-The Northerners
WHIO-Barber Shop Boys
WLAC-Sports
WMMN-News
WSAI-Harold Stern's Orch.

9:45 EST 8:45 CST
CBS-Jack Shannon, tenor: Orch.:
WABC WMMN WOWO WLAC
WKRC WHAS (sw-6.12)
NBC-Great Lakes Symp. Orch.:
WFAF WGY
Rubinoff, violinist: WFBM
WJR WHIO
KDKA-Sammy Fuller
KMOX-News & Sports
WBBM-Gang Plank Gossipers
WHAM-Coburn's Orch. (NBC)

10:00 EST 9:00 CST
NBC-Allen Leafe's Orch.: WFAF
WGY WHIO (sw-9.53)
CBS-Clyde Lucas' Orch. WABC
WOWO WMMN WBBM KMOX
★ NBC-Amos n' Andy: WSM
WLW WMAQ WTAM
NBC (News: WJZ only) Nano
Rodrigo's Orch.: WJZ
News: WIRE WKRC WJR
KDKA-News; Sports; Weather
WAVE Concert Orch.
WCKY-Five Star Final
WCPO-Jack Sprigg's Orch.
WENR Ben Pollack's Orch.
WFBM Sports
WGBF-To be announced
WGN-The World of Sport
WHAS-Twin Servants
WTAM-Around the Town
WSAI-Billy Snider's Orch.

10:15 EST 9:15 CST
NBC-Allen Leafe's Orch.: WIRE
WMAQ WSM WCKY
CBS-Clyde Lucas' Orch.: WFBM
NBC-Ins. Spots, quartet: WJZ
MBS-Ozzie Nelson's Orch.: WGN
WSAI
KDKA-Dance Orch.
KMOX-Judy & Her Jesters
WAVE-Melody Road
WENR-King's Jesters' Orch.
WGY-Johnny Albright, songs
WJR-Sports; Musical
WKRC-Gray Gordon's Orch.
★ WLW-Paul Sullivan, news room
WTAM-Brad and Al

10:30 EST 9:30 CST
CBS-Pick & Pat: WFBM WHAS
WLAC KMOX
NBC-Al Donahue's Orch.: WJZ
WHAM WSAI KDKA (sw-6.14)
CBS-Bernie Cummins' Orch.:
WABC WKRC WOWO WMMN
WJR
NBC (News, WFAF only) Mag-
nolia Blossoms, Choir: WFAF
WCKY WSM WAVE WIRE
WHIO WGY (sw-9.53)
MBS-Follies: WGN WLW
News: WBBM WGBF WENR
WCPO-Starlight & Dreams
WMAQ-Henderson's Orch
WTAM Stars Over the Great
Lakes

10:45 EST 9:45 CST
CBS-Bernie Cummins' Orch
WBBM WSMK
WENR-Al Donahue's Orch. (NBC)
WGBF-To be announced
WMAQ-Jesse Crawford, organist

MONDAY'S FOREIGN SHORT-WAVE PROGRAMS

Short-wave programs of American stations are shown along with the regular program listings. See page 29 for frequencies of foreign stations. Time shown is EST; for CST subtract one hour.
2:30 p.m.-Coster carnival: GSB GSD GSO
4 p.m.-Moscow broadcast: RNE
4 p.m.-Overseas hour: JVN JVM
4 p.m.-Olympic games account: GSB GSF GSG
4:55 p.m.-Listener greetings: DJL DJD
5 p.m.-Mayor's program: COCD
5:30 p.m.-Eta Harich Schneider, Harpist: DJL DJD
5:30 p.m.-The three admirals: GSB GSF GSG
5:30 p.m.-Brazilian hour: PRF5
6 p.m.-Moscow broadcast: RAN
6 p.m.-London pie: GSC GSF GSP
6 p.m.-Lecuna's orchestra: COCO
6:30 p.m.-Opera, Cavalleria Rusticana: ZRO
6:30 p.m.-Bank Holiday: GSC GSF GSP
7 p.m.-Olympic games reports: DJL DJD
7 p.m.-Talk, Civilization: ZRO
7 p.m.-South American program: COCD
7:15 p.m.-Typical music: VY2RC
7:15 p.m.-Sound pictures: DJL DJD
7:15 p.m.-Vocal duets: ZRO
7:25 p.m.-Mail bag: ZRO
7:45 p.m.-Venezuelan songs: YV2RC
8 p.m.-Olympic games account: GSC GSF GSP
8 p.m.-National Railways program: HJU
8 p.m.-Hitler Youth program: DJL DJD
8 p.m.-Sergio Codos' band: YV2RC
8:30 p.m.-Male duet: YV2RC
8:30 p.m.-German lessons: DJL DJD
8:45 p.m.-Brass band: DJL DJD
8:45 p.m.-Amateur hour: YV2RC
9 p.m.-Argentina hour: LRX
9:15 p.m.-Olympic games reports: DJL DJD
9:30 p.m.-Light music: DJL DJD
9:40 p.m.-Stainless Stephen: GSC GSF
10:10 p.m.-A Little More Drama: GSC GSF
10:30 p.m.-Opportunity program: COCD
10:45 p.m.-Listener greetings: DJL DJD
11 p.m.-Olympic games account: GSC GSF
11:10 p.m.-DX program: HJ1ABE
11:30 p.m.-Hawaii Speaks: KKH KIO
12 mid.-Overseas hour: JVN
12:15 a.m.-August 4, 1914, program: GSB GSD
12:37 a.m.-Fiji hour: VPD
12:55 a.m.-Story, Deputy's Tale: GSB GSD
1:10 a.m.-Empirates again: GSB GSD

Advertisement for Richard Humber's Studebaker Champions. Features a portrait of Richard Humber and text: 'MONDAY 8:30 P.M. EST WMAQ - WLW WTAM and Coast-to-Coast Network. NEW YORK'S SMARTEST DANCE MUSIC'.

Advertisement for Lum and Abner. Text: 'LUM AND ABNER now on NBC. WJZ WLW WBZ WBZA WSB WSYR WENR WSM WMC'.

Advertisement for 'Comic Old Philosophers' and 'LEARN'. Text: 'LEARN Piano, Violin, Cornet, Trumpet, Mandolin, Guitar, Banjo, Organ, Accordion, Saxophone, Clarinet. EASY HOME METHOD - new, fast way for beginners. Makes you accomplished in amazingly short time...'.



















Abe Lyman (7 CST) See 8 p.m. EST (7 CST)

Frequencies

Table listing radio frequencies for various stations including KDKA, KMOX, WBWB, WYLD, etc.

Table listing radio frequencies for various stations including WFBM, WGBF, WGN, WJZ, etc.

End of Friday Programs

CBS Buddy Clark, songs: WKRC... NBC-Int'l Br'dcast from Germany...

5:15 EST 4:15 CST

CBS Bobby Byrd & Sunny Jim... NBC Clint Noble's Orch.: WCKY...

5:30 EST 4:30 CST

NBC-News; Int'l Br'dcast from Germany... CBS News; Sports Resume: (sw-11.83)...

5:45 EST 4:45 CST

NBC-Lowell Thomas, commentator: WLW KDKA... CBS-Renfrew of the Mounted...

6:00 EST 5:00 CST

NBC-Amos 'n' Andy: (sw-9.53)... CBS Vocals by Verrill: WSMK...

6:15 EST 5:15 CST

CBS-Fray & Baum, piano duo: WMMN... NBC-Marino Cozzi, bar.: KDKA...

KMOX-Renfrew of the Mounted... WGBF-Elizabeth Koch & Vocalist...

6:30 EST 5:30 CST

NBC-HORLICK'S MALTED Milk Presents Lum & Abner... CBS-Victor Bay's Orch.: WFBM...

6:45 EST 5:45 CST

CBS-Bob Hope, commentator: KMOX... KDKA-Dan & Sylvia, sketch...



7:00 EST 6:00 CST

NBC-Concert: Jessica Dragonette... CBS-Flying Red King Tavern...

7:15 EST 6:15 CST

NBC-Twin City Foursome: WJZ... KDKA Slim, Jack & Their Gang...

7:30 EST 6:30 CST

NBC-Frank Fay, comedian; Bob-Wham Dolan's: WJZ... CBS-Broadway Varieties; Oscar Shaw...

7:45 EST 6:45 CST

WAVE-Heardth & Spires... WGBF-Regular Fellows...

WOWO-Jean & Margie... 8:00 EST 7:00 CST... NBC-Waltz Time, Frank Munn...

8:15 EST 7:15 CST

WCO One Night Bandstand... WGN-Joe Samplers' Orch... WIRE Mello Fellos...

8:30 EST 7:30 CST

NBC-Clara, Lu 'n' Em; Ted Fiorito's Orch.: Charles Lyon...

8:45 EST 7:45 CST

WCKY-Rubinoff, violinist... WPMN Roma Noble... WSAI-Your Comaunity...

9:00 EST 8:00 CST

NBC-Chicago Philharmonic Orch.:... CBS-CHESTERFIELD CIGARETTES...

9:15 EST 8:15 CST

NBC-Elza Schallert Reviews: WJZ... NBC-News for Voters: WJZ...

9:30 EST 8:30 CST

NBC-Vivian Della Chiesa, sop.:... CBS-March of Time: WABC... NBC-Great Lakes Symphony...

9:45 EST 8:45 CST... CBS Jimmie Brierly, tr.: WABC... Rubloff, violinist: WHAS...

10:00 EST 9:00 CST

NBC-Amos 'n' Andy: WSM... CBS Joe Reichman's Orch.:... NBC-George R. Holmes, news...

10:15 EST 9:15 CST

NBC-Jimmie Littlefield's Orch.:... WJZ-Edlie Dunstetter's Orch.:... NBC-News; Sports Resume: (sw-11.83)...

10:30 EST 9:30 CST

NBC-News, WEAF only; Jesse Crawford, organist: WJZ... CBS Noble Siskle's Orch.: WABC...

FRIDAY'S FOREIGN SHORT-WAVE PROGRAMS

Short-wave programs of American stations are shown along with the regular program listings...

NEXT WEEK:

- The Olympics—Inside Out: An illuminating story that takes you inside the Olympic Games... His Two Commandments: The Voice of Experience has lived fully... So You Want to Be an Actress: The next chapter to Radio Guide's Summer School...

IN RADIO GUIDE







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**FROM VALLEY OF DEATH**

(Continued from Page 21)

funeral coach, Ma Parker sitting beside him proudly in her linen duster and auto veil. And another week, back to the 1870s for the tragi-comedy of Cynthia Fallon. When Cynthia married Zeb Fallon, on the desert, she was a lovely girl who had never owned a pretty thing in her life. Most of all she wanted a purple silk dress, with ten-cent-store lace on it. After ten years Zeb made a strike for twenty-five thousand dollars and went to the city to buy it for her, but he got drunk and was robbed of every cent of his money. He was fifty—and Cynthia was fifty with him, thin and care-worn—before ever he struck pay-dirt again. And by then he was so bitter and so miserly that he said he wouldn't buy her the dress. She took to her bed, and was dying, when a kindly and wise desert doctor explained to Zeb that it wasn't her body that was sick; it was her soul. Off Zeb dashed in his buckboard, coming back two days later with his eyes blood-shot and his coat powdered with alkali dust, the precious parcel in his arms. And Cynthia, with the purple dress for which she had waited a whole lifetime, bloomed again.

Such are the tales that come out of the Valley of Death; bitter and acrid as the desert's own alkali springs. And every one of them with the breath of real life in it, like the desert's own people from whom the stories come.

Some come from an old man who is now blind. "Don't mention Billy the Kid to him," his neighbors tell you.

Some of the stories come from Jim White, who discovered the Carlsbad Caverns and was the first man to explore their weird subterranean passages. Some come from Johnny Mills, an old prospector who fears neither man nor the Devil. Johnny makes a living on the side as a guide. Lately he acted as guide to a visiting English earl.

"How did you get along with him, Johnny?" his friends asked. "What did you call him—Lord?"

"Well—, most of the time I called him Lord," drawled old Johnny, shifting his cud. "I slipped just once. That time I called him Jehovah."

But Johnny is no tougher than some of the citizens of Bodie. They tell a story of their own, out there, about Bodie! Recently about half of the town burned down. When they finally found the criminal who started the fire it was a four-year-old boy. He did it for fun! That's how young they start raising H—in Bodie! And the story, everybody swears, is gospel truth.

There are more tales, with the same queer twist of desert-humor to them. There's the one about the two tenderfeet from the East and their first experience with the desert air. The air is so clear out there, as you know, that you can see for miles.

"How far away is that mountain?" the tenderfeet asked. "About five miles?"

"No," came the reply. "She's off that about forty mile."

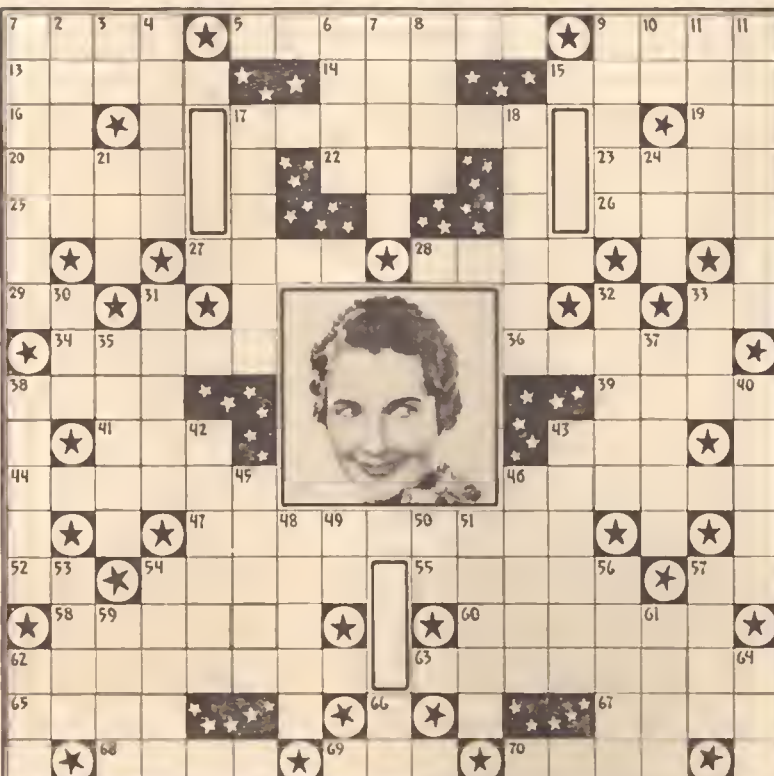
"How far away is that automobile, where that dust cloud is?" they wanted to know. "About two miles?"

"Nope," they were told. "She's about twenty miles away."

That afternoon the Easterners went for a walk. They came to a little stream—merely a trickle, about six inches wide. Both of them began to peel off their clothes. "What you takin' off yer clothes fer?" asked their guide. "Jump it! Jump it!" "Jump it, Heck!" they chorused. "We're going to swim it!"

To Radio City the stories come—and then out over the air they go. And you may be sure that no one listens to the broadcasts with more interest than the Death Valley folk themselves. They know all the tales by heart, and if there is the slightest mistake they tie on their six-guns and threaten to

**RADIO GUIDE'S X-WORD PUZZLE**



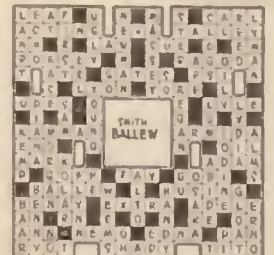
- HORIZONTAL**
- Something to keep clean with
  - The star in the photo
  - Carl —, bandleader
  - George's Gracie
  - Ozone
  - Ray —, English band-leader
  - WJAR is in this state (abbr.)
  - Ma —, sketch
  - Otherwise
  - Amos and Andy's newest pet
  - Born
  - Froth
  - See from a distance
  - Before
  - A play
  - Songbird of the South
  - Preposition
  - And (Fr.)
  - Leader of the Brigadiers
  - Fragrance
  - So be it
  - Sharp point
  - Corded textile fabric
  - For
  - Circular
  - Phil —, bandleader
  - Former Cap'n Henry
  - Northwestern University (abbr.)
  - Cons of India
  - One who oils
  - Part of to be

- Avenue
- Benay —, songstress
- Companions of pink elephants
- CKAC is in this city
- Musical passage
- Pertaining to aeronautics
- Advantage in betting
- Gymnasium
- Eleanor —, Mrs. Art Jarrett

- Work for money
- Microphones
- One of the Great Lakes
- Portland —, "Tallyho"
- River in Asia
- Buoyed up on water
- Excite chemically
- Receptacle in trousers
- Ethel —, Mrs. George Olsen
- Likely
- Unit
- Unit of electrical resistance
- Coal digger
- Not drunk
- Hearing organ
- Weird
- To wed
- Weeks, bandleader
- Henry —, bandleader
- Tribe of Indians
- Father or mother
- Fine cloth
- One of Parkers sisters
- Spiffily dressed
- Initials of Nat Shilkret
- Refusal
- The Greek Ambassador
- Employer
- Man's name, Hungarian
- Of the country
- Grandpa Burton, Bill —
- Three voices
- To be prolific
- Inventor of the saxophone
- Sea journal
- Beside

- VERTICAL**
- Kenney —, Casa Loma singer
  - Medleys
  - Goodman, maestro
  - Trivial

**Solution to Puzzle Given last Week**



catch the first train East. Every word must be pronounced just right. A cayuse can't be called a cay-use. It has to be a ki-use . . . And the rest of America listens with them.

And no wonder! For what does Death Valley Days do, when you come right down to it?

It is giving us the living, breathing history of a section of our own America! Twenty of programs on the air claim to be educational. Death Valley Days claims only to be entertaining—but it is giving us education that is really education. For it is giving us the history of the West as it still lives in the minds of men who were there and saw it made with their own eyes. And, thanks to this modern miracle that we call radio, those same men can hitch their chairs up to the loud-speaker, in desert gas stations and lonely prospectors' shacks along the Mother Lode, and hear it told.

You say there's nothing new under the sun?

There's Death Valley—as old as the earth. And there's Death Valley Days—as new as the phenomenon of radio!

Death Valley Days is heard Thursdays over NBC at 9 p.m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST).

**SONG HITS OF THE WEEK**

AMERICA again is crooning that lovely melody, "Take My Heart," which leads for the second week in succession the "Your Hit Parade" tabulation of popular songs. In fact, now that Summer is half over, the young world's fancy seems to be turning completely romantic, with "The Glory of Love" in second place, "These Foolish Things" third in popularity, and the famous novelty swing song, "True—Say—Dixie?" down 'roun' fifth. And sure enough, there's a new one, "When I'm With You," in thirteenth. The standings in "Your Hit Parade" is as follows:

- Take My Heart
- The Glory of Love
- These Foolish Things
- You Can't Pull the Wool Over My Eyes
- Is It True, (etc.)?
- It's a Sin to Tell a Lie
- There's a Small Ho-tel
- On the Beach at Bali Bali
- Would You
- Let's Sing Again
- Crosspatch
- Robins and Roses
- When I'm With You
- After Glow
- She Shall Have Music

# BLAZING THE RADIO TRAIL

(Continued from Page 25)

up. (I sometimes doubted that there were any engineers at all!)

Wendell's air sponsor gave the newlyweds a wonderful honeymoon in Honolulu. And they have been divinely happy ever since.

It seems proper to me that radio should stand sponsor to romance because if ever there was a romantic business, or an art filled with illusion, it is radio. And there are so many happy radio couples, too.

Peter and I are proud to be numbered with Mr. and Mrs. Frank Crumit (Julia Sanderson), Mr. and Mrs. Fred Allen, Mr. and Mrs. Jack Benny, Mr. and Mrs. George Olsen, Mr. and Mrs. George Burns, and Mr. and Mrs. John MacPherson (the Mystery Chef).

As the commercial program became more powerful it was a pet stunt of studio officials to gather together a group of advertisers in an effort to persuade them to use the medium of radio. They usually put on a little show for the prospective time buyers and would bring in some of the artists to entertain for them. Peter and I always were asked to appear.

**H**OW we dreaded facing those studio audiences! Our microphone had come to seem so cozy and intimate, while putting us in touch with the hundreds of thousands whom we did not see.

Appearing before the advertisers was a forerunner of the auditions which were not yet a part of the radio system. Also, sometimes when a sponsor was interested in a particular artist, that artist would be "spotted" on a regular show, so that he could be heard. Jessica Dragonette was once so "spotted" on the Cavalcade program.

One day John Babb, then in the program department, asked Peter and me to "spot" a young man on one of our programs. He had been singing as "The Troubadour of the Moon." "Somebody" wanted to hear him. That meant, of course, a possible sponsor.

A perfectly charming lad arrived. He had that rare combination of poise and shyness. Both Peter and I liked him at once. You couldn't help liking him. And his voice, too.

When he had finished his number, Peter whispered to me, "He's going places in this business." And Peter was right. The young man's name was Lanny Ross.

And how many more names I remember, too!

Our first pals in radio were Billy Jones and Ernie Hare, the Happiness boys. We appeared on many programs with them, on and off the air, and we have the fondest memories of their friendship.

The Bonnie Laddies were an early trio whom we all adored. They, like almost all the old-timers of radio, had other jobs and appeared before the mike only as a side-line. One of them was in the insurance business, another was a stove salesman and the third sold radios. For years they were phonograph favorites and acquired their name, "The Bonnie Laddies," from the name of the product which their first air-sponsor sold. The two outstanding pioneer pianists were Winnie Barr and Kathleen Stewart (they were also hostesses).

**T**HEN came the Record Boys—a grand trio. Do you remember them? One did the yodeling and the others sang and told jokes.

Phil Cook was first heard as the Musical Chef. We were all very fond of him, as well as of Whispering Jack Smith, Goldy and Dusty, Joe White (the silver masked tenor), Vaughn de Leath (the original Radio Girl), Cheerio, Milton Cross, Muriel Pollock and Vee Lawnhurst, Roxy, Phillips Carlin, whose announcing was so realistic one afternoon that when he introduced an automobile horn as a sound effect, people actually thought

we had arrived at the studio in our car.

Then there were those old WJZ days with Keith McLeod, Norman Broken-shire and Ted Husing. And there was the charming and talented Mathilde Harding, a hostess, who became a well-known concert pianist. She later married Donald Withycomb.

There was also Olive Palmer (Virginia Rea), Frank Munn, Fields and Irlal, Alice Joy (the Prince Albert Dream Girl), Robert Simmons (of the Revelers), Judson House, Harry Reser and his banjo, Andy Sannella and his steel guitar, Sam Herman (the wizard of the xylophone), Jolly Bill, the Radio Franks, the Smith Brothers, the Landt Trio and White, Mildred Hunt, and the many beautiful voices heard in Roxy's Gang (where Gladys Rice rose to fame).

Then came Vincent Lopez (and he was a pupil as well as a friend, for at one time he took ukulele lessons from me), Ray Knight, Phillips Lord and his lovable Seth Parker, the Pickens, the Boswells, the Cites Service Quartet, Bing Crosby, the late Russ Columbo, Annette Hanshaw, the lovely voices of Muriel Wilson and Fred Huffsmith, and all the wonderful present-day radio stars, too numerous to mention.

Have I forgotten anyone? Oh, yes, the first high-salaried, real child star was Baby Rose Marie. And last but not least was the brilliant and charming Bertha Brainard, often referred to as the "First Lady of Radio." She was loved and praised by all.

In thinking back over the names of old-timers in radio, however, there isn't the tragedy connected with them that there is in the recollection of former stage and screen star names. Radio is so new and grew so fast that even those whose popularity waned on the air are in demand for other jobs.

The microphone, the controls, the business of "selling" the programs and of putting a radio show together were all so new that as the vast wheels of production turned faster and faster, hundreds of jobs opened up.

**A**ND no one had been trained for such positions. No one knew much about it, but certainly the people who had first heeded the call of the air-waves—those amateurs who had gone to the funny little stations to play or sing or tell jokes—knew more than anyone else did. So, from the rank and file of performers, a vast number of important positions were filled.

Now, as Peter and I walk through the luxurious lobbies and offices and studios of NBC, we see hundreds of familiar faces and respond to the greetings of hundreds of familiar voices.

As I've said before, I jump from subject to subject (Peter says he's noticed that, too, but we won't pay any attention to him), so I might as well jump now to an account of the amusing fight I had with the musicians' union and my battle to have the ukulele accepted as a musical instrument.

As more and more professionals entered the radio field, I was told that, since Peter and I were to work on large programs with union musicians, I should join the union. That I was willing and eager to do, but—when I applied for membership—I was amazed to discover they would not list my occupation as "ukulele player."

They said the thing I played was no musical instrument and if they gave me a card as a ukulele player all the second-rate strummers would be joining the union to get the benefit of the insurance.

I decided to fight for the ukulele. I went to see Walter Damrosch. I shall never forget that day.

I played "The Rosary" with melody and chords. He listened attentively.

When I had finished he said, "Will you play something with a little rhythm?"

This surprised me, for I had thought that no popular or jazz music would interest Damrosch. But I did play "When Day Is Done." He tapped his foot and smiled. And then he looked up and said in that lovely, melodious voice of his: "It sounds like rain drops in the sunlight."

I thanked him, but I had to have a more definite statement.

"Do you believe," I asked hastily, "that my ukulele is a musical instrument?"

**H**E SAID something which made my tears come to my eyes: "It becomes one in your hands."

Armed with this statement, I battered again at the doors of the musicians' union. And while the long legal battle was going on, Peter was busily working on a piece of music, unique in the world of melody. He composed a tone-poem—a nocturnal rhapsody—for the ukulele and presented it to our dear friend, Paul Whiteinan (of whom, more later).

Paul was entranced and, with his forty men played it on the air. It was called "Inspiration." It seemed so fitting and so typical of radio, since, beautiful though it was, it could never be performed anywhere except over the air, or with the aid of a mike, the ukulele not being loud enough to hold its own against the other instruments of an orchestra in a theater.

The response to Paul's concert was so great from fans and the press that it left no doubt as to the ukulele's place in the musical world.

For a long time Peter and I had received charming fan letters from a retired minister who once had a church in the Wall Street section of New York. His letters delighted us.

When we were engaged, our pictures appeared in the papers and our minister friend saw them and asked "for the privilege" of marrying us.

So we went to his home and the ceremony was performed. When it was over, the minister turned to Peter and said: "Now will you do me the favor of playing 'Muddy Waters' for me. When you play jazz, it becomes something else."

And Peter played it. I'll bet few couples have polished off a marriage ceremony that way!

We went to Atlantic City on our honeymoon. We were to have two glorious holiday weeks. But in four days we were called back to do a radio program. A rival station wanted to be the first to present us as Mr. and Mrs.

**B**UT, by this time, we were used to having our lives' activities dominated by radio. It was as much a part of me as Peter's steadfast love. And that is a flame that has never wavered.

Our personal lives and our radio lives—Peter's and mine—seem always to have been one. Mutual interests, similar work and like ideals have bound us to each other—and to radio.

May Singhi Breen and Peter de Rose, the Sweethearts of the Air, may be heard Tuesday through Saturday over an NBC network at 11:15 a.m. EDT (10:15 EST; 10:15 CDT; 9:15 CST; 8:15 MST; 7:15 PST).

Further revealing facts in radio's brief but fascinating history will be told in next week's RADIO GUIDE. It is the story of broadcasting—the obstacles that were overcome, the triumphs that followed, the new personalities and programs that appeared, told to you by May Singhi Breen, a veteran of the air-waves, who is as popular today as she was when radio was just emerging from its swaddling-clothes. Read another chapter of her delightful story in next week's RADIO GUIDE!

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*in the September*

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