

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

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

5¢

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Radio, The First Line of Defense

By FREDERICK LANDIS

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

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

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

Masterpiece Painted by Science

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

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

But never once did the work of broadcasting stop!

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

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

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

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

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

A New Field Marshal

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

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

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

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

On the Flank of Catastrophe

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

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

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

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

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

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

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

For Every Great Crisis

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

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

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

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

Comrades in Heroism

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

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

Hubbub and Two Loves

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

By Lew C. Barrison

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

can play his piano?"

"Once more disaster threatened.

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

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

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

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

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

Parade of the Stars

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

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

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

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

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

To the intimation that the audience is less interested in the summer-time, Columbia responds with the most lavishly sustaining program in the history of radio. Columbia has sent out the hurly call to its built-up talent and has cleared all air for probably the most important hour of its time, viz., Sunday night, 8 p. m. to 9 p. m. EDT.

Beginning at June 3, therefore, the radio audience will hear:

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

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

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

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

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

Gertrude Niesen, exotic singer of hot times.

Sylvia Froos, the personality of song.

Mary Eastman, lyric soprano.

Nick Lucas, the crooning troubadour.

The Deale Street Boys, new quartet from the South.

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

Evan Evans, baritone.

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

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

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

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

Johnny Green provides the hors-d'oeuvres with an orchestral melody featuring "Song of the Vagabonds," "Indian Love Call," "Smoke Gets in Your Eyes," and "Strike Up the Band." Gertrude Niesen will deliver "Caricia" in the manner which drew Walter Winchell's attention. Sylvia Froos, the Diminutive, will sing "Dancing in the Moonlight." Fats Waller will emerge with his tropical playing of "St. Louis Blues" on the organ. Evan Evans will offer "The Beat Of My Heart," and Mary Eastman will feature "Zigeuner" from Noel Coward's "Bitter Sweet."

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

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

Every Voice of Columbia will ask of you is an interest and a willing ear. And CBS desires the certain quality of its new show is, in itself, the command to listen.

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

This is Columbia's challenge to their judgment.

Short Wave Carnival

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

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

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

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

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

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

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

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

This broadcast will come from London—where city the orchestra is now playing. The program, composed principally of works by Jan Sibelius, famous Finnish composer, will issue direct from Queens Hall, through the facilities of the British Broadcasting Corporation over their station GSB on 31.5 meters. GSB will be on the air from 11 a. m. to 5:30 p. m. CDT. The NBC WEA network will pick up the broadcast from 2:00 to 3 p. m. CDT. The National Orchestra of Finland will be conducted by George Schrevooght, noted Finnish musician who conducts the Los Angeles Philharmonic Orchestra from 1927 to 1929.

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

Both networks will pick up (Continued on Page 37)

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Along the Airialto

By Martin Lewis

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

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

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

"There is a comic team on the radio named Block

and Sully who the country over were repeating after Block and Sully.

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

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

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



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

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

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

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

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

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

Greeks to the Rescue

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

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

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

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

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

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

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

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

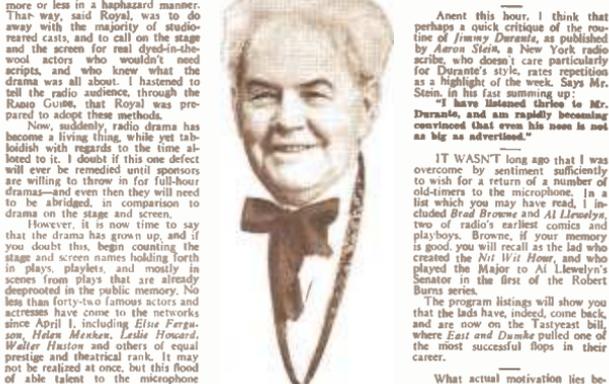
Anent this hour, I think that perhaps a quick critique of the routine of *Jimmy Durante*, as published by *Aaron Stein*, a New York radio scribe, who doesn't care particularly for Durante's style, rates repetition as a highlight of the week. Says Mr. Stein, in his fat summing up:

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

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

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

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



"Uncle Sam" Sherrard, former Bing Crosby's signmaster and barkeep and clown, as he appears for his Disc Circus broadcasts every Monday over a WABC-Columbia network.

Under the Bugaboo

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

Ed Wynn (right) found "Fins" a crucifix

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

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

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



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

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

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

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

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

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

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



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

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

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

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



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

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

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

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

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

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

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

Off the Brass Standard

By Andre Kostelanetz

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Secrets of the Face Reveal YOUR CHARACTER

By "The Doctor"

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

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

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

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

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

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

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

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

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

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



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

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

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

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

Hits of Week

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

Ramo Guzzo's weekly tabulation reveals the following figures:

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

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

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

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

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

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

Libem Jones: Night on the Desert; May It Be; Play to Me, Gypsy; I'll Spring Along With You; True Love; I Ain't Lazy.

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

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

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

Theme Songs that "Click"

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

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

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

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

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

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

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

Naturally, "Smoke Rings" started the audition show.

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

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

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

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

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Help Radio Guide to Serve You

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

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

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

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

OPEN DOOR to BEAUTY

By V. E. Meadows

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

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

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

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

The fabled fountain of youth is your wash basin.

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

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

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

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

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

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



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

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

Wave Marks

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

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

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

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

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

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

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

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

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

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

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

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

Wash the face with a good soap and lukewarm water.

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

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

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

The Dish Like Best

By Olga, Countess Albani

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Child's Hour

By Nila Mack

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

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

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

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

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

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

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

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

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

Again where cases are stubborn, a heroic

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

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

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

His carelessness of speech soon was remedied by contact with other words, and were very careful of their pronunciation. We awarded his early attempts at self-correction with a chocolate bar or soda when the rehearsals were over. The children themselves applied the necessary pressure. There's an unspoken rule in our stock company about such words as "crust"—(we sound the "e")—"jewel"—(nary a "jo" in our work here) and "see" (he can't see the carless fellow who happens to say "mauntion" when he means a nice round "o" or "domaintion," either) about whatever sound striving to improve the quality of radio entertainment. Why not help them?

If you have a pet—have a radio group—where's your chance to get it off your chest and into "Your Grouch Box," where it may help to rid the air of some annoyance.

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

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

Dear Editor: Radio grouch! Indeed!—Having



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

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

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

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

Thurs. 1 feel better!

Milwaukee, Wis. IRMA FELDMAN

This thoughtful arrangement of two

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

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

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

REV. E. A. SHENK
Address your grouch to the Editor
"Your Grouch Box," Radio Guide, 1165
Harrison St., San Francisco, Calif.

Flashes of Best Fun

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

Mont: Not commuted! Communicates with the spirits.

Joe: No sir! He commutes with the spirit!

Mont: What do you mean?

Joe: He drives a beer truck!

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

McNamee: How was that, Chief?

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

Fire Chief Program

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

The Hoosier Philosopher

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

Les: No. What is it?

Chester: "Jump!"

Grossmairers Variety Show

Gene: But your wife is thrifty?

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

Gene: What did she say?

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

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

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

Hoedingham

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

Lazy: Teacher, I wrote about condensed milk.

Kaltenmeyer's Kindergarten

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

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

Lazy Dan

Marge: What system of bridge do you play?

Jane Ace: The cumbersome system.

Easy Ace

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

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

Block and Sully

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

Gene: She be do.

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

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

The Voice of the Listener

One For Sponsors

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

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

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

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

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

John S. Dubert

Lovely Singing Lady

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

Margaret Hinesbee

Just Re Prince

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

Radio's Golden Rule

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

There is a good many programs that I don't like but after all it's not very hard to like them. I have had other stations that do this to another station. But this people who don't like this and are very bitter and who like to pick on the artist who has been treated by that station have.

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

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

Kenneth L. Campbell

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

Cents-ible Comment

Dear VOL: Rochester, Minn. They say "Jimmy Had A Nickel." Evidently you, when you hear Red Nichols and his Precious Band to the foreground. You come to be a pessimist and begin to think Jimmy won't be a pretty good guy when he gives listeners such a nickel's worth. He has the "wants things" doing for frets when he starts blowing "blue bugs." But the competition is doing hand springs. Be careful with those other phrases. We accept only Red Nichols. Margarita Griggs

Makes Anthony Adverse

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

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

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

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

It's Only Aci-Money

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

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

Organic Matter

Dear VOL: Ellingham, Ill. Why do radio stations pick on organ melody, playing hours for their advertising "slots"? Does organ music soothe the irritated listener? National advertisers condemn their "burbs" because they are full of organ melody, but not entertainment. But it seems, when a station has advertising of a mere or less local nature, it would avoid playing organ melody.

It is my opinion that it is truly a guide. It would avoid playing organ melody at 5:45 o'clock Saturday afternoon May 5. The "radio" committee is to be congratulated for not using being by ten-second periods of organ music. If you must list such programs, label them as "the most just advertising." R. L. Nelson

The Case Of Cantor

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

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

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A Brief Tribute

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

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

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

Public News-ance

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

An Old Radio Custom

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

This is a common procedure on a popular network. I have seen it on a broadcast over a local station. It is necessary, I believe, to change the program at least every forty-five minutes. The Broadcast Chief, who is in charge of the program, should take it up with the advertiser.

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

Evelyn Keesh

Manhattan's Man

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

By Stuart Palmer

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

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

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

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

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

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

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

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

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

pressed the dim-witted Durringer as



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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

\$5,000 IN CASH

For Solving RADIO GUIDE'S

NAME-the-STARs Contest!

SET No. 8



THE RULES:

WHO IS ELIGIBLE? This contest is open to everyone except employees of Radio Guide and their families. IS 1828.

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

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

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

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

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

440 PRIZES BIG CASH PRIZES!

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

NOTICE!
For best cash award, previous sets of answers in this contest are your responsibility.

GET NEXT PICTURES IN NEXT WEEK'S RADIO GUIDE

ON THE AIR

By Carleton Smith

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

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

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

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

Sustaining Broadcasts

(Time Given is CDT)

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

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

NBC already is broadcasting the Palmer Clark Jazz Symphony from the Swift Pavilion (4 to 4:30 p.m.) every day except Sunday. They are also airing the Festival, 4:30 to 5:30 p.m. daily except Sunday, on the blue network, when the Chicago Symphony plays on July 1.

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

Fall Season

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

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

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

"Carmen"

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

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

The COVER Girl

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

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

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

Music had an attraction for the child at a very early age. It is reported that

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

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

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

Babe Ruth Prize Winner



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

Melancholy Baby
When I Was a Boy from the Mountains
Young
Build a Little Home (Intra. Nola Young)
KYY—Globe Trotter
WCFM—Delta House Church Services
WGB—Tomorrow's Kids
WGB—Vesper Time; Ford Beck, organist
WGB—Jack Cooper's All-Colorful Hour
9:45 CDT—p.m.—CST 8:15
WGN—Headlines of Other Days
8:15 CDT—p.m.—CST 8:10
WGN—Orchestral Program

9:15 CDT—p.m.—CST 8:15
KYY—Palace Program
KYY—Dance Orchestra
WGB—Stank Orchestra
WGB—Duck Orchestra
9:30 CDT—p.m.—CST 8:30
NBC—Lud presents Hall of Fame; Lena and Hal Prendergast Co.; Helen Hays, guest artist; Orchestra direction of Ray Shubert
WEAF—WLY WMAQ WTAM
FORTY-FIVE Minutes in Hollywood; Famous Stars in Person; Studio Group by Cal York; Music by Mark Warner; WMAQ
Why Did I Love You, from "Shoot the Moon"
Sleepy Head, from "Operator '37"
Doo Ah, Doo Ah, Know "What I'm Doing," from "Lord Smecker"
WGB—Dance Orchestra
WGB—Narcosis Cave's Orchestra
WJZ—Pulask Program
WMAQ—Theatricals Ice and Coal Company
9:45 CDT—p.m.—CST 8:45
WGB—George Gordon's Orchestra
WMAQ—Dance and Chuck, song duo
WTMJ—Sports Flash
9:50 CDT—p.m.—CST 8:50
WTMJ—Famous Betty Ray
10:00 CDT—p.m.—CST 9:00
NBC—Canadian Copier, WENR WTAM
NBC—Hall Callier's Orchestra (NBC)
WCFM—Rock House Hour
WGB—Symphony Society's Orchestra
WMAQ—Club by Governor McCallum from Indianapolis
WMAQ—Tom Grant's Orchestra
WMAQ—Wendell Hall (NBC)
10:15 CDT—p.m.—CST 9:15
NBC—Eddie Condon, vocal; WJZ KYW
NBC—Henry Bauer's Orchestra; WABC WISN
WGB
WGB—Julia Syre's Orchestra
WGB—Julia Syre's Orchestra
WGB—Julia Syre's Orchestra
WMAQ—Narcosis Cave's Orchestra
WMAQ—Narcosis Cave's Orchestra
WMAQ—Narcosis Cave's Orchestra
WMAQ—Narcosis Cave's Orchestra
10:30 CDT—p.m.—CST 9:30
NBC—Dance Orchestra
WMAQ
NBC—Dance Orchestra
WJZ KYW
KMOX—Henry Bauer's Orchestra (CBS)
WCFM—University Singers
WMAQ—Vocal Trio
WGB—Anson Wagon's Orchestra
WMAQ—Dance Orchestra
WMAQ—Henry Bauer's Orchestra
WMAQ—Narcosis Cave's Orchestra
10:45 CDT—p.m.—CST 9:45
WGB—Henry Bauer's Orchestra; WABC WISN
WGB
WGB—Duck Ed's Orchestra
10:50 CDT—p.m.—CST 9:50
WGB—Ina Gabor's Orchestra
11:00 CDT—p.m.—CST 10:00
CBS—Red Nichols' Orchestra; WABC WISN
WBBM XMOX
NBC—Jimmy Lunceford's Orchestra; WJZ KYW
WGB—Tom Terry, organist
WENR—Julia Syre's Orchestra
WCFM—Dance Orchestra
WMAQ—Delta Pastoral Church; All Negro Congregation
WMAQ—Midnight Review
WMAQ—Dance Orchestra
11:10 CDT—p.m.—CST 10:10
NBC—25th Anniversary of Station WFLA; vocal; George R. Riddle of Maryland, cheer; WABC WJZ WMAQ
WGB—Ted Weems' Orchestra

SUNDAY CONTINUED
8:10 CDT—p.m.—CST 5:10
KYY—The Globe Trotter
WGB—Anson Wagon's Orchestra
8:15 CDT—p.m.—CST 5:15
CBS—Caribe and London; Warwick Sisters;
WABC XMOX WISN
KYY—Globe Trotter; News of the World
WBBM—Pat Flanagan's Sport Review
8:25 CDT—p.m.—CST 5:25
KYY—Dance Songs
8:30 CDT—p.m.—CST 5:30
NBC—Joe Penner, comedian; Harriet Howard, vocalist and Orelle Nelson's Orchestra; Standard Brands Inc.; WJZ WLW WLS WLS
8:35 CDT—p.m.—CST 5:35
CBS—Chicago Relays; WABC XMOX
NBC—Elizabeth Lennox, mezzo soprano; WMAQ
WTAM
KYY—Dance Songs
WGB—Anson Wagon's Orchestra
WGB—Stank Hotel Esplanade
8:45 CDT—p.m.—CST 5:45
NBC—Wendell Hall; P. V. Fish Co.;
WEAF WMAQ WTAM
CBS—Chicago Knights; WBBM WISN
WCFM—Edna Varnoe's Orchestra
WGB—Palmer House Ensembles
WBBM—Dance and Henry Rottal (CBS)
7:50 CDT—p.m.—CST 4:50
NBC—Jimmy Durante comedians; Radio's Orchestral; The Voice of Columbia; Gertrude Nissen, host; Lucena Sylvia Frown, Mary Eastman, Beala Street Boys, Fats Waller, organist; Gene Jamail, M.C.; forty-five-voice symphony orchestra; WABC XMOX WBBM WISN
KYY—Dance to Towns
WCFM—Jah Home
WEDC—Pop Varieties
WCFM—Mary H. Boreman's Book Review
WJZ—Madness with Marvin Padon, pianist
WBBM—Melodic and Band with Sam Gaster
WLS—Sunday Evening Club
7:15 CDT—p.m.—CST 4:15
NBC—Eddie Condon's Orchestra
WJZ—Masters Music Company; Symphony Music
WJZ—Tonight Reflections; Arthur Hammond, vocalist; Fred Beck, organist; Dot Shortcut, narrator
7:30 CDT—p.m.—CST 4:30
WBBM—Henry Bauer's Orchestra; Blue Brevity Co.;
WBBM—Voice of Columbia (CBS)
7:45 CDT—p.m.—CST 4:45
WBBM—Henderson's Orchestra; Blue Brevity Co.;
Clarence Hillman's Orchestra; Doris Ludman, mezzo-soprano; Gene and Charlin, song duo;
Caldwell Quartet
WJZ—The Hawk, mystery drama
8:00 CDT—p.m.—CST 7:00
NBC—Machattas Merry-Go-Round; R. L. Watkins Co.; Tamara, Russian Blues singer; David Perry; Orchestra direction of Jacques Bourdon
8:05 CDT—p.m.—CST 7:05
WMAQ—Machattas Merry-Go-Round; R. L. Watkins Co.; Tamara, Russian Blues singer; David Perry; Orchestra direction of Jacques Bourdon
8:10 CDT—p.m.—CST 7:10
WBBM—Henry Bauer's Orchestra
8:15 CDT—p.m.—CST 7:15
WCFM—Gaudin Glee Club
WGB—Ed Krav's Orchestra
WJZ—Omni Mountain Symphony
8:30 CDT—p.m.—CST 7:30
NBC—American Album of Familiar Music; Bayer Co. Inc.; Frank Mann, tenor; Virginia Rea, soprano; Orlan and Virginia; Concert Orchestra; Gus Hammon's Concert Orchestra; WEAF WTAM WMAQ WTAM
CBS—Fred Waring's Orchestra; Ford Motor Co.; WABC WBBM WISN XMOX
NBC—Lulu Kitcher, balladeer; orchestra; WJZ
WLW WENR
KYY—Clyde Lucas' Orchestra
WGB—Palmer Clark's Orchestra
WJZ—Collette O'Shea, singer
8:45 CDT—p.m.—CST 7:45
NBC—Adventures in Health; Horicks Malted Milk Co.; Dr. Herman K. Bradstone, dramatic health talk; WJZ WENR
NBC—Ed Aspley
WJZ—Bob and Zeb, radio comedy sketch
9:00 CDT—p.m.—CST 8:00
NBC—Madame Schumann-Heink and Harvey Hays Gaylor and Inc.; WJZ WENR
CBS—Guest Orchestra; Lady Esther Co.; WABC XMOX WBBM
NBC—Victor Young's Orchestra; Chevrolet Motor Co.; WEAF WMAQ WTAM WLW WTAM
Ten Beautiful Little
Carry Me Back to the Lane Prairie
Fast Waltz
Gained

SUNDAY NIGHT
9:30 E.S.T. ★ 10:30 E.D.T.
Columbia Network

"45 MINUTES IN HOLLYWOOD"
Borden's sensational program
★ IT'S HOLLYWOOD FROM THE INSIDE!
Pre-views of the best current pictures
★ Famous Stars in Person
★ Studio Gossip by Cal York
★ Music by Mark Warner
*For stations—see Radio Guide Listings

SUNDAY JUNE 27
By Popular Request
SPECIAL RETURN ENGAGEMENT
HAYES
IN HALL OF FAME
WEAF AND M.S.O. NETWORK
9:30 P.M. EDT
Presented by the Radio Club of Chicago
*Largest Attendance

FREE VALUABLE NUMEROLOGY CHART
Discover the hidden meaning of your name and birth date. This new 1934 chart is the most complete and accurate ever published. It shows your personality, your future, and your destiny. Only 25¢. Write to: Numerology Club, 1234 N. Dearborn St., Chicago, Ill.

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

CHICAGO RADIO DIST. Dept. 17 Chicago

HIGH SPOT SELECTIONS FOR FRIDAY

(Time Given is Central Daylight)

12:00 noon—U. S. Open Golf Championship: CBS-WISN network.
 1:00 p.m.—M. R.'s: Matthew with Lenky Ross and Mary Lou: NBC-WMAQ network.
 1:30 p.m.—Rock Licks, songs: CBS-WISN network.
 1:50 p.m.—Eddie Sells: Walter O'Keefe: NBC-WLS network.
 1:50 p.m.—Concert: Countess Altabe and Rosario Borden's orchestra: NBC-KYW network.
 2:00 p.m.—M. R. High Spot, male quartet: NBC-WMAQ network.
 2:00 p.m.—Phil Harris' orchestra: Leah Ray, blues singer: NBC-WLS network.
 2:30 p.m.—Phil Barker; Harry McLaughlin; Irene Bosley: NBC-WNER network.
 2:30 p.m.—The Four Brothers: male quartet: NBC-WMAQ network.
 3:00 p.m.—Schmelt Presents the Spotlight Hour: CBS-WBMM network.
 3:30 p.m.—Jack Benny and Mary Livingston: NBC-WMAQ network.

NBC—The Goldenrod; Pepsodent Co.; Gertrude Bere and James Watts, sketch: WFAP

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

1:00 CDT—p.m.—CST 8:50
 NBC—Concert; Cites Service Co.; Oles Albon, soprano; concert; Frank Beata and Milton Retschlag, piano duo; Rosaria Borden's Orchestra; WFAP WFAM WFAN KYW
 Kansas World Orchestra; Charles Sonny Day TV Centares Abba

Conrad
 The Man on the Flying Trapeze (quartet)
 Tales of the Vienna Woods (quartet)
 The Blue Danube (orchestra)
 El Relicario (Comtano Altabe)
 March Minstrel (orchestra)
 Tchaikovsky
 The Elgiers (Wifred Coste)
 Labor Selections from New England Follies (ensemble)
 Badinage (orchestra)
 Herbert My Little Hut of Heavenly Blue (quartet)

LeRoy
 Trained Tans (orchestra)
 Kathleen My Kentucky Home (Comtano Altabe)
 Foster Under the Double Eagle (orchestra)

Sonora
 Don't Say Goodnight (Comtano Altabe)
 WMAQ
 NBC—The Four Brothers (ensemble)
 If It's Not This, It's That (ensemble)

CBS—Carl Hoffmann's Orchestra: WISN
 NBC—Eddie Sells, vocalist; Lamont Curfman and Leah Ray, vocalists; Bobby Dolan's Orchestra
 WJZ
 WLS—Jack and Jim, sketch
 WGB—Jewish Plays
 WLS—Jewish Plays
 WGB—Jewish Plays
 WLS—Jewish Plays

WJZ—Buddy, Zeb and Otto, songs
 WLS—The Duke of the Air
 WMB—Jazz Music

7:15 CDT—p.m.—CST 8:15
 NBC—The Chorus; CBS, comedy
 sketch: WABC WBMM KMOX
 WFL—Admiral Arnold
 WGB—Babe Anderson, sketch
 WJZ—Dorothy Gordon, contralto
 WJZ—Piano Soliloquy; Hot Kazan, pianist

8:15 CDT—p.m.—CST 8:15
 WTMJ—Spurk Flash
 WLS—The Four: male quartet; WJZ
 WLS—The Four: male quartet; WJZ

8:30 CDT—p.m.—CST 9:30
 CBS—Mae of Human Relations; McFadden Publications, Inc.; WABC WBMM
 WFL—Night Court, comedy
 WGB—The Lone Ranger

9:00 CDT—p.m.—CST 8:45
 NBC—Hot Steve Lerner; John O'Hara
 WFL—The Lone Ranger
 WFL—The Lone Ranger
 WFL—The Lone Ranger
 WFL—The Lone Ranger

9:15 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
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9:30 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
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9:45 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
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10:00 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
 WFL—The Lone Ranger
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10:15 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
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10:30 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
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10:45 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
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11:00 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
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11:15 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
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11:30 CDT—p.m.—CST 8:45
 NBC—The Lone Ranger
 WFL—The Lone Ranger
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(FRIDAY CONTINUED)
 8:45 CDT—p.m.—CST 8:45
 NBC—Alice in Orchestra, musical dramatization based on books of same name by Ernest Lo Fraldi, director of programs and orchestra: WFAP WBMM WTAM

CBS—Eddie Condon's Orchestra: KMOX WBMM
 WFL—Orpheus Antenor; Wanda Co.; sketch: WJZ
 WLS—Secret Agent X-9

WFL—Lester Foster, Club
 WJZ—Gordon Barton, Bill Bar (NBC)
 WFL—Music and Dance, sketch
 8:00 CDT—p.m.—CST 8:00

NBC—Herold Ziegler's Orchestra: WFAP WMAQ
 WLS—Knox
 CBS—N. Y. Kalamazoo: WABC WISN WBMM

WFL—Dorothy Page, songs; Orchestra: WJZ
 WLS—The Spotlight
 WFL—Grace Wilson, contralto
 WFL—Grace Wilson, contralto

WFL—Grace Wilson, contralto
 WFL—Grace Wilson, contralto
 WFL—Grace Wilson, contralto

8:15 CDT—p.m.—CST 8:15
 CBS—Country of Progress; Edward Westendorp's Concert Orchestra: WISN
 NBC—Caxton Copps' Orchestra: KYW WTAM
 CBS—Elroy: Sterling Products, Inc.: WJZ
 WFL—Eddie Varon's Orchestra
 WFL—Eddie Varon's Orchestra

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8:30 CDT—p.m.—CST 8:30
 NBC—Herbert
 CBS—Jack Armstrong; All American Boy; General Mills, Inc.: WLSM
 NBC—Cherrie Maxwell; Masque, novelty arrangement of poetry and music; Solodis, Chanson and Orchestra, direction of Harrison Latta: WFAP WMAQ

CBS—Madame Follies; WISN
 NBC—Alec Roy's Safety Club; Hydrex Corp.
 WFL—The
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Saturday, June 9

MORNING

See Schedule for Listings Before 9 a.m.

8:00 CDT—**a.m.**—CST 8:00

CBS—1941 Santa's Orchestra: WABC WBM

WFL—Kew-Fa Club

WHD—Waltz Time

WLD—Sweet Festival, modern songs

WLS—Junior Round-Up: Gene Astey; Joe Roberts

WTM—Miscellaneous Parade

8:15 CDT—**a.m.**—CST 8:15

NBC—Mersey Parade, variety musicals: WEAF WTAM

KY—Love Line

WHD—Musical Institute with Kay Stewart

WFL—Highlights of Music

WGS—Carny Concert

WGN—Robert Ball, readings

WHD—Master Brothers, song duo

WLD—Today's Stars

8:30 CDT—**a.m.**—CST 8:30

NBC—News: WEAF WFL WTAM WTAM

CBS—News: WABC WBM WSN

WFL—Public Hour

WGN—Leonard Sabel's Mail Box: Board of Trade Market Reports

WHD—Happens Review

WLD—Fashions Harmonies, musical comedy news

WLS—Country's Favorites Club

WMAQ—Tune Time

8:35 CDT—**a.m.**—CST 8:35

CBS—Let's Pretend, children's program: WABC

WBM

NBC—Mersey Parade, variety musicals: WEAF WFL

WMAQ—600 of Trade

8:45 CDT—**a.m.**—CST 8:45

NBC—News: WFL WMAQ

WHD—Mersey Parade

WLS—Friendly Hi-Fi Marcha Craze

8:50 CDT—**a.m.**—CST 8:50

NBC—Originalists: Jack Owen, tenor: WFL

WMAQ

10:00 CDT—**a.m.**—CST 9:00

NBC—Galaxy of Stars, Red Star Venus and Products Co.; Edna Ould, contralto; Paul Porter, folk, baritone; Iva Glen, organist; Earl Lawrence, pianist: WTAM WMAQ WFL WLV

CBS—Clear Up: WABC WIND WSN

KY—The King's Men

WBM—The Hoop Myn

WGS—Devote Personality

WLD—Singers' Parade

WGS—Wheeler Markets

WBC—German Air

10:15 CDT—**a.m.**—CST 9:15

NBC—Smack Uptown, singing ensemble: WFL

WTAM

NBC—News Family, Seven Stars Orchestra, modern singing harmony: WEAF WFL

WHD—Waltz and Bob, Hawaiian Serenaders

WFL—Classical Musicale

WGN—Humanization

WLD—The Friendly Neighbor

WHD—Musical

WLD—Magical Potpourri

WLD—Musical News of the Day

11:00 CDT—**a.m.**—CST 9:30

NBC—News & Commentaries, Gramme Band: WFL

WMAQ WTAM

CBS—Concert Masterpiece; Gramme Chorus, brass: WABC WBM

NBC—Down Lovers Lane; Gloria La Verge, soprano; Walter Caplan, baritone; Al and Lew Risher, piano duo; Henry M. Neely, saxophone: WTAM

KY—Waldor Place

WFL—The Shopper

WHD—Waltz and Variety, dance and vocal selections

WFL—Italian Popular Music

WHD—Waltz and Variety, dance and vocal selections

WFL—Waltz and Variety, dance and vocal selections

10:45 CDT—**a.m.**—CST 9:45

NBC—Waltz and Variety, dance and vocal selections

WFL—Waltz and Variety, dance and vocal selections

WHD—Waltz and Variety, dance and vocal selections

WFL—Waltz and Variety, dance and vocal selections

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WHD—Waltz and Variety, dance and vocal selections

NBC—Don Bigelow's Orchestra: WEAF WTAM

WLV

KY—Merri-Comedy Favorites

WFL—Ladies' Choice, Fox Women

WLD—Live and Laugh, sketch

WTM—Musical Games; Milwaukee & Minneapolis

4:15 CDT—**a.m.**—CST 3:15

CBS—Vandora's Orchestra: KMOX

WFL—Leo Terry, organist

WLD—Robert Locking, boy soprano

WFL—CST 3:30

NBC—Pitt and Niernann, piano duo: WFL

WTM

CBS—Concert of Pevern Orchestra; Edward

Wurtzbach: WSN WBBM

KY—Paul Henry's Orchestra: WFL

WFL—School Teachers Talk

WFL—CST 3:45

CBS—Milwaukee Ragtime's Ensemble: WABC WSN

WFL—Little Orphan Annie; Wanda Co.; sketch: WFL

KY—Personality in Paint

WFL—Junior Federation Club

WHD—Grand Opera, 2nd hour (NBC)

WLD—Music and Banter; Ben Kaitan, pianist: 5:00 CDT—**a.m.**—CST 4:00

NBC—Al Peerce's Song: ALMA WFL WLV

WFL—Lila Hagen, contralto

WGS—Ultran Homestead Music

WHD—Scotts Review

WLD—Carny Day

8:15 CDT—**a.m.**—CST 4:15

CBS—S. Open Golf Championship: WABC

WFL—KMOX

KY—Peter Van Stender's Orchestra (NBC)

WFL—Leo Terry, organist

WLD—Elliott Thayer's Orchestra

WLD—Buddy; Zeb and Otto, songs

HIGH SPOT SELECTIONS FOR SATURDAY

(Time Given In Central Daylight)

- 6:45 a.m.—Rebroadcast from London: Presentation of *Snags Bill* of H.M.S. Canterbury by Canterbury Cathedral; NBC-WMAQ network.
- 12:00 noon—S. Dixie Golf Course; NBC-WSB-TV network.
- 1:30 p.m.—Hessinger's Bavarian concert orchestra from Old Heidelberg. Century of Progress; NBC-KYW network.
- 3:00 p.m.—46th Fencing of Belmont Stakes; description by Thomas Bryan Foggy. Earl report; CBS-KMOX network.
- 7:00 p.m.—Morton Downey's Studio Party; CBS-WBBM network.
- 7:30 p.m.—Floyd Gibbons' NBC-KMOX network.
- 8:00 p.m.—Beatrice Party with Joe Cook, comedian, and Donald Novis; NBC-WMAQ network.
- 8:30 p.m.—Hessinger's Fairies, dramatizations; NBC-WMAQ network.
- 9:30 p.m.—Alka Seltzer Presents; NBC-WSB-TV network; Linda Parker; Uncle Ezra; Starlets; the Westingers; Maple City Four and other stars; NBC-WLS network.
- 9:30 p.m.—Elder Michaux's Congregation; CBS-WIND network.

- 7:00 CDT—p.m.—CST 6:00
- NBC—Spanish Interlude, featuring Corina Maza; WJZ WLS
- CBS—Morton Downey's Studio Party; WABC WBBM WLS
- NBC—Drama Hour: KYW WTAM
- WFL—Valls Cook, recital
- WIBC—Clara Phipps
- WBC—Stevens Hotel Ensemble
- WIND—Master's Music Room, symphony music
- WJZ—Zeh and Zeh, radio play
- WMAQ—Jack Rogers' orchestra

- 7:15 CDT—p.m.—CST 6:15
- WFL—Marty Aron
- WJZ—Paula Jefferson, V. M. C. A. Glee Club
- WFL—Marty Aron, orchestra
- WJZ—Flora Bellocchi; Ben Kantor, pianist

- 7:25 CDT—p.m.—CST 6:25
- WTMJ—Short Play

- 7:30 CDT—p.m.—CST 6:30
- WFL—Glad Giddon; John Maxwell Co.; the House Hunter; Orchestra direction of Ray Shilkey; WEAF WMAQ WLW WTAM WJZ
- NBC—Morton Downey's Studio Party (CBS)
- WFL—Insurance Talk
- WED—A. Bell of Burma
- WBC—Theatrical Society's Orchestra
- WIND—Joni Stevens; John O'Leary
- WJZ—Songs and Sermons with Uncle Joe Dobson; Fred Hick, recital
- WLS—Household Party

- 7:40 CDT—p.m.—CST 6:40
- WIND—Musical Interlude

- 7:45 CDT—p.m.—CST 6:45
- CBS—A. Bell of Burma, with WABC KMOX WJZ WBBM—Jay O'Hara's Orchestra
- WFL—Leo Terry, organ recital
- WFL—The Hawk, mystery drama

- 8:00 CDT—p.m.—CST 7:00
- NBC—Theater, musical variety; WJZ KYW
- CBS—Great Starbucked; Liggett and Meyers Co. Announcements; Orchestra; Chorus; WABC KMOX WBBM

- WJZ—Waltz
- WBC—A Little Spanish Town (Orchestra) A Boy and a Girl Were Dancing (Orchestra)
- Three Checks in the Morning (Orchestra)
- It Barks (Glee Starbucked)
- How Do I Know If My Sunday? (Chorus)
- Your Love (Orchestra)
- How Than You Know (Glee Starbucked)

- Rumba Rhythm
- 3 Masters (The Pearl Vendor) (Orchestra and Chorus)
- Silvery (Orchestra and Chorus)
- Carica (Orchestra and Chorus)
- Waltz Dance (Glee Starbucked) Stanzas
- NBC—House Party; Colgate Patented; Post Co.
- Donald Davis, tenor; Frances Laundford, blues singer; Joe Cook, comedian; Ben Kantor, pianist; Dixie of Carmine's, Orchestra; direction of Don Vanders; Elwynn Gipsy Trio; Melody Trio; WEAF WTAM WJZ WLW
- WFL—Dr. Stern's Forum
- WBC—Henry Clark's Orchestra
- WIND—Joe Chernoff's Forum
- WJZ—Black and White, piano selection; Ben Kantor

- WLS—The Westerner, Songs of the Range
- WFL—The Gay Nineties
- WTMJ—Dance Orchestra

- 8:15 CDT—p.m.—CST 7:15
- WFL—Edie Varze's Orchestra
- WJZ—The Balladists; Buddy Zeh and Trio
- WLS—Jel-Sert Entertainers

- 8:30 CDT—p.m.—CST 7:30
- NBC—Hessinger's Fairies; General Foods Corp.; dramatization; WEAF WMAQ WLW WTAM
- CBS—Dramatic Concert; NBC-KMOX WBBM
- NBC—Edie Dublin's Orchestra; Personnel Co.; WJZ WLS
- KYW—Chile Lopez's Orchestra
- WFL—The Roopers
- WBC—Wendy Warner's Orchestra
- WIND—Colman Cox
- WJZ—Stillman's Movie Reporter
- WBC—Mick Vanecko Hour
- WTMJ—Polish Hour

- 8:45 CDT—p.m.—CST 7:45
- WFL—Henry Cummins' Orchestra
- WIND—Melody May; Jugo-Slav Orchestra
- WJZ—Zeh and Zeh, radio comedy sketch

- 9:00 CDT—p.m.—CST 8:00
- NBC—Saxxon Sisters, duos; Male Quartet; Graham McNamee; L. L. Linnick; Haystack's Orchestra; Male Quartet; Illusion Solo; Car Co.; WEAF WLW WMAQ WTAM WJZ
- CBS—Mushnik, Serenade; WABC WBBM KMOX WLS
- KYW—The Glee Troster
- WFL—Mona Van, soprano
- WED—Voice Boomer
- WBC—The Glee Troster
- WIND—Dick Eddy's Orchestra
- WFL—Katherine Barr, Dancer, popular music
- WLS—Katherine Barr, Dancer, popular music

- 9:05 CDT—p.m.—CST 8:05
- WBC—Edie Varze's Orchestra

- 9:10 CDT—p.m.—CST 8:10
- WFL—Joni Stevens
- 9:15 CDT—p.m.—CST 8:15
- WFL—Toby and Joe, sketch
- WBC—Ted Veneau
- WJZ—The Penna Caracciolo, lamboer
- WBC—Ted Veneau

- 9:15 CDT—p.m.—CST 8:15
- NBC—University of Chicago, lectures Elizabeth King; Speakers: Gov. Horner of Illinois; Pres. Dwight D. Eisenhower; University of Chicago WFL WMAQ
- CBS—Michael's Congregation; WABC WIND

- NBC—ALKA-SELTZER PRESENTS WLS BARN Dancer; Uncle Ezra; Maple City Four; Camberland Ridge Runners; Linda Parker, singer; The Hoosier
- Methodist; WLS WLS WLW
- WFL—Lillian Horlick's Orchestra
- WFL—Polish Hour, talk
- WFL—Polish Hour, talk
- WFL—Polish Hour, talk

- 9:45 CDT—p.m.—CST 8:45
- WFL—Fetters of Women, High School Teachers, talk
- WBC—The Dream Ship

- 9:50 CDT—p.m.—CST 9:00
- NBC—Guy Lombardo's Orchestra; WEAF KYW
- WTAM
- WBC—Lillian Horlick's Orchestra
- WFL—Royal Heineke Hour
- WFL—Royal Heineke Hour
- WIND—Joe Chernoff's Orchestra
- WMAQ—L. L. Kvalin's Orchestra
- WFL—Lillian Horlick's Orchestra

- 10:15 CDT—p.m.—CST 9:15
- NBC—Wendy Warner's Orchestra; WABC KMOX KYW—Alka Seltzer's Orchestra
- WBC—Tenorship Who Barks When?
- WBC—Washington, Clew of the Air, talk

- 10:30 CDT—p.m.—CST 9:30
- CBS—Wendy Warner's Orchestra; WABC KMOX WMAQ—Lila Callier's Orchestra

- 10:30 CDT—p.m.—CST 9:30
- NBC—One More Family, dramatic sketch with Christine Smythe; WEAF WTAM WMAQ
- WBC—Washington, Clew of the Air, talk
- WBBM—We Go to the Fair (CBS)
- WFL—Edie Varze's Orchestra
- WBC—Mason Wacker's Orchestra
- WIND—Edie Poppy's Orchestra
- WFL—Edie Varze's Orchestra
- WTMJ—Los Caballeros

- 10:45 CDT—p.m.—CST 9:45
- WBC—Alfredo Sisti's Orchestra; WJZ KYW
- 10:45 CDT—p.m.—CST 9:45
- WBC—Alfredo Sisti's Orchestra; WABC WJZ WLS
- WFL—Neighborhood Party

- 10:50 CDT—p.m.—CST 9:50
- WFL—Neighborhood Party

- 11:00 CDT—p.m.—CST 10:00
- NBC—Dan Hanna's Orchestra; WEAF WLW
- CBS—Ted Fieritz's Orchestra; WABC KMOX WLS WBBM
- NBC—Dan Hanna's Orchestra; WJZ KYW
- WFL—Paul Ash Review
- WBC—Jimmy Green's Orchestra
- WIND—Joe Chernoff's Orchestra
- WLS—Oscar and Elmer
- WFL—Joe Chernoff's Orchestra
- WBC—Polish Middle Review
- WTMJ—Dance Orchestra

- 11:15 CDT—p.m.—CST 10:15
- NBC—Carefree Cantorini; Red Tullinger, master-dramatist; Dan Hanna's Orchestra; The Dixie Quartet; Glee Delta, Orchestra; Tommy Hanna, songs; Will Alvarez, Bard's Ballad; Dan Hanna's Orchestra; comedians; Rita Lane, soprano, and Marshall Marshall's Orchestra; WEAF WMAQ WTAM WLW

- 11:30 CDT—p.m.—CST 10:30
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NEW PROGRAMS; CHANGES

(Central Daylight Time Show)

Sunday, June 3
 "Oregon on Parade" and "Variety Workshop," two features which have created enthusiastic audiences in their respective localities in Portland, Oregon, and Buffalo, New York, have become CBS-WABC Sunday features. "Variety Workshop," which originates in the studios of Station WKBB, Buffalo, can be heard from 3 to 3:30 p.m. and "Oregon on Parade" will come from the KOIN studios in Portland from 3:30 to 4 p.m. Dr. Israel Goldstein, President of the Jewish National Fund, will deliver an address on behalf of Palestine Pioneer Day over a CBS-WABC network today, from 4 to 4:15 p.m.

Gala premiere of "Voice of Columbia"—with George Jessel as master-of-ceremonies, seven all star acts and five prominent orchestra conductors—all will perform in the first of a new weekly review, to be presented over a CBS-WABC network each Friday, from 7 to 8 p.m. Talent includes Gertrude Nissen, Sylvia Frost, Mary Eastman, Nick Lucas, Beale Street Boys, Dixie Walker and a forty-five piece symphony orchestra.

The adventures of a woman and her daughter who suddenly inherit a million and a half dollars will be presented in a series of broadcasts entitled "Mrs. Montague's Millions" commencing tonight. The broadcast will be heard over an NBC-WJZ network at 9:15 p.m. Gertrude Collier will play the part of mother and daughter. Helen Hayes stage and screen celebrity, will be the Hall of Fame guest tonight. She will be presented in a dramatic sketch at 9:30 p.m. over an NBC-WFAZ network.

- 11:30 CDT—p.m.—CST 10:30
- KYW—Vicent Ruffo's Orchestra; (12 Mid. CDT)
- Seymour Simon's Orchestra; (12:30 A.M. CDT)
- Clyde Lauder's Orchestra; (12:30 A.M. CDT)
- WBBM—Jack Russell's Orchestra; (12 Mid. CDT)
- Ed Holmberg's Orchestra; (12:30 A.M. CDT)
- Paul O'Hara's Orchestra; (1:15 A.M. CDT)
- Leo Terry, organ recital
- WBC—Dan Hanna's Orchestra; (12:30 A.M. CDT)
- Jules Alvin's Orchestra; (1:15 A.M. CDT)
- Henry Bussor's Orchestra; (1:45 A.M. CDT)
- Earl Hines' Orchestra

- WBC—Paul Varley Hour
- WBC—Charles Agnew's Orchestra; (11:50 P.M. CDT)
- Earl Burton's Orchestra; (12:10 P.M. CDT)
- Seymour Simon's Orchestra; (12:30 P.M. CDT)
- Wendy Warner's; Bernie Cummins' Orchestra; (12:30 P.M. CDT)
- Charles Agnew's Orchestra; Earl Hines' Orchestra; (1:15 A.M. CDT)
- Henry Bussor's Orchestra; (1:45 A.M. CDT)
- Earl Hines' Orchestra

- WBC—Paul Varley Hour
- WBC—Charles Agnew's Orchestra; (11:50 P.M. CDT)
- Earl Burton's Orchestra; (12:10 P.M. CDT)
- Seymour Simon's Orchestra; (12:30 P.M. CDT)
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- Seymour Simon's Orchestra; (12:30 P.M. CDT)
- Wendy Warner's; Bernie Cummins' Orchestra; (12:30 P.M. CDT)
- Charles Agnew's Orchestra; Earl Hines' Orchestra; (1:15 A.M. CDT)
- Henry Bussor's Orchestra; (1:45 A.M. CDT)
- Earl Hines' Orchestra

Monday, June 4
 The University of Nebraska Commencement Exercises will be broadcast today at 11:30 a.m. over an NBC-WJZ network. The Commencement Address will be given by Owen D. Young, and the invocation, by Chaplain Chancellor E. Guy Canfield. Music will be furnished by the Lincoln Symphony orchestra.

Tuesday, June 5
 Effective tonight the Palmer House Promenade changes its time and network. The new time is 8:30 p.m. over an NBC-WFAZ network. Ray Perkins continues as master of ceremonies, assisted by Harold Stokes' orchestra and guests. The American premiere of the Russian Ballet "Red Poppy" will be broadcast tonight. The presentation consists of an NBC Symphony performance from Gilek's manuscript with Frank Black conducting. This will be Part I, the concluding broadcast will be heard next Tuesday, June 12. Both of these performances will be heard over an NBC-WJZ network at 9 p.m.

Wednesday, June 6
 A condensed version of "The Drunkard," famous temperance play first produced by P. T. Barnum, circus man in New York in 1843, will be heard over a CBS network tonight from 10 to 10:30 o'clock by the cast which is now presenting a successful revival of the play in New York City.

Thursday, June 7
 The 38th Annual Golf for the United States Open Golf Championship will be described by Ted Husing in a series of seven broadcasts over WABC-CBS Thursday, Friday and Saturday, June 7, 8 and 9, from the Merion Cricket Club at Ardmore, Pa. The CBS broadcast schedule for the tournament follows:
 Thursday, June 17, 12 to 12:05 p.m. and 4:45 to 5 p.m.; Friday, June 8, 12 to 12:05 p.m. and 5:30 to 5:45 p.m.; Saturday, June 9, 12 to 12:05 p.m. and 2 to 2:10 and 5:15 to 5:20 p.m.

Friday, June 8
 Ogden Mills, former Secretary of the Treasury, will be the guest speaker in the weekly series of Intercollegiate Council programs. Mr. Mills will be heard this evening at 6:15 o'clock over an NBC-WJZ network.

Countess Olga Albani, soprano, will begin her second Summer series as guest artist on the Quifets Service Concert tonight. She will be ably assisted by the Quifets Service quartet, Frank Banta and Milton Rettenberg, piano duo, and Romano Bourdier's orchestra. The Quifets Service Concert is presented over an NBC-WFAZ network at 7 p.m.

The Hoosier Hot Shots

The Rural Rhythm Boys

Listen to Their Band Unique Tia Poo Band

—
 Every Saturday

24 STATIONS

Coast to Coast

The NATIONAL BARN DANCE
 A rollicking program of old time singing, dancing and hoopson fun. Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Skyland Scotty, Maple City Four, Spatsie, Tom and Jerry, Lark Lella Hoosier Hot Shots, Uncle Ezra, Louise Missey and the Westingers brought to you direct from WLS, Chicago, every Saturday night over 24 NBC stations coast to coast.

"Lena" Comes of Age

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

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

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

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

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

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

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

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

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

about the same time.

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

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

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

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

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

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

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

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



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

RADIO HAPPENINGS at the CAPITAL

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

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

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

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

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

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

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

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

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

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

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

"The radio, controlled by the adminis-

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

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

Raps Radio's Fidelity

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

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

(Continued on Page 33)

MUSIC IN THE AIR

(Continued from Page 14)
and possibilities for adaptation on this hour.

"A popular radio accompanist is working on an operetta in only one act. 'It's not a gag,' he says. "The theme of the single tune will be developed and arranged to fit the plot. It will be melodious but I think rhythmic and harmonic treatment will take care of that."

That's right! One tune is quite enough for an operetta.

"The Red Poppy"

TRAVELERS returning from Moscow have told us the story of the Soviet ballet "The Red Poppy." At first, most objected to this art-work as communistic propaganda, and some critics described it as mediocre. But the power of the Chinese story persisted, and its melodic music pleased the Russian ear. No one can say today that the two-act ballet consists only as a *success comrade*.

Through the ingenuity of Frank Black, we are to hear the American premiere of the "Red Poppy" Tuesday evening, June 5th and 6th (NBC at 9 p. m. CD). Mr. Black will conduct from the hand-copied manuscript of *Remond Montevicchi Gine*, which was secured after considerable difficulty from the Soviet authorities, due to the restrictions on the export of music from that country. The NBC Symphony Orchestra will be augmented to 100 pieces for these special broadcasts.

Mrs. Frances Alda

Frances Alda was one of the most distinguished characters ever to sing on the Metropolitan opera house. As the wife of the General-Manager, *Gioio Gatti-Casazza*, numerous intrigues were connected with her name, to which gossip fastened many explosive tales.

Since her retirement to the radio (Tuesday, NBC at 5 p. m. CD), she has been written her version of this checkered past. When the autobiography is finally published, many opera singers and their

friends will descend on the book-sellers for a copy. No doubt Mrs. Alda can tell plenty. "Will she?" is the question every one is asking.

In the meantime she is planning for the radio debut of a young Italian-American girl, who she believes has one of the greatest soprano voices today.

Mrs. Alda as a youngster came from New York to London, and then to London. There she met *Marcé Journet*, who after hearing her sing, sent his photograph with the inscription "If you sing, you will sing Marguerite to my Mephistopheles!"

Just eighteen months afterwards she was called to London from Paris to substitute for *Nellie Melba* in "Faust." Journet was the Mephistopheles.

The young Italian singer, however, will never be able to follow her patroness's career in opera. She was crippled by infantile paralysis as a child and walks with difficulty. Mrs. Alda hopes to have her sing concerts, and over the radio.

The Singing Lady

"HE brought Mozart to mining camps and Wagner to the Wilderness," was said of *Walter Damrosch* when he conducted his "barnstorming" tours of the country years ago. Today Damrosch is still reaching those same communities with his broadcast concerts.

But not all of his admirers know how he came to know music and finally be a conductor. And many of the smaller generation will make their first acquaintance with his name and the details of his life as a child next Friday (June 1, NBC at 4:30 p. m. CD).

It is that time *Irene Wicker*, as "The Singing Lady," will present the story of the child, Walter, as one of her regular Friday night series, "Child Lives of the Great." On these programs figures ure prominent among the great, and she has told earlier of the lives of Haydn,

Mozart, Beethoven, and other composers, as well as contemporary celebrities.

Miss Wicker says that children seem to find music more interesting when they know the personalities that produce it. She is certainly correct, for in this respect, even sixty-year olds and octogenarians are still children.

Assisted by *Allan Grant*, who improvises on strains of their own music, or music that has influenced them, or music that has become associated with them, "The Singing Lady" dramatizes the events surrounding their first contact with music and their first expression of it. She does this in the language of children, with naturalness and consummate mastery.

Her creations are works of art. They touch a sympathetic chord in every sensitive adult as they take him back to days long since gone. With Miss Wicker, we all become children again.

Her dramatizations, entertaining as they are, have deeper implication than mere story-telling. By "painless" education, they extend the realm of appreciation and culture in America.

Sibelius Concert

ALL TOO short will be the portion of the Sibelius concert we hear from the Queen's Hall, London (NBC Monday, June 4th, at 2:40 p. m. CD). A portion of a symphony and a song sung by *Miss Helmi Laakkonen* will fill the twenty-minute hour. We will hear *Georg Schostakovich*, noted French musician, conduct the concert by the Finnish National Orchestra, now visiting London. The English, probably more than any other people, are devoted to the works of Sibelius. Their great critic, *Ernest Newman*, comments:

"Sibelius him" the greatest living symphonist. It is unfortunate, when we hear so little of his music, that we can not have the full concert re-broadcast.

Radio Guide's

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Giuseppe Bentonelli

THE Streets of Paris Ball in Chicago's Century of Progress was the scene for the debut of a new operaic tenor, *Giuseppe Bentonelli*. The young man, an American—Joe Benton, by name—possesses one of the rare lyric tenor voices of the day. It has a timbre all its own, of smooth, dark glory, and he sings with taste. His sympathy flows through an aria and abandon that are contagious.

Mr. Bentonelli broadcast an impromptu aria on the radio recently, but he will be heard again next season from the Chicago Civic Opera. At the moment he might be best described as the answer to an opera impresario's dream.

Broadcast Notes

(Time Shows in Central Daylight)

Yascha Davidoff: American basso just returned from many years in Russia, sings "All Things Apart" by Rachmaninoff; Tschalkowsky's "Where Dancing Was Loudest"; "Sweet Song of Long Ago"; and Sachs' "The Three Riders" (Thurs. May 31, NBC, at 2 p. m.).

Josef Lhevinne broadcasts an all-Chopin program (May 31, NBC at 9:30 p. m.) and an all-Liszt program (NBC, June 7, at 9:30 p. m.).

An "Ave Maria" arranged to the Intermezzo from Mascagni's opera *La Follia Rusticana*, the ever-popular "L'Amour Tourtour L'Amour" by Friml and "Sibony" by Lecocq are *Jessica Dragonetti's* solos on the Cities Service Concert (NBC, Friday, June 1, at 7 p. m.).

The famous Mexican Tropic Orchestra takes you to Old Mexico every Sunday morning (NBC, at 9:30).

Happenings at the Capital

(Continued from Page 31)
described as "an attitude of laissez faire that has been eagerly espoused by receiver and transmitter alike during the present economic depression. Mr. Ballantine calls it a demoralizing policy that has not encouraged the exercise of a critical judgment of performance either by engineers and manufacturers or by the public."

Not only have technical improvements been overlooked during the period of "red neck" charges, but the public taste has been further dulled by exposure to the quite inferior performance of the smaller portable sets and substandard sets which its reduced pocketbook has obliged it to buy.

"Radio receivers," he adds, "still sound about the same today as they did five years ago and a lot of the more recent sets are first deal wares. The majority of these improvements have contributed to operating convenience and reduction of price, but have not greatly enhanced the aesthetic value of the receiver as a musical instrument."

New high quality technical standards, bringing tonal fidelity, are urged by the writers. Demonstrations of high quality receivers to many non-technical persons during the last two years, he says, have revealed a high degree of interest and satisfaction. This, he believes, will be a good public recognition that the radio will be confidently predicted if the right kind of equipment is placed on the market.

The first use of the super-regenerative and the super-heterodyne circuits in American broadcast stations was in 1924. The American Association of Broadcasters has since then been endeavoring to prevent all super-regenerative sets from being manufactured in their respective jurisdictions.

EXCEEDING either New York, Chicago or Los Angeles, which lead the Unit-

ed States and the rest of the world in the number of their broadcasting stations, the city of Shanghai has 35 broadcasters. Twenty-one of these broadcast in Chinese, and the National Government has been troubled with a real problem in allocating the frequencies to the stations to preclude interference.

Broadcasters to Meet

The men who make the radio kellycolumbians—the broadcasters—will foregather this fall in Cincinnati to tackle the problems confronting the industry and devise ways and means of improving radio's service to the listeners.

Having virtually doubled its membership in the last year, the National Association of Broadcasters anticipates an attendance of some 500 of the nation's 600 stations at its next convention, to be held there September 16, 17, 18 and 19. Aside from the usual topics relating to program development, the program of this year are faced with an enormous task of readjusting their operations in conformity with changes wrought by the National Recovery Act.

Radio's perennial battle over music performance rights again will be on during the convention. At its opening last year the broadcasters retained the use of the *Victrola* 25-cent fee. Secretary of War, W. C. Clegg handles all matters incident to its payment conflict with the American Music Publishers' Association. The latter has urged that stations this year paid *Victrola* in royalties.

Although a law to dissolve the Society as an alleged illegal combination now is pending, and many conferences have been held in an effort to reach an agreement, little headway has been made during the last year in the copyright conflict.

CALIG ALL CARS—MANHATTAN'S MURDER

(Continued from Page 11)

Virginia Brannen joined some casual acquaintances in a final round of the up-ton speakers. At three in the morning, she still was going strong, with the exception of Billie, who "couldn't take it" on account of her absence while in the refinery. She had been sent home in a taxi.

The couple in the front seat of Durringer's stolen car were Mildred Moore and a Mr. Robert Leclair, and in the back seat Virginia Brannen sat enfolding the arms of both Crowley and Rudy Durringer.

At six in the morning the party stopped for breakfast, and bought two more bottles of liquor. Then they drove north for Durringer's home at Ossining. He thought that he ought to return the car which he had borrowed from his employer, "or there might be trouble."

According to the story they told later, the couple in the front seat weren't paying much attention to what went on behind them. As for the intoxication of liquor was the fiery impulse of romantic and feverish love—for Miss Moore recently had run away from a perfectly good husband for the sake of the dancer Mr. Leclair.

Crowley never drinking. He never touched toke liquor or even coffee in any form—pitifully enough, because he thought that they might stunt his growth!

At nineteen years and eleven months, Francis Crowley stood five feet and one inch tall, Durringer, who had smoked the cigarette in her hood, and who was soaked in whiskey, was nearly six feet.

As the car sped northward in the early morning hours of the vastness of the Bronx, Durringer and the fair Virginia had an argument. Durringer said later that the demurest boy marrying him, "or something like that!"

Anyway, Rudy Durringer was no man to trifle with. He took a deep breath and then leaned toward his diminutive guoman friend, "You always carry a rod, don't you kid? Lemmie see it."

There was nothing that Crowley would rather do than display his arsenal. He handed Rudy a .38 from his shoulder holster, and gripped the top of Virginia Brannen's dress. "So you won't, eh babe?" Before she could answer, he had pressed the gun against her side and pulled the trigger. The girl fell brokenly in her seat... and the car went on.

Crowley was pretty sure about that, Durringer confessed later. Not at killing the Brannen girl, who was known as a "teaser," but because Rudy hadn't aimed the gun toward the back of the seat!

"That slug mighta gone right through her and hit me!" protested Francis Crowley.

The two in the front seat, no doubt feeling a little out of place in the light of their developments, insisted upon being taken home, after which Rudy and Crowley drove merrily away with their silent passenger.

Plump Virginia Brannen never would receive ten cents for another of her dancing embraces. She was found by a young boy later that morning, where her body had been tossed over a stone wall of a seminary near Yonkers.

Frank Brown receives only a few hours to connect fat Rudy Durringer with the dead Brannen girl, for they had been seen together that night at a dozen different dance and drinking places. Their companion was described as a light-pi-

ped, boyish youth with wild eyes and loose blonde hair—a dead ringer for Francis Crowley, who was still wanted for both the American Legion and the Schaeffel shooting.

The radio alarm went out—pick up Rudolph Durringer and Francis Crowley! Their descriptions, furnished by dance hall hostesses, was added. To clinch the thing, it was shortly announced over the air that the bullets found next to Virginia Brannen's spine bore rifling marks exactly similar to the bullets taken from Detective Crowley's chest, in the hospital! Thus the police knew that diminutive Francis Crowley was definitely involved in the shooting which had preceded the last ride of the stolen car.

The word went out over the air, to

sent seven slugs into the looming blue-clad figure.

Then, while the rookie cop looked on amazed and horror stricken from a distance, Crowley jerked the service .38 from his victim's holster and emptied that, also, into his owner's body—a last final gesture of decision to the uniform he hated!

The car roared away down Black Shirt Lane, and all too tardily Patrolman Yodice drew his own gun and fired several wild shots. But it was too late for him to help Frederick Hirsch, honor cop and father of two small children. Crowley, the "runt kid," had disappeared into the night, beating with him a girl.

Again the radio came into play, for it was a response to a police broadcast that a radio car succeeded in picking up a

telling Billie Dunr, the sweetheart he had picked up in the ten-cents-a-dance hall, that she might as well move out of her apartment because he wanted to move in—with a new girl.

For a day or so Billie, who was of an easy-going type, put up with having Crowley, his six feet and six inches tall, Durringer all camped out in her apartment at 303 West 90th Street. But she didn't like Durringer much, he was tall, fat and stupid. She didn't want to be his girl, and Crowley had a girl he liked better.

So finally Billie moved out, leaving the strange threesome in the furnished flat. They went regularly to her "job" as dancing hostess at the "Frimrose,"

What is more the point she had a great deal to say to her fellow "hostesses" about the deal she had received from her former sweetie. He brought home a Brooklyn baby who thinks she looks like Swanson, said Billie. "But she's too dumb to wash her own lingerie."

The word got around. One of the girls at the hall was a "stoolie" for a Bronx detective. She was using the money to send her little brother through a reform school, or some similar charitable enterprise. Naturally, she passed on the tip about Billie's place, and at 303 West 90th Street, saying only that Helen Walsh had been seen there. It was the reason that Dominick Casio and Bill Mata cracked City over a sodid, and apartment house on that afternoon of May 13th.

The same tip, telephoned to a New York afternoon newspaper, had resulted in the making of the appointment with the reporter and photographer by Billie Dunr. She was a former lover lived in the place! Billie Dunr had sold out to the press, impelled by the green-eyed monster of jealousy.

Yet somehow, weakening at the last moment, she had tried to steer them away from the outlaws who had cast her out, and had placed her life in the shadows of downtown Chinatown, where she was found a week later.

No wonder Detective Casio dashed madly down the stairs when he glimpsed the face of the mad hand! He nabbed the photographer in the hallway. The man tried to explain that he had come here because a reporter friend had caught wind of the same thing.

These were the tragic events leading up to the greatest manhunt which New York City ever knew—a sodid, run-for-your-life, illicit love-making, bragging, liquor, stolen cars and "good time" sweethearts.

No wonder Detective Casio dashed madly down the stairs when he glimpsed the face of the mad hand! He nabbed the photographer in the hallway. The man tried to explain that he had come here because a reporter friend had caught wind of the same thing.

(Continued on Page 36)



Big "Rudy" Durringer (with hands manacled) shows as he pointed out to detectives the thicket near Yonkers, New York, where he threw the body of Virginia Brannen and (inset) a photograph of his victim taken shortly before her tragic end.

every police car over an area of three hundred square miles. "Pick up Francis Crowley and Rudolph Durringer!"

Out in the desolate stretches of North Merrick, a rural section of Nassau County, Long Island, yet still within the limits of Manhattan, Patrolman Frederick Hirsch heard the alarm, as did Albert Yodice, a rookie cop whom he was breaking in. The two left the station on a hunt for a car supposedly carrying stolen auto tires. Late on that evening of May 5, as they beat their weary way back along a dark and dismal stretch of road known as Black Shirt Lane, Hirsch noticed a Ford touring car, without parking lights, pulled up at one side of the road.

"You wait here," said Hirsch. "I'll have a look at that car."

He flashed his light up on the surprised and indignant couple who sat in the car, and then returned to his partner.

"Just a little quiet necking," he explained. "I told 'em to get a move on." The two cops had taken five minutes along the road when suddenly Hirsch stopped short. "Say! That muddly-haired kid in the car fits the description of Crowley, the guy who's wanted for that Brannen shooting in the Bronx. There couldn't be two with mugs like that!"

He turned suddenly and went back to the car, placing his foot on the running board. "Just a minute, buddy," said Hirsch, jovially. "Let me see your license."

"Certainly, officer," said Francis Crowley. He pronounced it "soberly." Then, instead of reaching for his inner jacket pocket, his hand flew to his armpit. He

single thread. Crowley's companion of the night had been a Brooklyn girl of sixteen—a pretty, somewhat giggish girl of fairly good family, named Helen Walsh. That much was established from connecting various links in the chain, some furnished by Harlem dance halls where she formerly played hostess, and others from her own frightened parents.

For Helen Walsh did not return that night, either to the dance halls or her own home. Her name was added to the police alarm broadcast—but it was because of fear for her own safety. Helen Walsh previously had brought Crowley to her own home, had introduced him to her family. She thought him a "wild kid" but a jice boy for all that. And now she was riding with him in a stolen car, riding God knew where.

Riding with a man whose hands were tied with murder, and she the only living witness to his darkest deeds! Helen Walsh was the only person in the world whose testimony at that time could send Crowley to the chair. He would realize that fact, police and district attorneys pointed out, and her chances of living to see another day were not one in ten.

If Francis Crowley felt that the presence of the pretty, loving girl of sixteen would impede his chances for a safe getaway, he would not hesitate a second in emptying his guns into her young body. He would wipe her out as he might brush a fly from his nose.

That's what they were saying about Crowley at the time the radio-guided manhunt was at its height. And at that exact time Francis Crowley calmly was

Liberal Rewards for True Mystery Stories

of crime mysteries in which served the law. Writers, Police Officers, Detectives, and anyone in possession of authentic cases, are especially invited to earn these rewards.

Radio must be a prominent element in the detection and apprehension of the criminals. Photographs, names of principals, dates and places must be bonafide.

Address all letters to Editor, Radio Guide, 551 Fifth Avenue, New York, New York.

Short-Wave Carnival

WORLD SHORT WAVE TIME TABLE

(Continued from Page 4)

the broadcast of the English Derby from Epsom Downs on Wednesday, June 6. Perhaps the most famous horse-race in the world, the Derby is a national institution with the English. Hundreds of thousands of Briters—ranging, in class and appearance, from the most contemptible "peasants" with their button-bedecked attire, to nobility and even royalty—throng to this picturesque event.

American and Canadian long-wave listeners can hear a British racing expert give a narrative description of the Derby over the CBS-WABC network. This broadcast comes through on the morning of Wednesday, June 6—from 8:45 to 9:15 a. m. CDT. NBC also will furnish a Derby broadcast, picking it up direct from England. Columbia will use the RCA Communications System. But short-wave fans have a much wider choice of hours of broadcast are concerned. They can tune in the British Broadcasting Corporation's station GSE (23.28 mhz) at any time from 6:15 a. m. to 12:45 p. m. CDT.

A ship's bell is the center of an unusual religious ceremony in historic Canterbury Cathedral on Saturday, June 9. The Bri-

tish navy will present the bell of the battle cruiser *H.M.S. Canterbury*, to the cathedral. The proceedings will be short-waved to this country by the BBC for NBC broadcast from 8:40 to 9:30 a. m. CDT.

The actual note of the bell thus will be thrown across the ocean in which it was sailed. The Earl-Hon. Sir Bolton M. Eyres-Monsell, G.B.E., First Lord of the Admiralty, will make the presentation of the bell on behalf of the British Navy, and the Rev. Hewlett Johnson, Dean of Canterbury, will accept it for the clergy of the famous old church.

The program will open with music by the Royal Marine Band, after which the presentation will be made and Admiral Percy Royds, retired, will strike "six bells." Religious services will follow, then the British national anthem and a blessing from Dean Johnson will end the ceremony. This program will originate from the BBC station GSE on 25.28 meters. Short-wave listeners will be able to get it direct, until 12:45 p. m. CDT.

A condensation of the principal short-wave relay stations of the world appears on this page.

MANHATTAN'S MADMAN

(Continued from Page 36)

that death walked close beside him. On his hands were Johnny Broderick's blue Mara Byrne and Barry—the cops who had led the fight against the gunman and who had earned the honor of taking the first laid hands on Francis Crowley—the same Broderick who recently was demoted after a year on a "beat" for leading the gang of Long Island as a punishment for "showing around citizens who didn't need showing around," as one Broadway columnist put it.

Police Scent Trap

The Commissioner suggested that the prisoners be stripped of their clothing. It was a good idea, as things turned out. For when the dummy figure of the killer stood pasty white and naked before the detectives, they found a gun strapped to his leg and another tied low on his abdomen. He had planned a little surprise for the cops who would take him in in the "wagon." He bragged of this later.

It was then that Crowley suffered an accident or two, as "we" would say. The detectives and coppers who hemmed him in: The men who had walked a beat with Patrolman Fred Hirsch. They were expected to treat his murderer with kid gloves.

Crowley went out of the apartment house on a stretcher. Fat Rudy Durringer stumbled down the stairs shackled to two detectives, obviously delighted that it was his turn. And then Hirsch was dragged, waddling and screaming, past a battery of newspaper and movie-camera, in the law's eye, sweet sixteen.

Never for a moment was there any doubt about what would follow. Durringer confessed to the murder of Virginia Brennan with a surprising alacrity, even being so obliging as to guide officers to the spot where he had tossed the body over the fence. Hirsch was confessed—to having accompanied Francis Crowley on a mad quest for honey-moon which followed the necking party and the shooting of the officer who recognized the killer from his radio description.

Francis Crowley confessed—with great gusto and many details—to complicity in the killing of Virginia Brennan and in the slaying of a bank robbery, the murder of Hirsch, and anything else he could call to mind. But the witnesses were not justice—the desperate and deadly operations of a kidnap ring that struck in the dark and gave the country a bad case of jitters.

troopman Fred Hirsch's revolver, which was part of the seven-gun arsenal in the apartment.

Jessing At Death

Behind the grim gray walls of Sing Sing Prison, Fred Jessing Frank Crowley walked resolutely to the electric chair on the evening of January 21st, 1932—with a greeting for a guard he had known in another cell-block, and a jest about "the hot-sauce."

It was Rudolph Durringer, as befitted a minor character in the sordid drama of blood and love, already had paid the price of a month in jail for the brutal killing of pretty Virginia Brennan.

Helen Walsh, freed by the police after they were convinced of her essential innocence and her lack of realization, was given a home and a new name by a family living far from the narrow streets of uptown New York, the scene of her little crowded hour of fear-haunted infatuation. She had no last message for the man who walked that night down the long corridor, through the little green door, and calmly seated himself in the chair.

"Let 'er go!" said Frank Crowley on that chair. He received three shocks of 200 volts each, and was pronounced dead at 11:37 a. m.

He had wanted a lily in his hand, and as an epitaph of the words: "Underneath my coat will be a swift heart that would—harm anybody."

He was given a weary prison autopsy, and an unmarred grave within the walls of Sing Sing.

Bullet wounds bitten deeply into the brick walls on the rear of the building on the street that Ninotch Street, stand today as his only monument.

In Next Week's Issue of RADIO GUIDE:

"Snatching the Snatchers"

another thrilling and absorbing story of the use of radio in bringing criminals to justice—the desperate and deadly operations of a kidnap ring that struck in the dark and gave the country a bad case of jitters.

WORLD SHORT WAVE TIME TABLE

Mo. Station	Sta- Location	(CENTRAL DAYLIGHT TIME)
13.92 21.54	WDXK Pittsburgh, Pa.	6 A.M. to 1 P.M.
13.97 17.41	CGM Hartford	Daily 6 to 7:30 A.M.
14.27 17.76	WXAL Boston, N. J.	Monday, Wednesday, Friday, 7:30 to 9:30 A.M.
16.23 17.71	PEP Los Angeles	7 to 8 P.M.
17.25 17.81	WJAB New York	8 to 10 A.M.
19.55 13.53	CTIAA Portugal	Monday, Wednesday, Friday, 1:30 to 2:30 P.M. and Sunday, 1 to 3 P.M.
19.54 15.34	WTKA Scotchney, N. Y.	10 A.M. to 1 P.M.
19.68 15.27	WDXK Wayne, N. Y.	9 A.M. to 12:30 P.M.
19.73 15.27	WTKA Wayne, N. Y.	9 A.M. to 11:15 P.M.
19.73 15.27	WTKA Wayne, N. Y.	12:15 to 1:15 P.M. and 6:35 to 9:45 A.M.
19.73 15.27	WTKA Wayne, N. Y.	6 to 7:30 A.M. and 8:40 to 11 A.M.
19.73 15.27	WTKA Wayne, N. Y.	Daily 5 to 5:15 A.M.; Saturday, 10 to 10:30 A.M.
19.73 15.27	WTKA Wayne, N. Y.	10:30 to 11:30 P.M.
19.73 15.27	WTKA Wayne, N. Y.	10:15 A.M. to 1:15 P.M. and 2 to 6 P.M.
19.73 15.27	WTKA Wayne, N. Y.	2:30 to 9:30 P.M.
19.73 15.27	WTKA Wayne, N. Y.	8:45 A.M. to 12:45 P.M.
19.73 15.27	WTKA Wayne, N. Y.	12:45 to 4:30 P.M. and 9 to 11:30 P.M.
20.11 17.55	GSB England	12:15 to 2:15 A.M. and 3:15 to 8 P.M.
20.11 17.55	GSB England	Monday, Wednesday, Friday, 7:30 to 9:30 A.M.; Saturday, Sunday, 7:30 to 10 A.M.
20.49 11.77	VE3IR Winnipeg, Canada	Daily 6 to 10:30 P.M.
20.49 11.77	VE3IR Winnipeg, Canada	11 to 11 P.M.
20.49 11.77	VE3IR Winnipeg, Canada	Daily 6 to 11 P.M.; Saturday, 1 to 3 P.M.
21.00 9.67	THRH Rio de Janeiro, Brazil	Heard in the evenings
21.25 9.50	XELT Mexico	8 to 10 P.M.
21.25 9.50	CTIAA Portugal	Sunday, Friday, 4:30 to 7 P.M.
21.27 9.39	NBL Switzerland	Saturday, 5:30 to 6:15 P.M.
21.27 9.39	NBL Switzerland	11 A.M. to 1 P.M.
21.29 9.58	VK2ME Australia	Sunday, 1 to 3 A.M.; 5 to 9 A.M. and 11:30 A.M. to 1:30 P.M.
21.30 9.58	CGE England	6 to 8 A.M.
21.36 9.57	WXAZ Boston, Mass.	6 to 12 to 12 Midnight
21.42 9.57	WXAZ Boston, Mass.	6:45 to 9 A.M. and 9 to 7:30 P.M.
21.49 9.55	WZXP Scotchney, N. Y.	6:45 to 10 P.M.
21.51 9.51	WTKA Australia	Monday, 5 to 6:30 A.M.; Saturday, 5 to 9 A.M.
21.55 9.51	WTKA Australia	Monday, 11 A.M. to 12:45 P.M. and 3 to 5 P.M.

21.56 9.50	VY8BC Venezuela	4:30 to 10 P.M.
21.56 9.50	VY8BC Venezuela	11 A.M. to 12 Noon and 7:30 to 9:30 P.M.
22.02 9.57	NSAHM Colombia	7:30 to 10:30 P.M.
22.02 9.57	NSAHM Colombia	11 A.M. to 1 P.M.
22.02 9.57	NSAHM Colombia	Sunday 2:30 to 5 P.M.
22.02 9.57	NSAHM Colombia	5 to 7:45 P.M.
22.02 9.57	NSAHM Colombia	Saturday, 5:30 to 6:15 P.M.
22.02 9.57	NSAHM Colombia	7:30 to 11 P.M.
22.02 9.57	NSAHM Colombia	Sunday, 1 to 1:15 A.M.; Tuesday, Friday, 8 to 9 P.M.
22.02 9.57	NSAHM Colombia	11 A.M. to 6 P.M.
22.02 9.57	NSAHM Colombia	11:30 to 11 P.M.
22.02 9.57	NSAHM Colombia	1 to 6 P.M.
22.02 9.57	NSAHM Colombia	7 to 10 P.M.
22.02 9.57	NSAHM Colombia	11:30 to 1:30 A.M. and 5 to 10 P.M.
22.02 9.57	NSAHM Colombia	10:30 to 11:30 A.M. and 4:30 to 9:30 P.M.
22.02 9.57	NSAHM Colombia	Sunday, Tuesday, Friday, 6:40 to 8:40 A.M.
22.02 9.57	NSAHM Colombia	8:40 to 10:30 A.M. and 11 A.M. to 12 Midnight
22.02 9.57	NSAHM Colombia	12:30 to 7 P.M. and 8:30 P.M. to 1 A.M.
22.02 9.57	NSAHM Colombia	Monday, Tuesday, Wednesday, 1 to 10 P.M.; Thursday, 2 to 11 P.M.; Saturday, 6 to 11 A.M.; Sunday, 10 to 7 P.M.
22.02 9.57	NSAHM Colombia	1 to 10 P.M. and 2:40 to 4:40 P.M.
22.02 9.57	NSAHM Colombia	3:30 P.M. to 1 A.M.
22.02 9.57	NSAHM Colombia	Sunday, Tuesday, Friday, 6:40 to 8:40 A.M.
22.02 9.57	NSAHM Colombia	8:40 to 10:30 A.M. and 11 A.M. to 12 Midnight
22.02 9.57	NSAHM Colombia	12:30 to 7 P.M. and 8:30 P.M. to 1 A.M.
22.02 9.57	NSAHM Colombia	Monday, Tuesday, Wednesday, 1 to 10 P.M.; Thursday, 2 to 11 P.M.; Saturday, 6 to 11 A.M.; Sunday, 10 to 7 P.M.
22.02 9.57	NSAHM Colombia	1 to 10 P.M. and 2:40 to 4:40 P.M.
22.02 9.57	NSAHM Colombia	3:30 P.M. to 1 A.M.
22.02 9.57	NSAHM Colombia	Sunday, Tuesday, Friday, 6:40 to 8:40 A.M.
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LAST CHANCE FOR FAVORITE STARS

WITH this issue of Radio Guide comes the last opportunity to vote for the Star of Stars election. Those of you who buy your copies as soon as they're on the news stands may strengthen the position of your favorites—if they're at the top; or by your belated votes you may help send a lagging star toward the top.

Who can tell an election month turn within 24 hours, as many a politician has discovered. Likewise, the tide of Radio Guide's Star of Stars poll may change overnight as supporters of the less prominent candidates pour ballots into the tellers offices. In this connection, three new stars, three new programs, four new orchestras and two new teams have entered the race and may climb to a commanding position as the vote draws to a finish.

This issue of Radio Guide reaches the news stands Friday, May 31, one day before the election closes. The distribution date gives voters one last opportunity to place their ballots in the mails with the assurance that each vote will be tabulated and credited to the star, orchestra, program and team of individual preference.

Already, at the time of making the latest tabulation, 374,194 votes have been cast. Another 100,000 votes could "upset the dose" and turn the tide of the election. Even this late date may reveal a surprising turn of events—and ballots!

Don't fail your favorites in this "zero" hour of the Star of Stars election. If this copy of Radio Guide is in your hands on May 31, don't hesitate to cast a vote for the individual, program, orchestra and team which gives you the greatest degree of entertainment over the air.

A vote for a leader may help him to retain a giddy position on the heights, which is threatened by the approach of a newcomer; and a vote for a newcomer may help him soar aloft to tumble a topnotcher from his footing on the crest of popularity hill.

So, don't forget to clip the ballot, cast your vote and get it in the mails before midnight, June 1. Thereafter, all voting ceases.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard. Stand by for the Star of Stars!

There are all who have received sufficient votes to be listed among the leaders:

STANDING AMONG THE STARS:

Joe Penner	78,85	Lawrence Fibbert	384
Bing Crosby	61,84	Donald Novis	876
Eddie Cantor	28,73	Smith Ballou	876
Jack Benny	28,73	Phillips Lord	876
Reddy Vallee	16,38	Elsie Hilt	822
Lanny Ross	8,82	Constance Boswell	727
Frank Puster	8,41	James Mellon	727
Edythe Niesen	7,12	Edith Glenn	727
Ben Bernie	7,08	Little Jack Little	727
Jimmy Fidler	5,79	Myrt of Myrt and	692
Yip Hagen	4,94	Albert Shalading	692
Roy Shely	3,53	Chris of Myrt and	692
Yip Yip	3,41	Yrene Beasley	682
Jessica Dragonette	3,32	Fred Gibbons	649
Phil Baker	2,74	Freud Young	649
Annemie Henshaw	2,68	Kate Smith	619
John L. Fucary	2,68	Edna Snow	604
Stanley Kineald	2,39	Edgar Guest	592
Al Johnson	2,39	Myrt of Myrt and	692
Edna E. Hill	2,18	Barling	592
Ed Wynn	2,18	Phil Harris	592
Gene Arnold	2,13	Harold Lloyd	587
Edith Shasta	1,86	George Allen	587
Don Ameche	1,86	Harold Lloyd	587
Jack Arnold	1,86	Edna Snow	604
Fred Allen	1,771	Myrtle J. Cross	541
Tony Von	1,673	"Shiny" Dennis	532
Wayne King	1,619	Wally Martin	532
Ralph Ristery	1,395	Harro Steele	502
Alexander Woolcott	1,395	Frank Munn	484
Russ Columbia	1,359	Hanny Jack Turner	476
Morton Downey	1,347	Richard Brooks	454
Lulu Belle	1,346	Ed McHugh	430
Joe Lombardo	1,341	Boake Carter	434
Pat Kennedy	1,317	Alan Blue	396
Tilo Ginzar	1,307	John McCormack	331
Jack Penney	1,287	Arthur Bonart	318
Lowell Thomas	1,237	Walter Winchell	301
Michael Maxwell	1,219	Baby Rose Marie	301
Edward Tubb	1,153	Jack Raynor	246
Ruth Etting	1,111	Buddy Rogers	335
Patricia Goodrich	1,090	Jack Raynor	246
Vote of Experience	1,090	Eddie Albert	325
John Heller	1,077	Jane Meredith	320
Nancy Kelly	1,061	Edmond Knight	320
Allee Jay	1,061	Walter O'Keefe	318
Edna E. Hill	2,18	Yrene Beasley	682

STANDING AMONG THE PROGRAMS:

Fleischmann	69,97	Death Valley Days	1,713
Shaw Best	37,692	Hour of Snilgers	1,086
Edgar & Sanborn	36,844	America Album of	1,086
Chevrolet	26,815	Familiar Music	1,029
Spurgeon	2,823	Texas	1,019
Old Gold	2,063	Amos and Andy	1,318
Papa Bine Ribbon	1,899	Big Show	1,086
One Man's Family	1,899	Swift Revue	1,311
Woodbury	1,898	Needle	1,201
Wally Owl	1,898	Edna and Bob	1,189
Sineclair Minstrels	1,723	Whensville	1,189
Bakers' Broadcast	1,628	Roses and Drums	1,086
Armour	1,628	Arno-Franion	976
Ford	1,644	Teaforams	976
Hollywood on the Air	1,644	Cherry	1,029
W.S. Brown and Marie	1,644	Melody	1,029
W.L. Barn Dance	1,603	Big Show	1,086
Edna E. Hill	1,603	Yrene Beasley	682
Carl Caravan	1,478	Symphony	812
Seth Parker	1,458	Vie and Sale	762
Tommy's Children	1,359	Hour of Stars	714
One Crime Cues	1,324	Hollywoods	627
Clara Service	1,324	Easy Aces	627
March of Time	1,294	Cadillac	627
First Night	1,261	Soconland Sketch	627
Decca's Paradise	1,261	Hour of Experience	627
Carefree Carnival	1,274	Gems of Melody	584
Edna E. Hill	1,274	Yrene Beasley	682
General Tom	1,244	Man and Home Hour	574
Dezzer	1,215	Byrd's Broadcast	574
Metropolitan Opera	1,154	Painted Dreams	546
Breakfast Club	1,103	Warden Lanes	528
Kean	1,288	Sam Patch	587

Caravaggio Contended	472	Red Davis	382
Goldsberg	471	Koyal Gelatin	373
Father Coughlin	465	Brillo	364
Pauline	456	Gene and Glenn	354
Massey	453	Ira Glin's Lovelie	346
Bar X Memories	447	Music	342
George Crystals	446	Aliz Cyprius	344
Seven Star Revue	419	Forty-Five Minutes	342
Edith Glenn	416	In Hollywood	337
Just Plain Bill	414	Chesterfield	332
Richard Humber	395	Clara, Lu Lu and	318
Corn Col Pie Club	387	Edna E. Hill	218

STANDING AMONG THE ORCHESTRAS:

Wayne King	101,011	B. A. Rolfe	1,320
Ray Lombardi	21,536	Camberland Ridge	1,158
Ben Bernie	35,770	Runners	1,097
Frank Munn	29,875	Darkies	1,097
Fred Waring	21,388	U. S. Army Band	1,087
Richard Himber	11,871	Smith Ballou	1,017
Jan Garber	8,805	Reddy Rogers	959
Glenn Gray	6,880	Gus Hansen	974
Paul Whiteman	6,562	George Fike	974
John Williams	5,485	Rosario Bourdon	874
Billie Holiday	5,417	Lennie Hayton	827
Ill Kemp	4,762	Don Bestor	796
Ozzie Nelson	4,265	Harry Koyen	791
Eddie Jack Little	4,198	Danny Keagan	686
George Olsen	2,531	Ted Lewis	664
N. Y. Philharmonic	2,531	Harold Hopkins	597
Cal Calloway	2,309	Claude Ruffalo	592
Phil Harris	2,240	Joe Sanders	564
Walter Stauffus	2,186	Duke Ellington	523
A. & P. Gyppies	2,111	Charlie Atenev	523
Edna E. Hill	2,075	Will Osborne	476
Jack Benny	2,092	Vincent Lopez	458
Frank Black	1,753	Vincent Sorey	446
Ted Delfrio	1,741	Earl Burdick	443
Ally Pym	1,679	Erno Rapee	437
Philadelphia Sym-	1,679	Navy Cugat	437
phonie	1,679	Richard Cummins	375
Paul Hollins	1,532	Joe Penner	375
Ted Weems	1,532	Heinie and His Green-	328
Walter Hanzowich	1,323	adlers	328
Edna E. Hill	1,291	Maurie Sherman	302
Joseph Keating	1,252	Joseph Keating	302

STANDING AMONG THE TEAMS:

Bernie and Aliza	8,213	Gay and Lu	1,317
Amos and Andy	7,962	Allen and Horfa	1,224
Myrt and Edna	7,962	Ed Wynn and Gram-	1,178
Mills Brothers	19,553	ham	1,178
Olsen and Johnson	15,481	Eddie and Fannie	879
Budd	12,858	Pratt and Sherman	1,093
Stepping and Mary	12,858	Fickers Stern	1,023
Gene and Glenn	10,729	Muni and Rea	997
Baron and Shariin	6,706	Edna and Donnie	682
Molasses and Jan-	1,311	and Edson	1,011
Drayton	5,321		



Ross Penning, operatic and concert star heard over a Columbia network every Monday night. Is among the newest entrants in the Star poll!

Goldsberg	976	Lanes and Honey	768
Ray Lou and Lanny	930	Fred Hummel and	710
Marx Brothers	923	Muriel Wilman	710
Phil Harris and Leah	921	Eton Boys	712
Eddie and Fannie	879	Tom and Don	710
Caravan	879	Gene and Hare	681
Muni and Rea	830	Tom and Don	607
Edna and Donnie	828	Joe Penner and	629
Al and Ede	780	Stu and Herman	607
		Mike and Bailey	589
		Breen and de Rose	512

Favorite Star's Official Ballot

1. My favorite radio performer is: _____
2. My favorite orchestra is: _____
3. My favorite program is: _____
4. My favorite radio team is: _____

There are _____ in my family; I own my own home; _____ rent a house; _____ rent an apartment; _____

I own a car; _____ do not own a car; _____ my radio _____ years old and is a _____

I am checking the type of program that I like best. Popular Music; _____ Classical Music; _____ Comedy; _____ News; _____ Dramatic sketch; _____ Lecture; _____ Religious; _____ et _____

MY NAME IS: _____
Mr. _____
Mrs. _____
Miss _____

J. LIVE AT: _____ (Street and number) _____ (City and State)

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, care RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. This convenient size will allow the ballot to be pasted on a one-cent postcard

LAWRENCE TIBBETT

As He Appears Under the

MIKEroscope

By Carleton Smith

THIRTY years ago a barefoot boy, all ears and legs, peddled newspapers and wanted to grow strong and husky to succeed his father as the Sheriff of Kern County, California. Today Lawrence Tibbett—no longer barefoot nor gangling—is the highest paid singer on or off the air. He alone is eminently successful in the four fields, opera, concert, radio and the movies. And today his dream is to bring music to all Americans and sing it so that they can understand it. He wants people to hear music and enjoy it, so that they will not think of it as a "thing apart" or as something to be giggled about.

Years ago, when the doctor sent him to the country because of weak lungs, it never entered his head that some day girls would be threatening to faint at his recitals if he didn't answer their letters. Nor did he have any such idea when he was just a plain "gob," scrubbing the decks of a navy ship.

Almost since his seventh year—and the murder of his father, the Sheriff, by cattle thieves—Larry Tibbett has shifted for himself. He got the idea of becoming an actor from watching cowboys put on their own entertainment. He began helping in amateur theatricals. When the war came, he turned down the job of Y. M. C. A. entertainer to join the Naval Reserve, and the Armistice found him at Vladivostok, Russia.

He returned to do what odd jobs he could find—clerked in a newspaper advertising department, folded Sunday papers, and acted and sang occasionally for the fun of it. Borrowed money (for which he insured his life as collateral) and the advice of Rupert Hughes, brought young Larry to New York, leaving his wife and two-year-old twins in California.

Hiring a hall, he put on a recital—hoping a concert manager would hear him. All he gained was the second "I" on Tibbett—added through the mistake of a typesetter. All the concert managers in New York made a mistake, too. They all missed hearing him.

His second attempt to crash the Metropolitan opera landed him a 600-a-week contract—and his debut took place offstage, in a duet as one of the monks in "Boris Godunoff!" Several seasons later the illness of the second baritone, whom he was understudying, brought him the chance to sing (and to Antonio Scotti's "Falstaff")!

Larry Tibbett sang desperately. He made a furious effort to force the audience to feel his presence on the stage. They did! They stopped the opera to recall him again and again to the stage, January 2, 1925, thus became Tibbett's red-letter day. But he didn't realize what had happened until an avalanche of reporters, photographers and newsreel men surrounded his room next morning, heating frantically at his door.

He was front-page news! And has been ever since. He is the only male singer except Caruso accorded the honor of opening a Met season; the creator of all the leading baritone personages in operas produced during the past ten years; the choice of officials to start off (along with Arturo Toscanini) the 1933 Century of Progress; first singer to win the American Academy's diction award; world-famous as the greatest American lyric tenor.

Through all his success, he has remained humble before his art. Nor has he lost touch with his fellow men. He feels that his voice is meant to bring joy to others; believes all operas should be sung in English, made understandable and not ridiculous as many of them are; that opera should be made smaller theaters, so that audiences can see what happens on the stage; thinks opera producers could learn from movies. Tibbett will spend the summer in Hollywood singing in "The Return of the Circus," his next film.

Larry beats time with his left foot, while singing. He loves to discuss the philosophy of art and enjoys informal debates on any subject. Often he sings to his ten-month-old baby, Michael, who looks like his daddy and has a good pair of lungs himself.



LAWRENCE TIBBETT

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the eighth! You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE, a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine print.

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

RADIO GUIDE NEXT WEEK:

"SNATCHING the SNATCHERS"

Another of the Thrilling Police Mystery Series, "Calling All Cars"; also

GRAHAM McNAMEE'S OWN STORY

And Many Other Striking Features

TED HUSING'S JINX

WILL Ted Husing's persistent rowing jinx beat him this season—for the fourth time?

Three times Ted has tried to tell the listeners all about the annual Poughkeepsie Regatta—the historic collegiate crew carnival staged on the Hudson. And three Ted has failed. It seems that a jinx sits on his coat-tails and steers poor Ted into disaster!

But Ted is game—and once again he'll try it this year, when the race probably will be held on Saturday, June 16. About six to eight crews are expected to row the course, including many big colleges in the East.

Ted tried to broadcast the regatta in '29, '30 and '31. There was no broadcast in '32 because of a conflict in time with the national,

political conventions. But in each of the other years that little jinx cowman thwarted him. Let Ted tell it.

"Everything seemed all set for our first attempt in '29," he says. "Columbia leased Commodore Cunningham's yacht, Maid Marion, but anticipated ease gave way before a rough river. And right at the start of the race, the Maid Marion crashed in a most undelicate manner into a stake boat. In 1930 Columbia selected a cruiser, much less cumbersome than a yacht. And when the big main event came on—some wiring broke in our short-wave transmitter! We used another cruiser in '31. It was a miserable day. A pelting rain and electrical storm made broadcasting dangerous. Then we learned that the storm and an electric train had distorted our signals!"