Week Ending June 30, 1934
North Atlantic (1)

In This Issue:

FINAL RESULTS
of National Poll to Elect
"STAR of STARS"

Detour to
MAIN STREET
For Program Inspiration

RADIO QUEEN
For the Year 1934
TO BE ELECTED

"Last Roundup"
Actual Story of a Police Crime Mystery
The Prodigy

By Frederick Landis

Radio had a front seat at the meeting in Chicago when Science, Industry, Medicine and Education assembled at the opening of the World's Fair, to look down the long street of the next one hundred years and tell us what our unborn descendants will see when they gather in the year, 2034, to attend Chicago's second centennial exposition.

Radio was at this Chicago conference because no conference of the leaders of progress could be complete without it. All of its associates were old, some of them tracing their days back to the beginnings of recorded time, while Radio was only a child of fourteen years.

Only fourteen years of age, radio has become a Colossus, bestriding hemispheres—the most astounding achievement of our world!

Wise Men in Meeting

Great men were at that meeting at Chicago, men whose names long have stood for audacious adventure into the unknown, men, distinguished not by accident or exploitation, but by the "arduous greatness of things done."

They were great teachers, great doctors, great leaders of business, great inventors, great discoverers—THE INTELLECTUAL ARISTOCRACY OF AMERICA!

Before they undertook to foretell the achievements of the next century, these men took time to reaffirm their faith in their country and its destiny; to hurl back in the face of a doubting time the charge that science and invention have betrayed the land to idleness and ruin; to declare that we stand upon the threshold of vast changes which shall lift the comfort and happiness of the masses higher than ever before in the history of the human race and give EMPLOYMENT AND SECURITY TO ALL.

Having done this, Science, Industry, Medicine and Education, holding high imagination's lamp, marched down the dim distances of the coming century, where A BEWILDERING PARADE is forming; a parade, the like of which it has never been given to mortal eyes to gaze upon.

There vision caught the shadowy outlines of cities, white and clean and free from poverty and crime; of motors, run by sunlight—some of them so small one could put them in one's pocket; of planes, gliding swiftly and noiselessly—planes propelled by power from the earth; of human life, lengthened and made free from all pain and all disease; of beautiful homes for the masses—homes with every comfort and every charm; of light and power and heat, given in abundance to all—given by that old benefactor of our world, the Sun.

Secrets of the Ages

Then still beyond, Science, Industry, Medicine and Education sought to gaze upon the secrets of ages, more remote; upon secrets, all but enveloped in the vapors of creative energy and there they sensed fountains of CULTURE, bonds of brotherhood, valleys of glory, symphonies of happiness, laughing days and singing nights, a human nature exalted beyond conception; marvels growing ever greater—MOUNTING EVER UPWARD, each in its appointed place—each in a part of the eternal harmony of God!

Then as they returned from their adventure of ecstasy, Radio gazed upon the fantastic fabric of their fancies and matched them, one and all, with the astounding possibilities of its NEXT GIFT TO MANKIND—TELEVISION!

With superb assurance, Radio announced that television is on the way and when it comes, it will come a finished product, not the crude device which sound broadcasting was back in 1920, when first it knocked at the door of a skeptical world to be greeted by a period of probation, and then a welcome which has grown with every following day.

Television Enters

Radio announced also that when it gives us the pictures of the day's events, along with the story of them, those pictures will be clear and of sufficient size to project the illusion of reality.

So, in a little while, the average man in the United States, where we have more radios than the rest of the world combined, will sit in his own home and SEE AND HEAR THE WORLD GO BY!

We used to say a man was provincial unless he traveled, but now there's only one "provincial"—the man without a radio.

We used to think it wonderful, if one of the neighbors went around the world, but with television the world will go around to every door.

Television!

As its vast implications unfold, one takes off his hat before it, as before a shrine.

It was once the boast of England that every man's house was his castle, and it soon shall be the boast of America that every man's house is the parade ground of the world.

At his own fireside, the American shall SEE and HEAR the President, by the grace of Television, the next door neighbor of every man beneath the flag.

Into every home shall come the physical presence, as well as the transcendent art of kings and queens of stage and screen and radio.

World Passes in Review

Into our homes will come the Eskimo, standing before his hut of ice; the ebony diver of the tropics, plunging to the bottom for a dime; the frivolous loungers of the Riviera, and next in silent jungle depths we shall see the deadly cobra poise and strike.

Past our eyes shall drift the barges of the Gauges and the Nile and we shall see and hear the activities of insects and the coronation of Emperors.

We shall SEE MEN climbing the Himalayas, and others, down deep in the earth, DIGGING FOR GOLD.

Into our homes will come polar bears and crocodiles, the airplane and the patient camel.

We shall see and hear the March of Events!

And when it has given us Television, will Radio drop its proud head and, like another Alexander, lament that there are no more worlds to conquer?

It will not!

It will continue, in ever growing measure, to help do the work of the world and it will continue also to climb the star-lit battlements of the universe to ask new questions and answer them, to knock at more doors and enter them, to DREAM MORE DREAMS AND ACHIEVE THEM.

Will Radio some day talk to other stars?

After all it has done, we should say: "It will, if it wants to!"

But this we know, and for this we are indebted, most of all, to Radio—IT IS BETTER TO BE A PRIVATE CITIZEN IN AMERICA THAN TO HAVE BEEN CAESAR WHEN ROME WAS MISTRESS OF THE WORLD!
A radio revolution is just around the corner—Main Street will come into its own—says John Royal, NBC vice-president. Up till now radio has obtained most programs from New York and Chicago—and this has made Broadway the ruler of broadcasting. "But listeners throughout the entire United States are not in sympathy with Broadway's sophistication, entertainment, gags and wisecracks," says Mr. Royal. "They crave the genuine flavors of American life instead—unjazied Southern melody, authentic Yankee wit, booster philosophy, unspoiled mountain music. And NBC is going to give it to them."

And so from now on, starting in the near future, major programs of light entertainment will come from various centers in the United States. Thus, we hope to help each part of America to understand all the rest—by giving to America the songs, the music and wit and dialogue that really are close to her heart—in place of the present artificial products of Madison lanes and Tin Pan Alleys. It will constitute a new type of educational enterprise.

This important and starting decision—announced here for the first time—is not the result of mere theorizing. For two years Mr. Royal has devoted himself to a quiet but intensive study of programs in their relation to the wide-flung audience. Questionnaires have been sent out, thousands of letters received—and literally tons of fan mail have been read carefully, and analyzed. Then, to cap this two-year task, John Royal has just completed six weeks of travel—during which he journeyed 12,000 miles and visited almost every part of the country.

As he went, Mr. Royal questioned Pullman porters, rural store-keepers, airplane pilots, newspaper editors, children, and radio executives. What did they like about radio? he asked. What did they dislike? And from these actual, face-to-face contacts, Royal learned that his two-year analysis had been amazingly accurate. He found (to quote his pithy summation) that

"Broadway cannot set the pace for radio entertainment because the rest of the country resists it."

"The farmer is as good a judge of good music as the average city man—perhaps even a little better."

"The two kinds of program that the rest of America still is willing to take from Broadway, are classical music and educational programs. America doesn't care where it obtains programs like those, so long as they are genuine."

Listeners are far more serious-minded and intelligent than Broadway sophisticates give them credit for being. Programs of light entertainment because the rest of the country resists it.

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Along the Airialto

By Martin Lewis

This is one of my good friends for the final rest- ing place. I write fully, knowing, however, that my sorrow cannot bring me any comfort. I am not the only one to experience the untimely "fins" to a career which, although brief, had given promise of brilliant ones.

Harry Paisley is dead, killed in the crash of an air- liner which brought death to six others. I cannot believe it. It doesn't suit me, it doesn't suit me, I love him. The Music of America has gone beyond his time; and I know, as the president of the United States Corporation has gone beyond his time; and I know, as the president of the United States Corporation has gone beyond his time; and I can't read lies to him. I don't want to read lies to him.

THE "GOLDBERGS" wind up their affiliation with their present sponsor at the end of their current con- tract, and information that their contract will not be renewed. I PURPOSE should be thankful for small favors. For instance, one of the customers, a Miss Mable Cook, of Los Angeles, writes in to say that she likes Martin Porter (when he writes seriously) and occasionally (get that "occasionally") Martin Lewis. Her objection to my effort is that I do not analyze the quality of radio per- formers.

Now, in self-defense I have to point out that I did suggest not long ago that you tune in that Carefree Carnival and, from time to time I have voiced likes and dislikes. So, for the benefit of Miss Mabel and others, here go a few more:

Guy Lombardo's music, to my mind, isn't hard to listen to, but it's not so hot for dancing. (Bett a lot of folks are going to write me mean letters for that crack.) And I'll probably draw a lot more rebukes by expressing the belief that the Lombardo offerings would be im- proved by deleting Carmen's vocals, for I think he isn't much of a voice. Just so I won't give the impres- sion that there's nothing in my bag but knock 'em, let me suggest that you get a load of that One Man's Family show from 8:30 to 9:30 this afternoon. There's one that's worth your while to dial.

As a general rule, Miss Cook, I try to refrain from being too critical, because I know what they pay my pal Evans Plummers for—to toss around plums and prune—and I don't like to invade his department.

I'D PROBABLY earn a dollar with this one from the hula and hoes Department, but that's confined to readers, so I'll give it to you free:

Morton Downey, broadcasting his Studio Party pro- gram from Chicago's CBS studio last week, had as a guest a lad named Al Bernie, then appearing in Windy City vaudeville. And it's that recall that I mention this Bernie boy as a protege of Rudy Vallee, and said at the time that his imitations of various other stars are in a class all by themselves. While, at any rate, as

Claudette Colbert, the popular movie star, as she looked when she was informed that her guest appearance with the Halt Fats in Saturday night, June 24, over an NBC-WEAF network

Downey's guest, Bernie's final imitation was one of Joe Penney, and Joe himself would have had a tough time distinguishing it from the original.

Now as you know, Penney's sponsor is Fleischmann's Yeast, which is also Vallee's sponsor, and an NBC ac- count. So imagine how red CBS's face became when this young Mr. Bernie, as he finished his routine, shouted into the mike: "Take it away, Fleischmann's Yeast!" Which free advertisement went out over a coast-to-coast rival network on a sustaining program. That is as much as I know of the story—I would like to know just who caught the resultant Hail Columbia for the prize boner.

LAST THURSDAY, after midnight, I met Lanny Ross on his way to the NBC studios to do a late Show boat program for re-broadcast to the Far West.

There is, according to the observant editor of "The Metronome," a leading magazine for musicians, an imminent music famine to be faced by radio. In the first place, Tin Pan Alley can't keep up with radio's de- mand for popular compositions, because there are too few composers, also because tunes can't be turned out like fabricated flavers. Secondly, radio has used up most of the old masters' stuff, and is repeating it ad nauseum, although if the works of Bach alone were played "end to end" without pause, a radio station could go on with that music for weeks without repeating anything.

To avert this famine, opines the "Metronome" editor, radio will have to do something creative and stop bor- rowing from Tin Pan Alley, the masters, the stage and the screen, and cease its tendency away from sustaining programs that are likely to overload the commercial ones, for fear of offending the advertisers.

The situation is, in this respect, says "Metronome," means that sponsors are requiring the work of the composers, and that it is as time to allow advertisers to write stories for the newspapers.

Whenever I read anything like this, especially con- cerning music, I always like to get the reception of that student of radio music, Jack Denay. He happens to be an instructor at the New York School of Music. It is an everyday occurrence to run across students who measure up to the requirements of Tin Pan Alley, yet these youngsters would be laughed out of a publisher's office if they tried to sell their songs. And they hold the future of radio in their hands. But to be fair to the music houses, we must remember that they cannot afford to gamble on newcomers. There is where radio should step in, encourage this new generation, maintain depart- ments which would serve as clearing houses through which new composers may pass their output. It is up to radio to give young America its chance.

APROPOS of the music situation is the quip in a misfire which comes from George Stearns, who signs: The present formula for writing radio music is to take one of Jerry's gags and be composed by one of the masters and decompone it.

BY THIS TIME the customers probably have heard Frank Black's new set-up at WJZ Monday night, re- placing the "Airialto" program. We wonder how you recognize the job it is doing? With Black is Mitch- elle, who signs the presentation is called The Evening Dream House. We wonder if you can see that this is the resurrection of the well-known and popular musical magazine of the same name, of which caused such a furor some months ago.


Reviewing Radio

By Martin J. Porter

Attire while cotton is plowed under, and pigs are need- lessly slaughtered as thousands of families cry for meat.

"The radio industry need not be terrorized by a music shortage," he continues, "if it will utilize its re- sources heretofore unexploited. Tin Pan Alley can't keep up with radio's demand for popular compositions, but the country's talent is not limited to Tin Pan Alley. The supply of music is limited because the music business itself limits that supply. Names are just as important as quality. An unknown composer cannot crash the portals of the radio. Only a lucky few persons manage to gain entry to a publisher's office and have songs published. Thou- sands of new musical compositions go begging every year for lack of a fair hearing—and they are never heard. Some of these are worthless, but some are worthy of attention and development."

The future of American music lies with the new generation of song writers now maturing. In my capa- city as instructor at the New York School of Music, it is an everyday occurrence to run across students who measure up to the requirements of Tin Pan Alley, yet these youngsters would be laughed out of a publisher's office if they tried to sell their songs. And they hold the future of radio in their hands. But to be fair to the music houses, we must remember that they cannot afford to gamble on newcomers. There is where radio should
Star Poll Winners:

Joe Penner, Wayne King's Orchestra, Rudy Vallee Program, Amos 'n' Andy

At last, the most popular performers in radio are named and known! 51,606 votes, sent in by listeners from the Atlantic seaboard to the Pacific, have just been completely counted by the weary tellers in charge of RKO Gunie's Star of Stars election—which closed on midnight, June 1. And the results of this nation-wide poll prove clearly that:

Joe Penner is the most popular radio star.

The Rudy Vallee-Fleischmann hour is the most popular program.

Wayne King's is the most popular orchestra.

Amos 'n' Andy are the most popular team.

All the drama of a last-minute upset featured the finish of the election. Amos 'n' Andy did succeed in topping Burns and Allen from first popularity place among radio teams. And now—so great has been the interest in this election—arrangements have been made to broadcast the official presentation of medals to these leading comedians—as well as to all the other winners.

Amos 'n' Andy stand revealed as radio's top team because so many of their fans hurried last-minute ballots into the mail boxes that the blackface boys totaled 109,098 votes to Burns and Allen's 103,613—a thrilling neck-and-neck lead of just 1,485 votes.

But perhaps the outstanding achievement of the election was the smashing success of Wayne King. His orchestra obtained 130,366 votes—and not only is this more than twice the total of the second place orchestral rival, Guy Lombardo, but it represents the topmost crest of popularity in the entire election. No star, team, orchestra or program approached King, the exact date of the presentation of his gold medal, will be announced in a subsequent issue as Mr. King is temporarily off the networks during a vacation.

In making these awards, RKO Gunie graciously acknowledges the decision of its readers, who have selected the leaders in four branches of professional radio entertainment. In addition to the medals, further recogni-
tion will be given—for each member of Wayne King's orchestra will receive a handsomely engraved certificate attesting his part in the work done to achieve popular acclaim. Similar engraved certificates will be given to each person representing an integral part of the Fleischmann hour, as well as to Amos 'n' Andy.

The final, complete vote after every ballot was tabulated, follows for all entrants in the four divisions:

Millionaire Wayne King, the monarch of radio, whose orchestra was top position by an overwhelming majority of votes. His program is heard Sundays and Mondays over a CBS network; also Mondays and Wednesdays over an NBC network.

Joe Penner, the inscrutable duck's cleaner, radio's Star of Stars by popular vote. He is on the air Sundays over an NBC-WJZ network.

This high-water mark in the tide of ballots which nearly swamped tellers during the closing days of this greatest popularity contest in the history of radio.

Altogether, there were 451 entries—including 137 stars, 126 programs, 87 orchestras and 81 teams.

In order that supporters of the winners may enjoy their success to the utmost, the medals and certifi-
cates emblematic of victory will be presented while the winners are actually on the air, on their own programs. Tune in and hear the presentations. While Joe Penner is on the air, a gold medal inscribed with his name as the most popular radio star will be presented. The date will be July 1.

The Fleischmann gold medal will be presented during the Fleischmann hour on June 28. The medal to be presented Amos 'n' Andy will be given them while they are on the air during one of their regular broad-
casts, at a time to be announced later. As to Wayne

STANDING AMONG THE STARS:

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Penner</td>
<td>93,315</td>
</tr>
<tr>
<td>Bing Crosby</td>
<td>74,885</td>
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<tr>
<td>Jack Benny</td>
<td>70,169</td>
</tr>
<tr>
<td>Eddie Canor</td>
<td>36,953</td>
</tr>
<tr>
<td>Rudy Vallee</td>
<td>29,762</td>
</tr>
<tr>
<td>Benny Ross</td>
<td>16,938</td>
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<tr>
<td>Jimmy Difier</td>
<td>11,131</td>
</tr>
<tr>
<td>Frank Parker</td>
<td>10,929</td>
</tr>
<tr>
<td>Gertrude Niesen</td>
<td>9,771</td>
</tr>
<tr>
<td>Ben Benny</td>
<td>8,524</td>
</tr>
<tr>
<td>Will Rogers</td>
<td>6,806</td>
</tr>
<tr>
<td>Vernon Downey</td>
<td>4,641</td>
</tr>
<tr>
<td>Jessica Dragontelle</td>
<td>4,514</td>
</tr>
<tr>
<td>John L. Fugarty</td>
<td>4,464</td>
</tr>
<tr>
<td>Vera Van</td>
<td>2,963</td>
</tr>
<tr>
<td>Bradley T. Knaide</td>
<td>2,878</td>
</tr>
<tr>
<td>Roy Shelley</td>
<td>2,767</td>
</tr>
<tr>
<td>Phil Baker</td>
<td>1,909</td>
</tr>
<tr>
<td>Annette Hanshaw</td>
<td>1,472</td>
</tr>
<tr>
<td>Al Jolson</td>
<td>1,320</td>
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<tr>
<td>Edwin C. Hill</td>
<td>1,275</td>
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<tr>
<td>Ed Wynn</td>
<td>1,223</td>
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<tr>
<td>Gene Arnold</td>
<td>1,251</td>
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<tr>
<td>Don Amoore</td>
<td>1,254</td>
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<tr>
<td>Ethel Shulit</td>
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<tr>
<td>Fred Allen</td>
<td>1,322</td>
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<tr>
<td>Lupe Rebo</td>
<td>1,011</td>
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<tr>
<td>Tony Wons</td>
<td>1,077</td>
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<tr>
<td>Jack Arnold</td>
<td>1,239</td>
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<tr>
<td>Nancy Kelly</td>
<td>1,103</td>
</tr>
<tr>
<td>Wayne King</td>
<td>1,015</td>
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<tr>
<td>Frank Munson</td>
<td>1,084</td>
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<tr>
<td>Jackie Hiler</td>
<td>1,101</td>
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<tr>
<td>Roy Lombardo</td>
<td>1,141</td>
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<tr>
<td>Russ Columbo</td>
<td>1,007</td>
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<tr>
<td>Richard Maxwell</td>
<td>1,111</td>
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<tr>
<td>Voice of Experience</td>
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<tr>
<td>Pat Kennedy</td>
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<tr>
<td>Tovar, Tbilault</td>
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<tr>
<td>Alexander Woodcock</td>
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<tr>
<td>Father Coughlin</td>
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<tr>
<td>Uncle Earl</td>
<td>1,101</td>
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<tr>
<td>Lawrence Tibbet</td>
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Irene Wicker       | 1,351  |
| Ruth Etting       | 1,359  |
| Don McNeil        | 1,275  |
| Smith Bajework    | 1,241  |
| James McEwen      | 1,210  |
| Cheever           | 1,135  |
| Connie Roswell    | 1,153  |
| Elsie Hitz        | 1,114  |
| Alice Joy         | 1,100  |
| Donald Novis      | 1,025  |
| Phillips Lord     | 1,012  |
| Lillian Jone       | 1,009  |
| Mary Darling      | 1,091  |
| Irene Beasly      | 1,082  |
| Myrt (of Myrt and Marcy) | 975  |
| Floyd Gibbons     | 911   |
| Harry Steele      | 914   |
| Milton J. Cross    | 944   |
| Phil Harris       | 977   |
| Albert Smolting    | 974   |
| Happy Jack Turner | 1,009  |
| Marge (of Myrt and Marcy) | 975  |
| Nina Martinis      | 668   |
| "Skinny" Ennis    | 670   |
| Graae Allen       | 633   |
| "Skinny" Ennis    | 670   |
| Michael Ralisto   | 633   |
| Allen Rose        | 633   |
| Jack McCormack    | 617   |
| Walter Winchell   | 646   |
| Eddye Guest       | 633   |
| Tice, C.          | 617   |
| Ray Shade         | 609   |
| Barty Rogers      | 609   |
| June Meredith     | 617   |
| Tice, C.          | 617   |
| Ray Shade         | 609   |

This table shows the top 15 of the 50 who were voted into the top position. The complete list was published in the June 1, 1938 issue of Variety.

STANDING AMONG THE PROGRAMS:

<table>
<thead>
<tr>
<th>Program</th>
<th>Votes</th>
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<tbody>
<tr>
<td>Fleischmann</td>
<td>85,659</td>
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<tr>
<td>Show Box</td>
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<tr>
<td>Chase and Sanborn</td>
<td>41,917</td>
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<tr>
<td>Chevrolet</td>
<td>38,867</td>
</tr>
<tr>
<td>One Man's Family</td>
<td>33,833</td>
</tr>
<tr>
<td>Simnelair Mindrels</td>
<td>11,885</td>
</tr>
</tbody>
</table>

Pabst Blue Ribbon 11,641
Hollywood on the Air 11,494
Woodbury 19,666
Old Gold 9,982

Bakers' Broadcast 8,660
WLS Barn Dance 7,097
General Tire 3,991
Today's Child 1,653
Camel Cigarettes 1,514
Salem Park 1,317
Erie Cris 912
First National 3,366
Granby Club 2,184
American Album of Familiar Music 1,918
Hollywood on the Air 11,494
Dangerous Duke 2,856
March of Time 2,894
Carette 1,734
Kalletmeyer's Kindergarten 2,708
Metropolitan 2,640

(Turn to Page 32)
Love Affairs of Myrt and Marge

By Louise Comstock

A New Series in the Narrative, "Great Loves of Radio Stars"

One day a letter arrived from Chicago. It was in Donna's elaborate schoolgirl scrawl. Dear Mamma: I'm sick and tired of this life. I've decided to be like you are and go on the stage. Don't worry, it's not a fling.

"She's don't it?" said Myrt. "She's too young! This is no life for a kid like that!" So eager is one generation to resist the insatiable instinct to flout tradition, that every little detail of the show was efficient. She wrote Donna a firm, unmistakable and motherly "No!"

Two days after, Donna appeared at the theater, bag and baggage, her brown eyes stormy, her chin pointed and determined. Myrt took her into her arms, and bird-like, from daughter into arms, she felt her heart soften. She remembered all too clearly another fifteen-year-old who had been swept away from her.

A small part was written into the skit and Donna joined the company. That much her mother could do to smooth the hard path ahead of her. With pride the stage hands and George watched the girl find herself in this new life. A second generation of Damerel was climbing to the crest!

A second generation—ominous words. The team of Vail and Damerel now was more popular than ever. Yet George and Myrt found themselves during the next year often perplexed and wondering. They had been at this thing for a long time. They had enjoyed it; they had their fame and their fortune.

Was it not time to leave the stage to this new generation and seek something else for themselves—a home, a quiet life, unharrassed by ceaseless travel, last-minute emergencies—time for themselves and for their children?

The team of Vail and Damerel retired. They found a home in Niles Center, northwest of Chicago and just about over the city limits. A pleasant place it is, set amidst a new bungalow community where you watered your own lawn on a summer's evening, with pleasant streets wandering into open, wooded country. George invested a generous part of their savings in a real estate agency.

With the disbandment of her parents' vaudeville act, Donna found other entertainment at the Oriental Theater in Chicago with Paul Ash. Her single turn became a headliner in the Balaban and Katz, and the Publica motion picture houses. She appeared in cafes. The crowds that once greeted the late Vanity Fair knew and applauded her. She joined a stock company and toured the South. She met Jack Griffiths.

Kid stuff? Perhaps. Donna was still in her teens. She was not much older. Two youngsters, treading independence and success and love in those bright days when the whole world still hovered dizzily before them. They faced themselves playing the same bill. The limelight drew them together. Jazz accelerated their romance. They got married.

That marriage didn't last, despite the appearance of baby Charles Damerel. The world went tumbling into the abyss, the theater included. Reality replaced romance. Engagements must be taken where they could be found. Jack and Donna drifted apart. Only a memory was left, a beauty slightly tarnished.

Out in Niles Center the real estate business was at a standstill. George Damerel put more money into it. Carefully plotted subdivisions returned to the clutches of weeds and dandelions; newly built bungalows succumbed to vegetation and mud. George put out more money in an attempt to save what already invested. The Damerel savings dwindled. Apart with thousands of others, they were caught, trapped beyond escape, financially ruined.

Hard days followed. Donna now faced the truth. She had exhausted herself trying to save the family. She had married Jack Griffiths. He had a little home into which she had put so much faith. That house meant a great deal to her. She had discovered that she liked working for a living, she enjoyed being a bit, and she was ready for the paying world. She found a job in a small garbage house. There George was growing to a point where he would need further, expensive schooling. Donna too, battling to keep her footing in a profession of which she knew the demands away from beneath much older and more experienced feet, the faint cloud of social stigma, Jack's need for the mother's help. And older George, her husband—what of him?

There had been a fine, an exhilarating satisfaction in team work, glamour in the sense of an act well done, in the sharing of applause. Was it possible that during these years, Donna had grown weary of flaunting her love for Jack and her mother's help. And older George, her husband—what of him?

This new, tragic act of the team of Vail and Damerel could not share now a cadre George away in 6
Here Comes the Queen!

Someone Will Be Crowned Queen of the Air at the National Electrical and Radio Exposition in September. Help Elect Your Favorite

A Queen is to be crowned. Elaborate preparations are being made for the reception to be accorded Her Majesty, the Queen of Radio, for 1934, which will be held in New York this September. A throne is being prepared to receive the girl who will command the allegiance of millions in her far-flung radio realm.

The coronation of the new Radio Queen will be held at the National Electrical and Radio Exposition— the annual show of the radio industry—the outstanding event of the radio year.

"Who is this Radio Queen?" you may ask. There is no answer to your question, for she has not been found. She may be an obscure singer on a local station—or she may be one of the brilliant in the radio firmament. In other words, she has not yet been chosen.

In the official publication of the National Electrical and Radio Exposition, Radio Guide has been entrusted with the task of finding the Queen of Radio and bringing her to New York for the coronation. It is an herculean task, made especially difficult by the time limitations.

HER MAJESTY THE QUEEN OF RADIO, 1934, MUST BE FOUND WITHIN THE NEXT TEN WEEKS!

Radio Guide has accepted the responsibility! Radio Queens of the past have been selected by small groups of individuals. The selection of a small group could not possibly reflect the unqualified choice of the radio nation.

Radio Guide will not, therefore, place the new Radio Queen on the insecure throne of individual selection. Instead of appointing groups of distinguished artists to choose the Queen, Radio Guide shakes the honor and responsibility for the selection to the radio listener himself.

THE VAST ARMY OF RADIO GUIDE READERS WILL CHOOSE THE RADIO QUEEN OF 1934!

This is a revolutionary step. Never before in the history of "Queen" contests has the public been the final authority for the selection of the girl to wear the crown.

When Her Majesty, the Queen of Radio for 1934, is crowned in September she will have the assurance that her throne is a solid one, constructed on a foundation of popular approval. Her rule will be absolute. She will be able to smile at her adoring subjects and say: "I am here because YOU exalted me."

And the reply will be one sustained cheer: "LONG LIVE THE QUEEN!"

The thrill of a lifetime will be crowded into the days during the elaborate coronation ceremonies which Radio Guide and the officials of the National Electrical and Radio Exposition are planning for the new Radio Queen. As the royal guest of Radio Guide, her expenses, and the expenses of a companion, will be paid in full from the time she leaves her home to go to New York until she returns again, burdened with honors.

Radio Guide assumes responsibility for Her Majesty's transportation to and from New York, her hotel accommodations while in the city, and her entertainment during the time she is not receiving the plaudits of the multitude. In addition, the expenses of her companion will be included in the generous budget which Radio Guide has appropriated for the visitor.

With these details settled, the staff of Radio Guide now takes up the task of gathering votes from the four corners of the nation, tabulating them and, finally, announcing to the realm of radio the identity of Her Majesty, the Queen of Radio, 1934.

This is how she is to be elected:

Radio Guide has asked the 229 newspaper radio columnists of the country to submit for nomination names of radio performers on stations in their vicinity. Each editor may submit as many names as he wishes.

The only qualification is that each nominee must have been a regular performer on a radio station for three months prior to June 1, 1934.

In addition, individual balloting on the part of radio listeners and readers of Radio Guide will constitute a nomination. But every candidate so nominated must receive at least ten listener-reader votes, cast on the ballot provided on this page. No candidate will be considered a nominee until ten votes have been cast. The ten votes will be counted in her total.

Each week the nominations will be announced in Radio Guide. And at this point, individual selection ceases. From then on the election of the Radio Queen rests solely on the collective shoulders of the Radio Guide audience. Her Majesty will be a ballot queen, elected by votes which bear the ballot signatures of her subjects. Voting begins this week.

The columnists and the girls they nominate follow:


Aaron Stein, Radio Editor, New York Evening Post—Rosemary Lane, Priscilla Lane, Babs Ryan, Leah Ray, Jane Pickens, Patti Pickens, Helen Pickens, Doris Robbins, Harriet Hilliard, and Dorothy Page.

The list will grow to tremendous proportions as nominations are submitted by the 229 radio columnists in the country. This list is not limited to network performers. Any girl who is a radio performer is eligible—providing she has been a regular broadcaster for three months prior to June 1, 1934. Nominations can be made only by the radio columnists, or by the casting of ten reader ballots.

In the event that the local radio columnist fails to make the nominations, stations may submit names of eligible performers.

Beginning this week, Radio Guide will report regularly and fully in each edition news of the progress of the election. Each column will include latest lists of nominees and the last-minute trend of the election.

Radio Guide readers can cast an overwhelming vote in the "Star of Stars" election which closed June first. Because of the even greater importance of the election of a new Radio Queen, the magazine staff is preparing to handle a more voluminous correspondence than ever before.

The first ballot-coupon is printed here. If one of the candidates nominated by the three New York columnists is the personification of your conception of the Radio Queen, write her name in the ballot and send it to the Radio Exposition Editor, Radio Guide, 551 Fifth Avenue, New York City, N. Y. If your favorite is not listed, write her name in the ballot anyway. She will be nominated if nine other voters cast ballots in her favor. Remember, you can cast as many ballots as you wish, providing they bear your authentic signature and your address.

Meanwhile, it is up to Radio Guide readers to select her. Long live the uncrowned Queen!
Signposts of Success
Revealed by the Lines of Your Face
By “The Doctor”
Lanny Ross

Lanny Ross was born in 1906 in Seattle, Washington.

At seven, he was a bugler for a troop of Boy Scouts; at nine, a church soloist at twelve. At that same age he came to New York, where he sang in the choir of the Cathedral of St. John the Divine. He was a star track man and glee club member at Yale. In 1928 Lanny was a law student at Columbia. His singing, a seductive, paid his way through the university, and he received his degree in 1931. He never knew whether he would have been a successful lawyer, for he realized his talent for singing and took his radio work seriously before he practiced law.

This is the story we all know. Now let us turn to the established principle that the face reflects the character and abilities of the individual, for the story that is being told is a man.

The most striking thing about this face is that it is the face of an independent man of high and high choice. This man is difficult to control. His reciprocity is not very high, and in my opinion he is not tolerant of his inferiors.

The subject has unquestioned musical ability, more in the voice than for the career of an instrumentalist. From the contours of his face I judge that he is a medium high tenor. He looks as if sometimes had tension in his neck, and it is an opinion that would profit by having his throat muscles liberated.

This was true of the great Enrico Caruso who, by the way, was not a natural tenor but a baritone. He forced himself to sing tenor, and upon occasion I have relieved that tension in the throat of the late Caruso, enabling him to meet a performance which he could not have met otherwise. It was then that I learned to recognize this tendency in a face. However, I believe Mr. Ross is aware of any difficulties he may possess. Furthermore, he may know how to correct them for himself as an unusual good observation of things going on around him.

The nose of this gentleman indicates a negative stubbiness in disposition rather than unpleasant aggressiveness. He could work better with others, he probably could become a good district sales manager; for he would understand commercial problems.

It seems, from this photograph, that he hasn’t enough cooperation with others of his kind. Times in the air, the selections of foremost bandleaders, tabulated by Radio Guide, indicates that number of times in their way.

Despite the fact that the two hits most frequently played with “I’ll String Along With You,” in the bandleaders’ consensus, “I Wish I Were Twins” and “Ali I Do Is Dream” were the outstanding hits numbers, with “I’ll String Along With You” third and “I Wish My Heart” no better than fifth. Following is the weekly tabulation compiled by Radio Guide.

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Bandleaders’ selections, listed alphabetically, are as follows:


Jerry Freeman: Love Thy Neighbor, One Thousand Good Nights, Cocktails For Two, Had My Moments, I’ll String Along With You.


Johnny Green: All I Do Is Dream, True As Far As I’m Concerned, May I, Ridin’ Around in the Rain.


Clyde Lucas: Cocktails For Two, I Ain’t Lazy, Moon River, I Gotta Way To Wotkin At The Gate.


Seymour Simons: Beat Of My Heart, All I Do Is Dream, As Far As I’m Concerned, I’ll String Along With You, I Wish I Were Twins.

Theme Songs that “Click”

The photograph of Lanny Ross, taken recently in Hollywood, from which “The Doctor” made his analysis here-with. Mr. Ross is on an NBC network Thursday evenings and Friday afternoons.

The photograph of Lanny Ross, taken recently in Hollywood, from which “The Doctor” made his analysis here-with. Mr. Ross is on an NBC network Thursday evenings and Friday afternoons.

Lanny Ross has a remarkably even intellectual development, a good sense of literature, sound memory of facts, a gentlemanly manner and a gift for reasoning. His sociability is moderate. This makes it difficult to assign him to a highly-specialized vocation.

Speaking of stunts, Lanny possesses considerable motion picture and stage presence, but whether he has imagination enough to make his acting tell with his audience is a large question to attempt to solve from a modulated photograph. His casting directors will have to be careful to see that the role fits Lanny Ross, rather than that he live varied parts. He could never be a good character actor, for he is so made that he would carry his own individuality through all roles, just as it is very likely that he would choose to present songs which are very varied.

The smooth, full forehead indicates a wide range of abilities; the nose shows moderate imagination and vivid observation, while an unmistakable sense of display is found in the regions of the mouth. Lanny Ross has what might be termed a “ball-player’s observation”—one which is more a sense of motion and active operation than in the direction of artistic design. In the legal profession, if he had followed his interest to become a lawyer, he would not have been successful.

Hits of Week

Although the continued popularity of the song hit “Beat Of My Heart” was evidenced once more during the past week, by the fact that it ranked with “I’ll String Along With You,” in both the number of times in the air, the selections of foremost bandleaders, tabulated by Radio Guide, indicates that number of times in their way.

Despite the fact that the two hits most frequently played with “I’ll String Along With You,” in the bandleaders’ consensus, “I Wish I Were Twins” and “Ali I Do Is Dream” were the outstanding hits numbers, with “I’ll String Along With You” third and “Beat Of My Heart” no better than fifth. Following is the weekly tabulation compiled by Radio Guide.

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The Dish I Like Best
By Rosemary Lane

I can't think of any dish in the world that I love better than good waffles. But how I hate them when they are not made properly! And because it is so easy to spoil this perfectly scrumptious delicacy, I have a recipe which I trust indicates on an scale:

Here are the ingredients: 2 eggs—2 cups of milk—2 cups of sifted flour—2 teaspoons of baking powder—1 cup of cornmeal—4 teaspoons of baking powder—6 teaspoons of melted shortening.

If you don't care for cornmeal, leave it out—but in that case add an additional 1/4 cup of flour. I always use the cornmeal, however, because it makes a crisper and better waffle—except in the case of the cornmeal waffle. When you have assembled all those ingredients on the kitchen table, treat them as follows: Beat the eggs well, preferably with a rotary egg beater. When this is done, add the milk.

Then sift the other ingredients—the flour, cornmeal, baking-powder and salt—and beat them into the egg-and-milk mixture.

The last step in the mixing is to add the melted shortening or butter—then to use the egg-beater on all thoroughly and put the last time.

And now comes the critical test—the baking. If you have used the correct proportions of the above ingredients and have blended them properly, it is almost impossible not to make good waffles; but there is one big pitfall:

So many people try to make waffles without enough heat! It is better to risk having your waffle-iron too hot than not hot enough.

So, before pouring in your mixture, make certain that the iron will really be hot, and don't just dry it out and leave the waffles pale, uninteresting-looking things like so much cardboard.

If you have the heat correct on your iron—and most modern irons are equipped with them—you will have fewer failures.

Open Door to Beauty
By V. E. Meadows

I have a great deal of correspondence from members of the Radio Guild outlining their various problems, particularly concerning the hair. The following are the most common:

The greatest number of persons are afflicted with an oily condition of the hair. Usually we find what is known as dandruff with this oily condition. So-called dandruff of this type is more than a scalp is the oil glands in a semi-liquid, and dries in the scalp, thereby clogging the pores more than ever. Many times a person will think that the scalp is dry because the ends of the hair are dry, and will be treated for this condition, when at a matter of fact the scalp is oily and the hair is very dry, split and broken. This is due to the fact that the oil does not flow inside the follicle, but flows through the inside of the hair. And the reason is directly attributable to the lack of oil in the case of brushing.

The problem before us in the oil condition, whether it is only the scalp or the entire head of hair, is to correct whatever irritation may be in the follicle, so that the oil will flow inside of the hair instead of outside. What we want to do is cure the oily condition with or without dandruff.

Here is the way we are going to do it: First of all brush your hair with a good hair brush. Of course, I know you are going to say that this is going to bring the oil out and is going to spoil your wave; but this is not true, providing your hair is in good condition. In brushing the hair, I want you to use a good brush made out of real Boar bristle. The bristles should be at least as long and rather close together. The purpose of brushing the hair is to keep dirt out of the day out, and must be brushed at least once every twenty-four hours. Brush the hair upward and outward. Do not brush the scalp, as this only irritates and does no good.

Of course the hair brush should be washed at least every other day. By the way, in drying your hair brush, stick the handle of the brush down into an empty milk bottle and let it dry that way. You will find that your brush will last a great deal longer by doing so.

The shampooing of the hair with the soluble olive oil, and nothing else, will correct this oily and dandruff condition usually the first time, but most surely the second time. I want to review for you the way to shampoo your hair.

I personally believe that it is worth while to use soft water if this is humanly possible for you to get. You wet your hair with lukewarm water. Use about one ounce of the soluble olive oil. Rub it into the scalp thoroughly over the length of the hair. After this is done, you will find that your hair is dry, split and broken. This is due to the fact that the oil does not flow through the follicle, but flows through the inside of the hair. And the reason is directly attributable to the lack of oil in the case of brushing.

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I want to review for you the way to shampoo your hair. I have been asked questions about the different types of waves, but I have blended them properly, it is almost impossible not to make good waffles; but there is one big pitfall:

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Specially posed photograph of Peggy Davis, NBC dramatic star, showing her luxurious "crowning glory". Miss Davis is heard over an NBC network every Monday evening.

E. T. Meadows

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

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Radio Road to Health

It is not enough that we know how to swim and to take care of ourselves in the water. We never can tell when we may be called upon to come to the aid of a less fortunate bather who is in danger of drowning. A certain knowledge of rescue and resuscitation may help to prevent the life of a fellow-bather sometime this summer. Hence this series of suggestions:

When rescuing a drowning person, it is safest to approach the individual from the rear. Always take care not to permit him to grasp you, for this may result in drowning you both. It is safer to hold the person by the head or hair and pull him after you.

When the victim is brought ashore, do not forget that the rescuer, too, may have been injured.

The drowning person should be placed immediately so that the middle of his body is held up, while his head hangs down to permit the water to run from his lungs and mouth. Feel in the mouth for any foreign body, and remove it. Loosen the clothing, especially about the neck, chest and waist.

The prone position method of artificial respiration has entirely superseded other methods. Everyone should know this method, and I give it to you here for your information.

First—Lay the patient on the floor or sand, flat on his stomach, one arm extended directly over the head, the other arm bent at the elbow. Rest the face on this elbow, permitting freedom for the patient to breathe.

Second—Kneel over the patient, straddling his thighs, with your knees placed at a short distance from the hip bones. Place the palms of your hands on the small of his back, with the fingers resting on the ribs, the little finger touching the lowest rib and the tips of the fingers just out of sight.

Third—With arms held straight, swing forward slowly so that the weight of your body is brought gradually to bear on the patient. The shoulders should be directed directly over your hands. The elbows should not be bent. The operation takes about two seconds.

Fourth—Immediately swing backward to remove all pressure.

Fifth—After two seconds swing forward again. Repeat as often from twelve to fifteen times a minute this double movement of compression and release.

Sixth—Continue artificial respiration without inter-

Bulls and Boners

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

Speaker:—"If you take Crazy Water Crystals you will be doing what everybody else is doing all over the United States."—Edward J. Cassidy, Covington, Ky., June 6, WLC; WJW; WWJ.

Announcer:—"In answer to a request we will air 'What a Beautiful Place Heaven Must Be' for a party of four,"—Wm. B. Hankinson, Augusta, Ga., May 6, WRDW; 5:15 p. m.

Announcer:—"L. & L. cold storage protects you from fire, theft, other-destructible insects. — Miss Elise Abrams, St. Joseph, La., May 29; WNL; 2:21 p. m.

Announcer:—"The Pillsbury salad saves time and wasted floor."—Mrs. Margaret Reid, Route No. 3, Howell, Mich., June 11; WRJ; 9:29 a. m.

Announcer:—"You will always enjoy the food here. It is always cool."—A. G. Sten, Dubuque, Iowa, June 11; WGN; 12 midnight.

Announcer:—"The winning letter will receive a Ford car every ten days."—Fred patt, Kansas City, Mo., May 28; KNBC; 3:45 p. m.

Uncle Bob:—"Those who didn't try before can try again."—Mrs. Clara Muzzy, Mendota, Il., June 3; KYW; 12:05 p. m.

Bob Elson:—"Walgreen ice cream tastes even better than it sounds."—Lincoln Landis, Logansport, Ind., June 10; WGN; 2:10 p. m.

George von Horn:—"Here is a young lady with her hands full while we may be called upon to come to the aid of a less fortunate bather who is in danger of drowning."—Mrs. Charles Humphrey, Newburgh, Ind., June 2; WGBF; 12:45 p. m.

Announcer:—"We can be had on your radio dial at 10:10—Miss Mary McFarland, Bronx, N. Y. June 8; WHN; 7:35 p. m.

This Week Doctor Wynne Discusses the Rescue and Care of a Drowning Person

By Doctor Shirley W. Wynne

Of supreme importance is that the rescued person be given plenty of time to rest. Photograph shows Miss Elise Franke, who sings every Thursday and Saturday evening over a CBS network. She is vested in lifesaving dress.

By Doctor Shirley W. Wynne

Of supreme importance is that the rescued person be given plenty of time to rest. Photograph shows Miss Elise Franke, who sings every Thursday and Saturday evening over a CBS network. She is vested in life-saving dress.

HOURS TO COME

Service is the function to which this department is devoted. Listeners, radio executives and sponsors may read here important items of coming events—may keep informed about programs to come.

Mr. Franklin D. Roosevelt goes on the air on a one-shot for Simmons beds over NBC July 9 from A Century of Progress, and starts the broadcast in the fall on a series. The musicians on the Palmolive Beauty Soap program, NBC 10 p. m. Wed., have received notice, and the program will go on a week-to-week basis. The Johnsville Company, sponsoring the Nat Shilkret-Floyd Gibbons program, has given the artists notice of closing, effective June 23. Gladys Swarthout and her husband, Frank Chapman, have been signed to continue 26 weeks on the WEAF 8:30 Mon- day night show. Tony Wons, who quits July 9 for a vacation, returns in the fall on the 6:45 p. m. spot with a 32-piece orchestra and a dramatization called "House by the Sidewalk," which has been the regular network programs continuously. Another morning program which will get an evening spot in the fall is the Landt Trio and White, who will have a p. m. half hour with comedy added to their songs. George Burns and Gracie Allen return to the White Owl program on CBS September 13, with a supporting orchestra not yet selected. Buck Rogers is off June 28. And on the same date the Yacht Club Boys go on the Fleischmann Hour. CBS has signed Jan Garber, who will be brought east for a New York season spot. Ben Alley's six weeks renewal on his tobacco spot is effective July 6. Vincent Calendo, with Roger Wolfe Kahn's band, goes NBC sustaining in August. Jerry Cooper gets an additional CBS coast-to-coast July 13, bringing him to three a week. The new program has a 41-station hookup. Gertrude Berg's last broadcast before she feds July 6 will emanate from Chicago, where she will open in vaudeville. Ben Pollack and his band, with vocalists Thelma Hopkins and Sam Browne, will play one-nighters which will route them into Chicago when Robbins leaves the New Yorker under Ben's East and Ralph Dunke. NBC Sisters of the Skillet, have made a series of recordings of their programs, which their sponsor will send through their department to stations to network affinity sections. A sponsor already is eyeing that new CBS Voice of Columbia program, with a view to buying it in the fall. Donald Novis' contract for the same show is similar and runs concurrently. Donald Novis, incidentally, will receive billing for this program, which is called "The Theater Roundup." Frank Novak, author of the Wizard of Oz scripts for Jello on NBC, is doing a new show for adults (same sponsor) under the billing of Paul Keast. NASA's new show will keep him on Silverdust until November 28, when the sponsor plans to take over a 7:30 Wednesday spot. The listener response has been so heavy that Bob Simmons will continue on the A. & G. Pajese after Frank Parker comes back from the coast. Simmons drew three thousand letters the first week.

Q. Is it necessary to wear a truss for a rupture? A. A person with a rupture should be examined first by a physician who will determine whether it is best for him to wear a truss (and if so the type of truss) or be operated upon. Certainly a rupture should receive prompt attention by a competent physician or surgeon. Q. What is the most effective treatment for catarrh? A. It is impossible to prescribe treatment for any condition without knowing the patient. Later in this series we will discuss catarrh. Q. My neighbor takes the attitude that all children must have measles, mumps, etc. and therefore does nothing to prevent them. Must every child have them? Your neighbor is wrong in attitude. Every illness that a child or an adult has, even though he recover from them, leaves some damage. Small-pox does not permanently and can be prevented by vaccination. Diphtheria can be prevented by diphtheria toxoid. Measles can be prevented when children have been exposed to it. Injection of parent's blood; this is based on the fact that most adults have had measles at some time and therefore have de- veloped an immunity so that their blood when given to a child acts as an anti-toxin. For a good many of the other diseases there are not preventive agents, but pa- tients should exercise every care to protect their children from all the infectious diseases. Q. I have a slight lumbar hernia, and I am wor- ried as to whether it may be a cancer. Can you advise me about it? A. You should consult your family physician immediately and have him refer you to a specialist. The condition you describe is probably benign in growth, but it should be removed and carefully examined im- meditely upon removal. Q. Can bow-legs be straightened? A. Yes. Go to some orthopedic specialist or ortho- pedic hospital. Q. Is the regular use of a laxative harmful? A. The regular use of any medicine is harmful and should be unnecessary.
The Child’s Hour

By Nila Mack

The Director of All Children’s Programs for CBS, This Week Continues Her Discussion of the Temperamental Child

Last week’s discussion of temperamental children concerned little tots in justifiable revolt. This week, I am going to tell you of another type of temperament; it might better be classified as that of ill-natured, in- frangible and overbearing children.

This type is hard to understand, because so many things enter into the spoiling of children. Spoiling may begin with sickness, or in convalescence when the parent is apt to go to any extreme to gratify a wish; or it may be due entirely to indifference on the part of the parent who takes the easiest way out and will give the child any gift or bridle to stop it from whining or crying.

I have one particular boy in mind—a child actor who had been petted and pampered, coddled and spoiled not only by an indulgent father and mother but by three adoring aunts. The boy started life under something of a handicap. Being a sickly child from cradle up to the time that he was eight years old, he was indulged beyond imagination. Practically every circumstance around him was such as to justifiable spoiling of a child could be found as an excusing circumstance in his case.

He was not expected to live, and being an only child you can understand the family’s attitude in turning Heaven and Earth in an effort to gratify his wishes. He had become a martinet, and to complicate matters the little shaver had a brilliant mind.

Up to the time that his mother brought him to the studio—just because he wanted to become a radio actor—I doubt if he ever had been crossed or refused anything. His attitude toward other children was rather strange, but it was understandable because he had been shielded in every possible way.

Under ordinary circumstances we never would have considered the child, and it was only because of the mother’s intense pleading that I consented to let him try to read some lines. The mother was one of those self-effacing mothers, and I just didn’t have the heart to turn her down. At our first meeting, though, nothing would have given me greater satisfaction than to have turned little Willie over my knee and given him what I thought would have been a justifiable spanking for his bad manners. Handling him was something of an education to me. And they, the studio, because it answered one question that had been voiced a million times—how could such lovely parents have such a terrible child?

We went into rehearsal, and immediately he tried to dominate all the other boys in the cast, insisted on dictating their lines, their approach; and he elected himself master of ceremonies. As is the case under producer management. The only person who did not come under his attempted domination was the sound-effects man. He was too much interested in the contraptions they had to pay much attention to the operator. However, by depriving a child of things it really wants, Miss Mack has demonstrated that he can produce the tranquility and tractability so long thought to be inherent in those children who have been spoiled.

By the time the rehearsal was over he, too, came in for his share of this youngster’s criticism.

The children at first were amused but shortly became resentful, and had they been permitted to have their way with him I am afraid he would have changed his physical appearance somewhat—although I doubt if the man-handling that they would have heaped upon him would have had any other effect than to make him harder to handle. The breaking point came with all of us who played at listening to him crumpling every script instead of letting it noiselessly flutter to the floor, as was the general practice. A piece of paper crumpled before the listener a fine imitation of an earthquake.

We explained to him that the effect would ruin the program, and his come-back was “Well, what of it?”

My first impulse was to chaste him. However, I stifled this impulse and ordered him from the rehearsal room. It brought on as fine a display of temperament as I have ever seen. A burst of tears followed by a typical case of hysterics, and we decided right then and there, instead of trying to pacify him, to let it burn itself out. He raised the microphone—out of the group and the air. It was more effective than a spanking and taught him a measure of self-control.

Within six months he was one of the most tractable children on the air. His family, still adoring him, entered into the spirit of things, and six months ago I decided to bring him in.

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Your Grouch Box

Let’s vote out radio’s roughness! If you have a radio grouch, here’s your chance to do something about it.

For if your grouch is published in Your Grouch Box—well, it will only combat the grouch and bring him sooner or later the annoyance that dispels you will be banished from the air.

The air belongs to the listeners in this country, so there is nothing ungrateful or bad- mannered about telling in plain English if some feature or program or practice annoys you.

Furthermore, sponsors and broadcasters spend considerable money to please you, and they ask that you extend to them the courtesy of expressing your reactions, favorable or otherwise.

In a sense, making your radio likes and dislikes known, is very much like voting. If citizens want good government, they elect the candidate, and vote and if listeners want good radio entertainment, they must make their likes and dislikes known to the station and to the program sources. Your Grouch Box gives you that opportunity. Use it! By telling what you don’t like, you may start action on needed reforms and so help to make radio better.

Another mother objects to blood and murder on children’s programs.

Dear Editor: It is not right for children to go to bed as I have had my son do, in an ecstasy of shivers which kept him awake for an hour or more past his usual time for bed because he had listened to blood-curdling radio stories. Why do I let him listen? These stories are based on those old-time melodramatics which has been apparently harmless up to a certain point, and a child resents having a story cut off, as much as you would resent having a movie story being cut off when it is whisked into the fire, leaving you no means of knowing what the end might be. I have forbidden several of the current scripts because it was manifested early in their run that they would be "thrillers."

Practically every script now on the air to which my son listens has gangsters in it, and racketeers and villains, etc. If horrors must be included, at least do not leave them high in the air to be cut down at the expiration of another 24 hours, leaving the little minds to worry over the condition of their hero or heroine.

Chicago, Ill.

MRS. M. L.

Spelling announcers—giggle comedians—infuriate this radio listener

Dear Editor: I am tired of hearing my intelligence insulted by announcers who spell the simplest words. The other night I heard a popular announcer spell out "W-a-s-h-h-e-n-g-t-o-n." Furthermore, I think that no appliance should be allowed until the end of programs are reached. It takes up time, and we miss part of the following announcement. Also—why are comedians allowed to laugh at their own jokes?

Greensboro, N. C.

S. F. WING

A few hints for announcers come next

Dear Editor: Do cut out those so-called facetious announcements! And cut out that annoying and senseless "Ladies and Gentlemen," which has become so stereotyped. And why should the announcer so graciously thank the paid artists on the programs? They are certainly not doing him a favor?

Winston, Mass.

B. M.

Too many wailing Willies, says Bill

Dear Editor: What gets in my hair are these Wailers and all those on the radio. They are trying to cry or sing? It puts them in a bad light. They ought to put some expression into it and stop sobbing.

Chicago, Ill.

WILLIAM GÜNNER

Flashes of Best Fun

Charley: How’s Farmer Whipple? Where is he? Baron: He’s gonna be terrible mad! Charley: I don’t see why! It was his fault! He wrecked Eara’s truck, and scattered his hogs all over the countryside! Whipple’s truck hasn’t even a scratch! All that happened was his load of hay fell onto the road!

Baron: I know but—he’s gonna be terrible mad! Baron: Why should he be mad? Baron: Because Charley: Why because Baron: He’s under the hay!—

Royal Gelatin

Dariane’s: I’ve discovered a new genius. It’s the Christopher Columbus in me. So now, instead of having our own colonies abroad, I’ll go into our show up into a monster production! In fact it’ll be a monstrosity! I’ll rank with any show on Broadway when I say rank, I mean just what the word implies!—

Chase and Sanborn

Joe Penner: I’m going to call my new play “A Ten Second News.”

Monk: “A Ten Silk Stocking!”

Penner: Yes, I want it to have a long run.

—Bakers Broadcast

Bill: I’d have you know I studied singing two years in New York and one year in Europe.

Phil Cook: And three years in vain!—

—Good Humor Program

Bob Armbruster: This composition was written by Offenbach in 1776.

Ray Knight: You mean written by Offenbach.

Bob Armbruster: Wait till I hear it!—

—Cuckoo Program

Ray Knight: Did your wife fall overboard?

Passenger: Yes. She fell overboard a little while ago.


Ray Knight: Fifteen minutes ago, and she hasn’t come up yet?

Passenger: Oh, that’s all right. I’m used to waiting for her.

—A. C. Spark Plug Program
The Voice of the Listener

No! No!—Not That

Dear VOL: Please do not choose RADIO GUIDE into a HETEROGENEOUS EBLY. This is not what I asked for. I think it over. Here is my complaint:

There is no place in RADIO GUIDE for articles like: 1—"Taking All Calls," 2—the beauty articles by Y. E. Meadows; 3—"In the Road to Health," 4—"The Child's Hour" by Nina O'Brien, 5—"The Experience of Life," 6—Cross Word Puzzles. Fortunately, you have already abol-ished the last two.

The use of such features as "Secrets of the Date," "The Dish I Like Best," and "Training Max Baer with Radio" are questionable but not objection-able. Take heed. The best motion picture magazines in the business have far better editors because they persisted in throtting the magnuma with beauty, fashion, cooking, etc. and articles and photographs that did not belong. EXPAND YOUR DETAILED PROGRAM SERVICE!

Larry to Bing to Guy

160 Wall Street
New York, N. Y.

Dear VOL: There seems to be little individuality among your contributors. If they’re out raving about Crosby and Lombardo, then they’re raving about the injuries to Toscanini and Tibbett. May I suggest to them that when their feet grow weary of dance music, and symphonies are too much for them, that they soothe their spirits with the lovely and melodic music of great Gypsies and the Cities Service orchestra. And when the crooners Crosby and Vallee eventually get on their legs and voice their songs, they will have a rich young voice!—Conrad Thibault. That’s the voice I would like to hear singing to you. I think you are one of the greatest talents in the world, M. Campbell.

The Audible Olga

Southgate, N. Y.

This is a very definite proclamation of praise on behalf of radio’s finest star, Countess Albinoni. To everyone who is a true lover, well voiced in the art, she is superlative. Beyond doubt she is the only artist on the air who can make a musical word mean something, she brings much more than melody; she brings a keen understanding of the music.

I heartily thank and congratulate Cities Service for having so splendid a singer on their program. I sincerely hope she remains. And thank you, VOL for permitting me to say this publicly.

Alice Clark

The Old Phil, Officer

Railway, N. J.

What in time has become of our old singing pal, Phil Regan, the warbling cowboy? You can have all your Crosbys, Rosses and the like, but I’ll take that smiling Mick, of all. Who wants the world to know he could be dished in any more. I can’t understand why, so long as Columbia is building up so many, we don’t give us Phil Regan, as he would dress up any program.

Elvira Osborne

Supportin’ Morton

Greenwood Lake, N. J.

Dear VOL: I’d like to say that Pat Flanagan is the best musical ambassador on the air. There are no hucksters or hucksters about him. He brings out interesting points others announce. He gives the public a player team credit for a play. He is the possessor of an interesting, non-tiring voice. I’m for Pat 100 percent.

Here is the most important reason for my writing and am I suggesting? I am very sorry to disagree with Miss Flanagan’s statement containing popular songs. It is a veritable fact that not one popular song has died before three months, that has been composed in the past three years.

Just take for example: "Star Dust," "Smoke Ring" (as old and as new as long), "Roundup," "More Than You Know," and any Crosby hits that enjoyed a run of at least seven or eight months.

Ruthie Shelton

Propinquity Pays

114 Sixth Street
Wilmington, N. C.

Dear VOL: In every letter to your correspondents you have placed Wayne King’s orchestra in first position in RADIO GUIDE’s content. I do not con-sider that to be proper. I believe that it is his musical superiority over Guy Lombardo and His Royal Canadians.

This statement is based on several years of recep-tion of their commercial and sustaining programs, supplemented by a closer acquaintance when the Royal Canadians played at Wilmington, N. C. There, I compare Mr. King’s with Mr. Lombardo’s perfect rhythm and musicality and found Mr. King most equal to the most casual hearing.

Edmond McLaurin

Saloman’s Judgment

1952 Bryant Ave.
Chicago, III.

Dear VOL: I’d like to answer that crank who criticized Lanny Ross and Frank Parker in favor of real tenors such as Nino Martini and Richo Crocker. Personally, when Martini is mentioned it suggests a drink to me. I’d like to know if Samuel Saloman heard the Cities Service program on which Jessica Drag-onnee and Ricardo de Quintero. Crocker, personally. If you were the Only Girl in the World and I broadcast it would it be too much for you? Has Martini performed as well as this pair?

I might also add that the Boston Symphony or-chestra sounds to me just the same way that Cab Calloway’s "noisy" sounds to him.

Stanley Fenterstock

Uncrowned Talent

3152 Folsom Street
Los Angeles, Calif.

Dear VOL: After attending to the great number of mediocrity performers that now clutter the airways on national networks, I find that there are questionable but not objection-able. Take heed. The best motion picture magazines in the business have far better editors because they persisted in throtting the magnuma with beauty, fashion, cooking, etc. and articles and photographs that did not belong. EXPAND YOUR DETAILED PROGRAM SERVICE!

Mrs. J. S. Lowe

Summer Listeners

464 Pearl Street
Goshen, Indiana

Dear VOL: Mr. Roy Bridges in a recent issue, hit the nail on the head as far as my wife and I are concerned. "Mack and Marge," "Red Raven," "Warren Lawes" and "Dangerous Paradise," to mention a few, were our greatest delight over the air.

First one would go off and then another and another until now all one seems to get is music, music, music. Every one has to have his taste satisfied, we all know, and no one should attempt to give us a program unless the sponsors take their really good programs off the air.

We advocate summer broadcasts as much as withers. Not all of us can go away on long vaca-tions and leave the instrument of pleasure at home.

Arthur Rosemberg

Starvin’ for Marvin

Wharton, N. J.

Dear VOL: I read all the letters of the "Voice of the List-ener" and yet have not read any about Johnny Marvin. I think he is the best singer on the air. He is my favorite radio star. I like all cow-boy programs but think he has all beat. His voice is sweet and his songs are different from those of other cowboys. I think he ought to be on the air at least a half-hour instead of only 15 minutes.

Sorry he is only on four days a week now. Hope he will be on the air all summer. N. A. H.

Choice Of Entrees

San Antonio, Texas.

Dear VOL: I completely agree with A. F. Brusuki about this. There are too few serious and braindead announcers. Every one seems to want to loll down to a sulking voice and organ break in. The voice says "drink Crazy Crys-tals" and tells some poor friend who is suffering from heart ache to drink Crazy Crystal Water. Can’t they cut that out, at least at lunch time?
The Cover Girl

Music in the Air

By Edith Smith

name-the-stars contest

$5,000 in Cash

NOTICE

Names are submitted by listeners in return for their favorite stars. Each entry must be accompanied by $1.00 in stamps or money order. Entries must be postmarked by July 15th. No entry will be returned.

NOTE: A maximum of three entries per listener is allowed.

Music in the Air

The Cover Girl

The Cover Girl is a thoughtful and perceptive young woman. She is intelligent, sensitive, and empathetic. Her gentle nature and her passionate spirit make her a true beauty, not only in terms of her appearance, but also in her character. She is deeply devoted to her family and friends, and she always strives to be a positive influence on those around her. The Cover Girl is a woman who truly understands the power of love and the importance of compassion. Through her words and actions, she inspires others to be kinder and more understanding, and to always look for the best in everyone. She is a true role model, and her story serves as a reminder of the power of the human spirit.
The Last Round

By Marshall Graves

The Fighting Madmen from the Great Round Table

CUTTING ALL CARS—Radical Change

Another Thistle-Sticking Shot in the Gums

The seed which is sown in the rich man's

The Last Round

By Marshall Graves

The Fighting Madmen from the Great Round Table

CUTTING ALL CARS—Radical Change

Another Thistle-Sticking Shot in the Gums

The seed which is sown in the rich man's
You'll find less talk in the air—of radio at the studios these days. You'll find more talk of vacations. The urge to travel—and rest—has been wafted through studio windows and the forced-draft ventilation systems on the wings of wisp-like zeppelins.

Listen in on any rehearsal and you'll hear conversations similar to the following:

"I took a look at my cruiser the other day and gave her a new coat of paint"... "And Jim says the fishing is better this year than ever..." "Just got up in a swell cabin on the next boat to Europe"... "And by the time I get back I'll have sliced four strokes off my score"... "Me? I'm going up to Lanny's woods and just rest, believe me"... "They say it's the best beach in the country."

And so on, ad infinitum. Radio's artists are on their vacationing ways. Some of them—fortunately or unfortunately, as the case may be—are compelled to remain at work. They will be forced to take what relaxation they can get, over the week-ends. Others are in Hollywood, making pictures.

Rudy Vallee is certain of a vacation, and he'll take it in his place deep in the Maine woods, where he'll hike and fish and think. In addition, he'll do a bit of work, returning with his croon polished up for the fall season and, perhaps with a few new songs to sing.

Bar Harbor caller Walter Damrosch, who has done so much to improve music in the American schoolroom, the conductor, however, refuses to desert his piano, even though vacationing. His home is turned into a big rehearsal hall while he plans for a resumption of his programs in the Fall.

Irving Berlin departs soon on a "business man's holiday." He will retire with Moss Hart for a lodge deep in the Green Mountains. There they will buckle down to work. When the fall rolls around again, they expect to have written another musical comedy to take its place of their most recent success, "As Thousands Cheer."

Lanny Ross will desert Mary Lou, much to the satisfaction of the followers of the three-year radio romance. Lanny is Hollywood-bound, to work in Joe Penner's forthcoming picture, "College Rythym." The only vacation Lanny will get, he says, is the three-day train trip to the West Coast.

The above paragraph answers the questions Joe Penner's vacation plans—almost. Joe will get a vacation from flocks and na-ashy men because he's going to go West in a leisurely manner, taking a boat through the Panama Canal.

Col. Stoopnagie and Buddy, as you probably know, are the comedy on the new Schlitz (CBS) show. Their contract dissuades any hope they might have had for a vacation. But they won't be compelled to spend all their time in the studio. The Colonel and Buddy own a motor cruiser in which they ply the waters around Manhattan. It is probable that some of the Colonel's time and labor will be invested on board the boat, "somewhere between Upper Squash and Bucking-

Fred Allen has bought himself a box of sand, a sand-lamp, an electric fan, some potted sagires (which incidentally he intends to set up his windswep ted-shady-beach in his role of Cyrano de Bergerac. In addition, he's doing two radio shows a week. He spends his week-ends keeping a golf ball out of sandtraps and water-hazards.

Goodman Ace of "Easy Aces" doesn't need a vacation so long as the horses are running and the tracks near New York. Goodman Ace knows the "rush" and has watched a few pimp home than sit down to a steak dinner—and he's very, very fond of steaks.

George Jessel also is a devotee of the race track. When the comedian isn't phoning his mother, he's to be found near the rail, praying for his horse to come home ahead of the goat he failed to back.

Burns and Allen are in Europe. It's their first trip to the continent, and so they have joined the army of tourists who are visiting the classic ruins in Rome, the sidewalk cafes of France and the restaurants in Greece. On the way back they'll stop at London to make an appearance at the Palladium—that if Gracie doesn't lose too much time looking for her brother in Limehouse, The Sheik, whose voice is heard weekly on the radio, is thrilled with the purchase of a home in Purchase, N. Y. She'll take her vacation there.

Ray (Cuckoo) Knight will continue on his weekly radio program. In addition, he'll do a stage turn in Cleveland. "They're taking me for a ride this vacation," he says.

Mme. Sylvia, who reduces the great American waistline, he radio, will emulat e that other famous Scandinav- in, Garbo, and "go home." Home is in Norway—which means a sea trip, a rest and a reunion with her folks.

George Gershwin will spend considerable time at his home in White Plains, N. Y., and a few days at a resort in South Carolina. The entire "rest period," however, will be occupied in developing new tunes for fall broadcast.

Ed Wynne, the first chief, won't away from New York, except for one or two week-ends. He has a new idea for his fall programs, and he's getting it prepared.

Alice Jolly will take a little time off, she says, but she can't decide whether she'll spend her vacation in New York or in Canada.

Irene Wicker, the Singing Lady, ranks herself among the fortunate. She's going to get a European trip. Her month will be spent in England.

Baby Rose Marie is working like an adult. She will remain in the east for a short time, after which she'll head toward Hollywood to appear in a new picture.

Harry Richman has a boat anchored off Block Island, N. Y. His seaplane is moored nearby. But alas, he has a cafe engagement and a radio program. His vacation will be composed of flying weekend-ends.

Lowell Thomas, news commentator, is another ad- vocate of the back-front vacation. Dragnet will spend as much time as possible on the Jersey coast.

One radio personality who is assured of relief from the heat of the city during the summer months is Rear Admiral Richard Stockton Byrd, who is "Vacationing" alone in a snow-covered hut 120 miles below Little America.

Kate Smith shown as she rests on vacation between vaudeville appearances. This photograph was taken at the home of her manager, Ted Collins (center) and Mrs. Collins (right).
Programs as here presented were as correct as the broadcasting companies and RADIO GUIDE could make them at the time of their publication. Events that arise at the studios sometimes necessitate full length programs in place of programs listed, time, etc.

**MORNING**

8:00 AM EST – 7:00 AM
- "Charlie Chan" - CBS
- "The Great Gildersleeve" - NBC
- "Morning Bell" - Mutual

8:15 AM EST – 7:15 AM
- "The Breakfast Club" - CBS
- "The Great Gildersleeve" - NBC
- "The Big Broadcast" - Mutual

9:00 AM EST – 8:00 AM
- "The Howard C. Dietz Program" - NBC
- "The New York Times Hour" - Mutual
- "The Morning Post" - Mutual

9:30 AM EST – 8:30 AM
- "The Morning Bell" - Mutual
- "The Great Gildersleeve" - NBC
- "The Big Broadcast" - Mutual

10:00 AM EST – 9:00 AM
- "The Morning Post" - Mutual
- "The Great Gildersleeve" - NBC
- "Morning Bell" - CBS

**AFTERNOON**

12:00 PM EST – 11:00 AM
- "The Breakfast Club" - CBS
- "The Great Gildersleeve" - NBC
- "The Big Broadcast" - Mutual

12:30 PM EST – 11:30 AM
- "The Musical Hour" - Mutual
- "The Great Gildersleeve" - NBC
- "Morning Bell" - CBS

1:00 PM EST – 10:00 AM
- "The Morning Post" - Mutual
- "The Great Gildersleeve" - NBC
- "Morning Bell" - CBS

**EVENING**

7:00 PM EST – 6:00 PM
- "The Big Broadcast" - Mutual
- "The Great Gildersleeve" - NBC
- "Morning Bell" - CBS

8:00 PM EST – 7:00 PM
- "The Breakfast Club" - CBS
- "The Great Gildersleeve" - NBC
- "The Big Broadcast" - Mutual

9:00 PM EST – 8:00 PM
- "The Morning Post" - Mutual
- "The Great Gildersleeve" - NBC
- "Morning Bell" - CBS
Radio Guide

Radio executives, columnists, critics, and those in the know are predicting the return of "good music" and the quick demise of the dance music format. But the maestros of what was once "music" radios are smiling wisely and waving their batons as much as they intend to wave them for a good many years to come.

What the wise ones have completely overlooked in their haste to condemn is that you'll hear from the old dawg-Astoria, or the St. Francis, is good music, too, just as much that existed in the Century of Country Music. The age of "hot-cha" is gone and in the place of vaudeville brass and wailing saxophones we now hear carefully arranged scores played by accomplished musicians, after all.

No one who really knows music could ever call Wayne King crude. Harry Saxon is unpolished, or Paul Whiteman inharmonious. Fred Waring is as much a musician as Walter Damrosch, Ted Paredes as accomplished. . . .

The foolish chatter of some of the critics is an indication of the disinterest of those who have sung in opera. While listening to Waring's playing "Poor Banana" one can understand the beauty of the music.

"You called that music!" And he walked out of the room in high disdain, whistling "Tiger Rag."

WORLD'S FAIR FLASHES: Lou Blake is in the Shanghai Village for most of the summer. Blake is working with Art Kessel for a while and has been heard most recently from Minneapolis via KSTP and on the NBC "Dancing in the Twin Cities" bill. Bradford Smith is back with his Rhythm Symphony, and will entertain in the Colonial Village. Paul Ash has re-organized and does the programs for WOR.

BUDDY WELCOME is welcomed back to Columbia wires from the Alamac hotel, in New York, this week. Barney Rapp, who used to know Waring, and is airied from Cleveland now, via WHK, and the hotel K-WSU, has a new concept, he thinks, featuring favorite songs of famous columnists.

This choice idea seems to be gaining headway, and Ernie Magdreska is the latest addit Magdreska has been heard by a group of eighteen heads in combinations with his orchestra, and will broadcast the groups from Vivian Johnson's Monmouth College, Des Moines, for the Center of the summer. Wires into this place will be NBC.

LEONARD KELLER, new maestro at the Bismarck, is bringing wind-wind to the attention of dancers for the first time in his work over WENR and WMAG, Chicago local stations. Wally Byrnes, the new soloist with Keller's orchestra, was formerly an usher at the Palace theater in Chicago, and a soloist with Danny Russo's orchestra there, who refused to believe he could sing as good as Art Kessel, former Bismarck maestro, may be heard now via KMOX, St. Louis, on frequent broadcasts.
High Spot Selections for Monday (Time Given Is Eastern Daylight)

12 noon—"The Voice of Experience"; CBS-WABC network.
3:00 p.m.—"A Gent, Gals and Gentleman," Mollers; NBC-WJZ.
4:15 p.m.—Songs by Pearl Cumari; Alma Kentelle and Walter Preston; NBC-WJZ.
5:30 p.m.—"Garden Concert; Gladys Swarthout; Daly's orchestra; NBC-WABC network.
9:00 p.m.—"Talent Murray; Edith Sauer; NBC-WJZ.
9:00 p.m.—A. & P. Gypsies; Robert Simmons, tenor; Harry Herlicht's orchestra; NBC-WABC network.
9:30 p.m.—Rosa Ponselle with Andre Kostelanetz' music; CBS-WABC network.
9:30 p.m.—Premiere of new series of "The Big World;" CBS-WABC network.
9:30 p.m.—"A Party for Donald Niles and Dave Langford, comedic harmonists; Rhythm Girls; Melody Boys; Don Voorhees' orchestra; NBC-WJZ.
10:00 p.m.—"Contested Hour; Gene Arnold; NBC-WABC network.
10:00 p.m.—"Dreaming of Samantha Jacques, violinist; Symphony Orchestra, direction Frank Black; NBC-WJZ network.

(WORLDWIDE BASIS)
5:45 p.m.-CBS—Lynn, Joe and Jester

5:30 p.m.-CBS—WOR—The Martin Smith Hour; WOR—Alfred Wallenstein's Sinfonetto

5:15 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

5:00 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

4:45 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

4:30 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

4:15 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

4:00 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

3:45 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

3:30 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

3:15 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

3:00 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

2:45 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

2:30 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

2:15 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

2:00 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

1:45 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

1:30 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

1:15 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

1:00 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

12:45 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

12:30 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"

12:15 p.m.-CBS—WJZ—"Buck Jones goes to Arizona;" CBS—"Lady of the Secret Service;"

12:00 p.m.-CBS—WOR—"William Van Buren;" CBS—"The Cat and The Canary;"
Radio Guide

Tuesday, June 26

MORNING

See Monday for Listings before 9 a.m.

9:00 a.m.—EST—AM 680 Niles Radio Network, ABC AM 680

9:15 a.m.—EST—AM 1320

9:30 a.m.—EST—AM 1370

10:00 a.m.—EST—AM 1310

10:30 a.m.—EST—AM 1510

11:00 a.m.—EST—AM 1490

11:30 a.m.—EST—AM 1340

12:00 noon—EST—AM 1390

12:30 p.m.—EST—AM 1320

1:00 p.m.—EST—AM 1360

1:30 p.m.—EST—AM 1480

2:00 p.m.—EST—AM 1310

2:30 p.m.—EST—AM 1500

3:00 p.m.—EST—AM 1570

3:30 p.m.—EST—AM 1380

4:00 p.m.—EST—AM 1450

4:30 p.m.—EST—AM 1360

5:00 p.m.—EST—AM 1430

6:00 p.m.—EST—AM 1580

6:30 p.m.—EST—AM 1360

7:00 p.m.—EST—AM 1490

7:30 p.m.—EST—AM 1330

8:00 p.m.—EST—AM 1480

8:30 p.m.—EST—AM 1470

9:00 p.m.—EST—AM 1490

9:30 p.m.—EST—AM 1330

10:00 p.m.—EST—AM 1490

10:30 p.m.—EST—AM 1330

11:00 p.m.—EST—AM 1320

11:30 p.m.—EST—AM 1310

WANTED

Amateur singers, dramatic talent, others, interested in radio broadcasting to write us at once—also players and writers for talking pictures. Echuco is strong for particular.

Radio-SCREEN SERVICE

125 W. 49 St., New York
Radio Guide

High Spot Selections For This Week
(Time Given Is Eastern Daylight)

1:30 p.m.—William G. Duryee, "Creative Living in the Land," NBC-WFAC network.
4:00 p.m.—Debut Symphony orchestra; one hour NBC network.
7:30 p.m.—Browne and Llewelyn, comedians; NBC-WFAC network.
8:00 p.m.—"Lavender and Old Lace"; Frank Mun, tenor, Mari Wilion, soprano, Hann-chen orchestra; NBC network.
8:30 p.m.—Goldman band concert; NBC-WFAC network.
10:00 p.m.—Accordian Serenade; Alleluia orchestra; CBS-WFAC network.
9:00 p.m.—Ben Bernie's Blue Ribbon program with all the hits; NBC-WFAC network.
9:30 p.m.—"Parade of the Champions"; Richard Him's music; Reindel Wenrenath; Jane Froman; Mortenau; CBS-WFAC network.
10:00 p.m.—Pan-American concert; Francisco Tortorelo, tenor; Marine Band; NBC-WFAC network.
10:00 p.m.—"Screen Beauty Box Theater; Gladys Swarthout, Frank McIntyre; NBC-WFAC network.

(TUESDAY CONTINUED)

4:15 p.m.—EST—P.M.—EST 3:15
NBC—Radio City Symphony; orchestra; WEAF WELI
WEAF WEEL NBC—The Singing Stranger; Wabe Booth, baritone; dramatic sketch, with Dorothy Day. WJZ WBAL WMAL WHN KDKA WRAZ
WLBK—Melrose Highlights; WMO—Koen piano, pianist.
4:20 p.m.—EST—P.M.—EST 3:30
NBC—Jacques Aron tenor; WJZ WMAL WHAM WRAZ WHV AM WEAF WELI WHN KDKA WGY
WEAF—program, pianist; WEAF WEEL WELI
WBC WSCS WITC
WBL—Mr. Curtin; WEAF WELI
WBC—The Amateur Housewife; Frank Whiting, dramatic sketch, with Frances Ingram.
WBV—Business Bureau Talk; Art Tateen, new pianist.
WBC—The Public Speaks; Public Opinion drama; WMO.

4:45 p.m.—EST—P.M.—EST 3:45
NRC—Stitamin Man's program; direction: Mack Tockey; WEAF WFLL WELI WHAM WJZ
WEAF—program, pianist; WEAF WELI
WBC WSCS WITC
WBL—Mr. Curtin; WEAF WELI
WEAF WCSI WITC WRC WVL
WBC WSCS—WEAF program, pianist; WMO.
5:00 p.m.—EST—P.M.—EST 4:00
NRC—Pilmer Clark's Orchestra; WJZ WHAM WNB KLKA
CBS—On the Air Tonight; WABC WEAF WELI
WBV—Jack Webb's program; WEAF WELI
WEAF WEI WSCS WITC WRC WVL
WEAF WCSI WITC WRC WVL
WBC WSCS—WEAF program, pianist; WMO.
5:05 p.m.—EST—P.M.—EST 4:05
NRC—Jerry Cooper; baritone; WABC WEAF WELI
WEAF—program, pianist; WEAF WELI
WBC WSCS WITC WRC WVL
WBC—Mr. Curtin; WEAF WELI
WEAF WCSI WITC WRC WVL
WBL—Mr. Curtin; WEAF WELI
WBV—Diary of Hollywood; WMO.

5:15 p.m.—EST—P.M.—EST 4:15
NRC—Little Orphan Annie, child play, broadcast; WABC WEAF WELI
WEAF WCSI WITC WRC WVL
WEAF WCSI WITC WRC WVL
WBL—Mr. Curtin; WEAF WELI
WEAF WCSI WITC WRC WVL
WBC WSCS—WEAF program, pianist; WMO.

5:30 p.m.—EST—P.M.—EST 4:30
NRC—The Singing Nun; dramatic sketch; WEAF WRC WCSI WITC WGY WELI
WEAF—program, pianist; WEAF WELI
WEAF WCSI WITC WRC WVL
WBL—Mr. Curtin; WEAF WELI
WEAF WCSI WITC WRC WVL
WBC WSCS—WEAF program, pianist; WMO.

6:00 p.m.—EST—P.M.—EST 5:00
NRC—Conductor; WABC WEAF WELI
WEAF—program, pianist; WEAF WELI
WBC WSCS WITC WRC WVL
WBL—Mr. Curtin; WEAF WELI
WEAF WCSI WITC WRC WVL
WBC WSCS—WEAF program, pianist; WMO.

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NIGHT

6:00 p.m.—EST—P.M.—EST 5:00
WBZ—WEEB; annoucements and orchestra; WJZ WHAM WZB WNL BAC
WBZ—Angeline Ferdinando's Orchestra; WEAF WELI
WLBK—CBS—Rockies; WEAF WELI
WLC—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

6:30 p.m.—EST—P.M.—EST 5:30
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

6:45 p.m.—EST—P.M.—EST 5:45
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

7:00 p.m.—EST—P.M.—EST 6:00
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

7:15 p.m.—EST—P.M.—EST 6:15
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

7:30 p.m.—EST—P.M.—EST 6:30
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

8:00 p.m.—EST—P.M.—EST 7:00
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

8:15 p.m.—EST—P.M.—EST 7:15
WBZ—Mistrels

8:30 p.m.—EST—P.M.—EST 7:30
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

8:45 p.m.—EST—P.M.—EST 7:45
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

9:00 p.m.—EST—P.M.—EST 8:00
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

9:15 p.m.—EST—P.M.—EST 8:15
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

9:30 p.m.—EST—P.M.—EST 8:30
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

9:45 p.m.—EST—P.M.—EST 8:45
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

10:00 p.m.—EST—P.M.—EST 9:00
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

10:15 p.m.—EST—P.M.—EST 9:15
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

10:30 p.m.—EST—P.M.—EST 9:30
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

10:45 p.m.—EST—P.M.—EST 9:45
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

11:00 p.m.—EST—P.M.—EST 10:00
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

11:15 p.m.—EST—P.M.—EST 10:15
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

11:30 p.m.—EST—P.M.—EST 10:30
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.

11:45 p.m.—EST—P.M.—EST 10:45
WBZ—WEEB; announcements and orchestra; WJZ WHAM WZB WNL BAC
WEAF WCSI WITE WITC WRC WVL
WBL—WEAF program, pianist; WMO.
High Spot Selections for Thursday

(Time Given is Eastern Daylight)

4:00 p.m. — Detroit Symphony orchestra: CBS-WABC network.
4:30 p.m. — Rudy Vallee's Variety hour: NBC-NBC network.
5:00 p.m. — Grits and Gray, mountaineer sketch: NBC-NBC network.
5:30 p.m. — "Twenty Crowded Years," a special dramatization of the last two years in radio history: CBS-CBS network.
5:30 p.m. — Captain Henry's Show Boat: Round Hannah: NBC-NBC network.
5:30 p.m. — Orchid Tree: NBC-NBC network.
5:30 p.m. — Edwin Franka's band concert: NBC-NBC network.
5:30 p.m. — T. S. Stribling's "Conflict": CBS-CBS network.
5:45 p.m. — Paul Whiteman's Music Hall: Deems Taylor issue: NBC-NBC network.
5:45 p.m. — Fran and Brayzetti, piano team: CBS-CBS network.
5:45 p.m. — Sissel Gordon, pianist: NBC-NBC network.
12:00 Midnight — Milwaukee Philharmonic orchestra, directed Frank Waller: NBC-NBC network.

Thursday, June 28

Radio Guide

MORNING

See Monday for Listings before 9 a.m.

5:00 A.M. — EST — 9:00 A.M.

NBC — The Breakfast Club; Dance Band; Jack Benny, comic; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; CBS — Pan American Flying Clubs; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; CBS — Pan American Flying Clubs; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; CBS — Pan American Flying Clubs; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM;

9:15 A.M. — EST — 9:45 A.M.

CBS — Lulu in White: William Wyler, director: WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; CBS — Lulu in White: William Wyler, director: WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; CBS — Lulu in White: William Wyler, director: WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM;

10:00 A.M. — EST — 10:30 A.M.

NBC — The Catholic Hour; Gay Purcell, organist; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The Catholic Hour; Gay Purcell, organist; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The Catholic Hour; Gay Purcell, organist; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The Catholic Hour; Gay Purcell, organist; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM;

11:00 A.M. — EST — 11:00 A.M.

NBC — The A. H. Stevens Oratorio Society: Alice Remsen, director; WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The A. H. Stevens Oratorio Society: Alice Remsen, director; WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The A. H. Stevens Oratorio Society: Alice Remsen, director; WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The A. H. Stevens Oratorio Society: Alice Remsen, director; WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM; NBC — The A. H. Stevens Oratorio Society: Alice Remsen, director; WLW; WJZ; WHAM-AM; WLW; WJZ; WCAU; WOR; WHAM-AM;

12:00 Noon — EST — 12:00 Noon

NBC — The Voice of Experience: WABC-NBC network.

12:15 P.M. — EST — 12:15 P.M.

NBC — The Voice of Experience: WABC-NBC network.

12:30 P.M. — EST — 12:30 P.M.

NBC — The Voice of Experience: WABC-NBC network.

1:00 P.M. — EST — 1:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

2:00 P.M. — EST — 2:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

3:00 P.M. — EST — 3:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

4:00 P.M. — EST — 4:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

5:00 P.M. — EST — 5:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

6:00 P.M. — EST — 6:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

7:00 P.M. — EST — 7:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

8:00 P.M. — EST — 8:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

9:00 P.M. — EST — 9:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

10:00 P.M. — EST — 10:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

11:00 P.M. — EST — 11:00 P.M.

NBC — The Voice of Experience: WABC-NBC network.

12:00 Midnight — EST — 12:00 Midnight

NBC — The Voice of Experience: WABC-NBC network.
Radio Guide

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Radio Guide
Floyd Gibbons: Famous Radio the year (in) broadcast. It's the job you want.

Microphone, Overbanked, broadcast. флористом, диджеем, инструментом.

Write includes $1.75. 2:30 p.m. EST. -Ripley, WOR.

Morning Musicale: WEEI WCHT WCFM WJZ.

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High Spot Selections For Friday
(Time Goes In Eastern Daylight)

3:00 p.m.—Martha's Mazurks with Lanny Ross and Mary Lou; NBC-WEAF network.
3:05 p.m.—Ehret Shutta; Walter O'Keefe; Bobby Duke's orchestra; NBC-WJZ network.
3:20 p.m.—Concert; Countess Albin and Rosario Burdoin's orchestra; NBC-WEAF network.
3:30 p.m.—Gene Arnold and WJZ network.
3:35 p.m.—True Story Court of Human Relations; CBS-WABC network.
3:50 p.m.—Philip Harris' orchestra; Leah Ray, blue singer; NBC-WJZ network.
4:05 p.m.—Johnny Green; "In the Modern Mood"; CBS-WABC network.
4:30 p.m.—Phil Baker; Harry McLaughlin; Irene Beatley; NBC-WJZ network.
5:15 p.m.—Curtis and Bud Sullivan, NBC Radio Network.
5:30 p.m.—Doris Doe, metropolitan opera star; NBC Symphony Orchestra; NBC-WJZ network.

Radio Guide

Fridays

(continues)

4:30 p.m. — E.P.T. 6:30

N.C. — Norman L. Claeys' Concert Orchestra: WJZ WABC WJZ WABC

4:55 p.m. — E.P.T. 7:00

N.C. — Ronald B. Coloma's Orchestra: WJZ WABC WJZ WABC

5:00 p.m. — E.P.T. 7:00

N.C. — William L. Bennett: WJZ WABC WJZ WABC

5:15 p.m. — E.P.T. 7:15

N.C. — Leonard Edson: WJZ WABC WJZ WABC

5:30 p.m. — E.P.T. 7:30

N.C. — Jack Armstrong, All American Boy: WJZ WABC WJZ WABC WJZ WABC

5:45 p.m. — E.P.T. 8:00

N.C. — Soprano Lucy's Song and story; WJZ WABC WJZ WABC WJZ WABC

6:00 p.m. — E.P.T. 8:30

N.C. — concert: WJZ WABC WJZ WABC WJZ WABC

6:15 p.m. — E.P.T. 9:00

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

6:30 p.m. — E.P.T. 9:15

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

6:45 p.m. — E.P.T. 9:30

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

7:00 p.m. — E.P.T. 10:00

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

7:15 p.m. — E.P.T. 10:15

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

7:30 p.m. — E.P.T. 10:30

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

7:45 p.m. — E.P.T. 10:45

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

8:00 p.m. — E.P.T. 11:00

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

8:15 p.m. — E.P.T. 11:15

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

8:30 p.m. — E.P.T. 11:30

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

8:45 p.m. — E.P.T. 11:45

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

9:00 p.m. — E.P.T. 12:00

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

9:15 p.m. — E.P.T. 12:15

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC

9:30 p.m. — E.P.T. 12:30

N.C. — new—orchestra; WJZ WABC WJZ WABC WJZ WABC WJZ WABC
Saturday, June 30

**MORNING**

See Monday for Listings Before 9 a.m.

11:30 ed-m.—A.M. 11:30

**AFTERNOON**

12:00 Noon ed-m.—A.M. 12:00

**Radio Guide**

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*Note: The above information is provided for reference purposes only and may not reflect the current broadcast schedule.*
High Spot Selections For Saturday

(Timed Is Eastern Daylight)

3:30 p.m.—Justice Leopold Prince; symphonic ensemble; speaker, Mayor LaGuardia.
4:00 p.m.—Great American Handicap from Aqueduct, L. I.: CBS-WABC network.
4:00 p.m.—Morton Downey’s Studio Party: Chicago guests: CBS-WABC network.
6:00 p.m.—Kid Stuweck and the Dust; Kostelak Brothers: chorus: CBS-WABC network.
6:00 p.m.—One Man’s Family, dramatic sketch: NBC-WABC network.
9:30 p.m.—Harold Gray’s Comic Strip; director: Master Ksar: CBS-WABC network.
9:30 p.m.—Beatrice Fairfax, dramatics: NBC-WABC network.
10:00 p.m.—Ray Knight and his Cuckoos: NBC-WABC network.
10:20 p.m.—United Byrd Symphony: CBS-WABC network.
10:30 p.m.—Alka-Setzer Presents WLS National Barn Dance; Linda Parker; Uncle Ezra; Spaceris; the Westerners; Maple City Four and other stars: NBC-WJ network.
10:30 p.m.—Don Decker: entertainment; CBS-Michigan; CBS-WABC network.
12:00 Mid—Café-Chef’s Carnival: NBC-WABC network.

(SATURDAY CONTINUED)

NIGHT

6:00 EDT—p.m.—EST 5:00

NBC—Al Praire and his Gang: WEAF

WLB—Angelo Ferdinando’s Orchestra: WJZ

WBAI—Cقصر and Grémi: WBAL

WJZ—Whaling, M. W. 

KDKA—Tame and Weather

WBS—“Wings”: George Mason, Aviation

WCAU—Minche Ransbys’ Ensemble (CBS)

WEZ—News Flasher

WHN—The Evening Taller

WGN—Evening Bevities

WBK—Uncle Don, kiddies program

WAC—Raymond"Mr. Prude"

WLS—Billie Holiday

6:15 EDT—p.m.—EST 5:15

CBS—Pete Anderson and his Gang: WABC WACBA WACO WOKO WLBZ WDBC

WEZ—Al Praire and his Gang: WFI

WACBA—Baseball Resumé

WBBA—Baseball Resumé: Bill Williams

WCSB—Sports Review

WGN—Sports Parade with Jim Heyler

WJAS—Baseball and Racing Review

WEA—Cleo and Sally, sports review

6:30 EDT—p.m.—EST 5:30

NBC—Tom Cookley’s Orchestra: WEAF

WBR—Richard Hamburgh’s Orchestra

WAC—Charles Carlos, tenor: WABC WABD

WABC—WABC—

WBAL—Stump Capt.; Capt. Tom Heyler: WBZ

WBN—Jack Armstrong, sketch

WJAS—The Terry-Grayland

WNAC—The Fifth Floor Flutes

6:35 EDT—p.m.—EST 5:35

WEV—Current Events: Musical Program

6:45 EDT—p.m.—EST 5:45

CBS—Sport Column of the Air,” with Joe

Columbia: WABC

NBC—John Berryhill, batonist; Orchestra: WJZ WMBL KDNL WRGB CBOsn—Gogo’s Orchestra

WJZ—Gogo’s Orchestra: WBAL

WJZ—WABC WGBA WJZ WBAL WGBT

WJZ—WABC WGBA WJZ WBAL

CBO—WABC WGBA WJZ WBAL

WMA—E—1

6:55 EDT—p.m.—EST 5:55

WGN—Melody Makers

7:00 EDT—p.m.—EST 6:00

NBC—Flying with Capt. Al Williams, aviato

or and stunt flyer; WJBZ WJRD WRWA

KDKA—WRWA

WABC—Joe Lanterman’s Orchestra: WJBZ

WBC—WABC WJZ WGBA WJZ WBAL WGBT

WABC——1

WGN—Baseball Resumé; Ford Bond; WEAF

WBB—The World in Review, Harold Andrew

WHAM—Howell’s Sportscast

WJBZ—Old Quoetelle

WNAC—Boston Sunday Advertising, Drama

WEZ—Fred Frick, sports resumé

7:15 EDT—p.m.—EST 6:15

NBC—“Homespun,” Dr. William Hiram

Tuckalee: WEAF WJZ WGBA WJZ WBAL

Picken Sisters, trombones, etc.

WJZ WHAM WBZ

KDKA—Dick Fields’ Orchestra

WBZ—Johanna Jones’ Orchestra (CBS)

WBLZ—Over-Graydon, George CBS-WABC

WNAC—The Old Apothecary, sketch

WBZ—Harry Carles

7:30 EDT—p.m.—EST 6:30

NBC—Edith Head, mixed of the banjo:

The De Marco Sisters, vocal trio: Joey

Nacho, tenor; Horace Tabori’s Orches

WABC WJZ WGBA WJZ WBAL

WGN—Ketty Barthell: Millikan

WOCO WORC WCAC WJZ WGBA WJZ WBAL

WBBA—Don Cooker’s Orchestra: WBZ RBAL

WEAN—Diner Revue

WHAM—Dance Orchestra

WEZ—Temperature Reports

10:20 EDT—p.m.—EST 9:20

WBZ—Tom Ryan’s Place; musical review and sketches; Tom Ryan, master of cere

como: WJBZ WHAM WBZ

10:30 EDT—p.m.—EST 9:30

CBS—A-Old Michael’s Congregation: WORC WOKO WLBZ

WLS—WJSY WJZ WDNA

NBC—Arthur Setzer Presents WLS National Barn Dance; Linda Parker; Uncle Ezra; Spaceris; the Westerners; Maple City Four and other stars: NBC-WZ network.

10:45 EDT—p.m.—EST 9:45

NBC—Singing Thoughts: WEAF WJZ WJZ—Santana: Baseball Scores

11:00 EDT—p.m.—EST 10:00

CBS—Sylvia French, songs: WABC WJZ WJZ—WABC WJZ WRGB

WEAF—Weather Forecast: Baseball Reviews

WBZ—Dance Orchestra

WAC—News

WOR—Will Ohman’s Orchestra

11:15 EDT—p.m.—EST 10:15

CBS—George Guest, Orchestra: WAC WJZ WRGB WRGB WRGB WRGB WRGB

11:30 EDT—p.m.—EST 10:30

KDKA—Press Radio News: 11:35 P.M. EDT

WABC—Freddy Parente’s Orchestra: (11:35 P.M. EDT)

WOR—Johnny Johnson’s Orchestra; (11:35 P.M. EDT)

WABC—Early Time Bulletin Orchestra: (11:35 P.M. EDT)

WAC—Freddy Parente’s Orchestra: (11:35 P.M. EDT)

WAC—Johnny Johnson’s Orchestra; (11:35 P.M. EDT)

WOR—Johnny Johnson’s Orchestra; (11:35 P.M. EDT)

WAC—Freddy Parente’s Orchestra: (11:35 P.M. EDT)

1:00 A.M. EDT—SONGS

TUNE IN

Every Saturday Nite

10:30 P.M. EDT

When it comes to singing and playing the old mountain ballads and billy-billy tunes, no one can equal Linda Parker and The Ridge Runners on the “National Barn Dance.” It’s a great Saturday night show, with more than 40 radio artists, including Uncle Ezra, Maple City Four, Louie Belle, Ripper Holmes, Houser Horse, Shots, Louise Massey, Mac and Bob and The Westerners. Not a dull moment in the whole show. It sparkles with mirth and melody. A whole hour of old-fashioned singing and dancing. Every Saturday night over NBC Coast to Coast Network.

The NATIONAL BARN DANCE

COAST TO COAST

Sponsored by

Alvinae School Theatre


Linda Parker

The "Sunbonnet Girl" with the Cumberland Ridge Runners

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RADIO GUIDE

The yearly subscription price is $2.00

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RADIO GUIDE

423 Plymouth Court, Chicago, Illinois

Gentlemen:

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Name

Address

Town

State
Local Studio Peeps

By Murray Arnold

Stan Lee Broza, WCAU program director, vacations the early part of July to make a four-week tour of Continental radio stations... WDRG will present the 60th program of "The Romance of Music" this Sunday at 8 p.m. This show is sponsored by the Scott Furriers, spotlighting the voice of Donald Novis, the violist of Jan Rubini, and biographical sidelights by Barton Brown... Conrad Tubbull, music director, will supervise the interspersed spots and present the open golf matches at Merion, Pa., last week.

On to Europe goes A. Cameron Steele, assistant manager of the Philadelphia Arts Bureau, for a three-months' tour of Continental radio stations.

Pylith (Etel) Fester, erstwhile home economic director of WDAS, re-arrange up date and studio at 10 a.m. August 10. Arthur Padula's "Anchorage" and "International Restaurant" latter being the former 2nd Cafe Waltz, with 25,000 September 16)... To fill the charming Pylith position for ABC will be Thea Darling, whose Betty-voop voice has graced many a WCAU-CBS microphone.

Carola Casino, blind pianist of WGY, returns to the air this Sunday in a new series of programs.

On June 28, and on several succeeding Thursdays, WBAL will present a group of two-piano recitals by Lubo Breit and Marie Gerha, both widely known for their concert artists... Due to his fine work on the Philadelphia radio station, NAPHE, WCAU studio engineer, has been chosen by CBS to handle the Philadelphia broadcasts from the Lewisohn Stadium in New York.

The Walton Roof in Philadelphia opens next Friday as Tony Shane's Sky Rendezvous, to be master of ceremonies by Herbert Rawlinson, with music to be furnished by the handsome Paul Mason, former music director of WCAU, with a choice CBS wire... Interesting is the fact that the man from whom Dallas-

The Municipal band of Baltimore will give a concert June 24 from the Casino in Patterson Park to the coast-to-coast audience of NBC. Arrangements for this broadcast were completed by WIBA's director, Frederick Huber, who is also permanent director of music.

Ben Greenblatt, of WCAUBS -- "piano Pambling," fame, sails for Europe to discover new and original material. He returns from the Great Britain, and WGY gang are touring upper New York state in their portable theater... Berlin and coming to "Miss Philadelphia, 1933," giving beauty talks over WDAS Monday and Tuesday 8:30 to 9:30 p.m., and Wednesday 8:30 to 9 p.m.

The Municipal band of Baltimore will give a concert June 24 from the Casino in Patterson Park to the coast-to-coast audience of NBC. Arrangements for this broadcast were completed by WIBA's director, Frederick Huber, who is also permanent director of music.

On Short Waves

Thanks to short wave, a Mohican will talk, in her own language, to her friends and daughter around the world when, on Sunday, June 24, Holland will broadcast for the benefit of expatriated Mohicans.

This original and interesting broadcast will be heard from Annapolis, Md., to include varied and outstanding features. The ceremonies will begin at 12 noon, on the Dutch station 1481 on meter. This program will be presented by the Mohican Broadcasting Company from London in the United States GSD on 2533 meters and will be broadcast over the WJZ network at 10 p.m. when the music of the band will be broadcast.

June 24, Sunday, June 23, a novel musical fantasy celebrating Midsummer's Eve will be presented by the British Broadcasting Company. The program will be presented by the BBC over the WJZ network at 10 p.m., when the music of the band will be broadcast.

Columbia's short-wave feature of the week will be the rebroadcast of the Byrd Expedition programs which showed America off to the public.

The midget transmitter in the gondola, specially built by NBC engineers, will broadcast for a period of only eight minutes, yet because of its great height it will have an extraordinarily wide range. It may also be picked up for the networks on either coast of the United States--at Point Pleasant, New Jersey, or, perhaps, on Long Island, as was the case last year.

A condensation of the schedules of the principal short wave stations of the world will be found above.

Radio Guide

Short Wave Time Table

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</table>
Mr. Arthur Fairfax, veteran of radio, who is personally acquainted with nearly every artist on the air, conducts this department of Radio Guide. Questions not of general interest will be answered personally when accompanied by stamped, self-addressed envelopes. Address inquiries to Mr. Fairfax, care of RADIO GUIDE, 423 Plymouth Ct., Chicago, Ill.

Mrs. J. R. P., New Iberia, La.—Obvi-
ously, to furnish you with the details of the stars whose names have been re-
presented by the first eighteen pictures of our contest would be to disclose to you in private the correct identities, which, you would have to admit, would give you an unfair advantage over the remainder of the contestants. Therefore, we will have to refuse your request for this par-
ticular information. Certain artists are compelled to confide themselves to the individual network through which you hear them. However, there have been instances where some particular artist or group of artists have been given permission to ap-
pear on competitive networks.

J. F., New Dayton, Canada.—For in-
formation relative to your compositions, address Gay Lombardo at the Waldorf-
Astoria Hotel in New York City.

R. E. R., Jamaica, L. I., New York—
There is nothing in any biographical mat-
ter on Ed Wynn to indicate that he is having difficulty with his eyesight. His coming uncathed through the financial mess of 1929 proved that he was at last more than ordinarily far-sighted.

J. D., Chicago, Ill.—The Amos and Andy program originates in Chicago. Ted Fiorito's theme song is "Rio Rita." Bernie Cummins' vocalist is Walter Cum-
mins, his brother. The Do, Re, Mi girls are Evelyn and Maybell Ross, and the blonde, Ann Blyth. Irene Taylor is not broadcasting at present.

B. F., Brooklyn, N. Y.—For tickets to the Show Boat and the Honeymoon show, write to their sponsors in care of NBC, 30 Rockefeller Plaza, New York City.

S. R., New York City.—For tickets to the Fridl Waring Ford show, write to CBS, 485 Madison Avenue, New York City.

* Mrs. W., Fort William, Canada.—Ed-
dy Duchin's theme song is "Be My Low-
er." He is 25 years old, single, six feet tall, weight about 170 pounds, has hazel eyes and bushy black wavy hair. He is of Russian extraction and Frank is his middle name.

Evelyn J. St. Paul, Minn.—"Asher and Little Jimmie." We are pleased to ad-
vise they did not meet with an accident and the entire family is in the best of health. They are at the present time living in Dallas, Texas, and are expected back on the air in the fall.

G. J. H., Boston, Mass.—The series "What Rudy Never Told" ran in the is-
Sues of February 17 and 24, March 3, 10, 17, and 24.

J. G., Audubon, N. J.—Ted Lewis will be broadcasting from an eastern night club soon.

R. H. R., Holland, Michigan.—Lehn and Fink, makers of Pebeco toothpaste, will sponsor Eddie Cantor next winter. Block and Sally are not on the air regularly.

Love Affairs of Myrt and Marge

(Continued from Page 6)
put upon Myrt the necessity of finding alone something she could do for George and the children. Myrt considered ways and means. The theater, she knew, offered but slight oppor-
tunity in those hard days. But there was this new thing, this radio. Myrt listened to programs, listened critically. Radio was but a form of the theater. Narrowed it found, stripped of advantages of costumes and setting, but still the old familiar contact of performer and audience.

"Humph!" thought Myrt. "If I can't do that sort of thing, and do it better . . ." She set to work. She had ideas, hund-
dreds of them, collected in the notebook she kept under her pillow, handily should inspiration strike at midnight. She tried her ideas as she always does, at top speed and in pencil. Myrt has a stenographer now, but she still resorts to pencil in moment of inspiration. She wrote about the things she knew best, the stage, the human drama enacted behind scenes. She built the lead-
ing role about herself. She made a part for Donna. She created a cast of characters, types compounded of the many indi-
vidual types she knew. When she had finished her first script, she showed it to a friend, an executive in radio.

"It might go," he said.

For three weeks Myrt haunted the outer offices of William Wrigley. "Fifteen minu-
tes of his time is all I want," she ex-
plained again and again. But William Wrigley was a man of many interests and no spare time. Myrt persisted. At last she gained her audience in his office. He con-
fronted her with the gum magnate across the wide expanse of his desk, and stated her business.

Mr. Wrigley was skeptical. Myrt pro-
duced her manuscripts. She had a number of them completed by now. She com-
menced with the first and read aloud. She took the parts of seven different charac-
ters, interspersed her own sound effects. An hour and a half later, she walked out of the office with a signed contract in her pocketbook. Myrt was once more

Radio Guide

Ask Mr. Fairfax

We want boys! Do you want to earn money regularly every week? It’s easy.

We need boys in cities and towns throughout the United States and Canada to deliver Radio Guide to homes. You work right in your neighborhood. No investment is required. By building up a regular route you can have a steady cash income every week for just a few hours' work. You can also earn marvelous prizes such as a bicycle, baseball goods, athletic equipment, fishing tackle, golf clubs and balls, Boy Scout accessories, etc. Simply send the coupon below for full particulars and a copy of our FREE PRIZE CATALOG. You can paste this coupon on a postcard and mail it.

SEND THIS COUPON

Radio Guide
423 Plymouth Court
Chicago, Illinois

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

NAME

AGE

STREET ADDRESS

CITY

STATE
Plums and Prunes

By Evans Plummer

Portrait of a press welcome for Old Maestro Burt's nephew, the singer Kate Smith is due to arrive at the same station on a train five minutes apart from Ben's.

There are the cameramen. Those four-looking three-faced cameras are adjusting tripods to carry their cameras. Very bored expressions on their faces. They've met celebrities before, they're wondering why these movie and radio luminaries always take trains. They dump them into Chicago so internally early in the morning. There ought to be a bus.

ALL, AND WHO are these giggling blondes with even bigger gaggars who are standing over here at the gate, and have been standing here for the past two hours? Let's eavesdrop:

always tell Marilyn she should never miss a train with a man like Ronnie on it. No sir! If he ever lays his eyes on her, it'll be success for her fame and fortune. If he could only hear her sing!

Enough. Just another bunch of talent mashers, hoping for the best and never quite getting the best. It'll still be traveling. It's the wrong approach. Stars are too fussed at arrivals and welcomes to notice anyone. Remember those mammary.

 THERE ARE the agenciers. They handle the account of Bernie's air sponsor. Their worries are few and far between, since the Old Maestro started his line of supersale chatter over the airmen for them three years ago...

Let's look around a bit. Who are those smartly dressed chaps talking together? Well, there he is. He's Haddad, the contract bridge expert and teacher...

...and, we are introduced and ask. You've all a four-wheel arranged for Ben, eh?

The answer is yes. Ben is a hard-playing contract bridge fiend.

THERE ARE KAY DRAKE, from the CBS offices, and Eleanor Smith, Ben's long-time, lovely, but-relayed that she had the chance to tell Kay off at Banf or somewhere to take a rest. 

But Kay's clearly here after the train. Now for the fun.

BEN'S ON BOARD but Kate Smith has the habit of delaying that she will take the people on the train over the mountain. Here comes the train... No, that's the station clock. It's time for the next train.

Along the Airialto

(Continued from Page 4)

places, but any time I have to choose between professional pride and temperament, and the thousand dollars I should get, I'll take the two thousand, please, and thank you.

Likewise, the people of the stage often do things that you and I find hard to understand. For instance, a sponsor offered Dennis King, the actor, $2,000 for one-time appearance on a radio program. Ted would insist that the show would be required to sing one song, tuned down the two grand because he didn't care to sing on the radio that the timing would not do justice to his voice. And you who have heard him know what a swell voice he has.

The contract signed by Charles Ruggles and Mary Boland, film star comies, to appear on the Hall of Fame show, starting next month, and it's whole 12 radio stations to continue an entire year. Reporting further on my recent info to you, it looks almost certain that Mae West will be the guest star on this show July 1...

...as the first step in his Philo Vange series itself after unsuccessful attempts to get a dialogue writer to get him on the air. Broadway stars, who remain anonymous. It's to be audioned this week at CBS CBS Sunday night feature, has renewed its contract, this month, only to allow a mounting more film names.

Richard Hinter, dressed nattily in his tuxedo, was en route to his hotel in a taxi-cab after a recent broadcast, when he sud...
five hundred dimes—and the fifty-odd dollars' worth of thirty-cent coins rolled under the floor. Their tinkle was like the chiming of little silver bells. It was too much for Arlon Fox. He'd had hard times since he met Bloodworth and left the cattle country. A dime was as big as a cart-wheel to him. And they looked so inviting, so precious in the bright light. All these dimes.

"Pick 'em up!" he commanded.

Charlie LaDue bent laboriously to gather up the scattered hoard. But he was slow, and he missed many. Finally Fox, still holding his gun trained on the grocer, joined in the treasure hunt. One by one the dimes clinked into his coat pocket... and over the cashier's desk the clock ticked away its precious seconds.

The stranger.

That was the dramatic entrance of Officer Frank Bliss. He had been more than a mile away when the radio alarm sounded. But his fast roadster had brought him across the city to this 200 block of North Central Avenue in record time.

"Holdup at the Payn-Takai," was all he'd been able to hear. He was not a regular police radio officer. Bliss was only a member of a private citizens' police patrol and lived up to his name in actuality.

Here were the police, in the form of one stoic officer. He took only a second for LaDue to snap out of his fright and snatch the gun from his captor's hand. Then he rushed to the open door, which the night lock had closed.

"Thank God you're here!" he cried. "Moore had given the alarm! The big private cop started in through the open door. He had no idea that there was a second bandit. Charlie LaDue had no time to warn the officer or at that second a shot rang out!

Fox was just coming through the door, with his hands in the air. Behide him Officer Bliss stood with his gun aimed.

The bullet streaked past Bliss' ear and shattered the main show window.

"Look out! There's another one!" Charlie shouted. He was a little tardy with his warning, for Tex Bloodworth crouched at a corner of the store, a smart bandit. He levelled on the fleeing officer and shot the three prisoners in back of the store—LaDue did not dare stop to wonder what must have happened to them.

Bliss turned from his captive to fire at the new menace, but a red-hot 45 slug struck him full in the chest, flinging him backward.

Above the roaring of the gun sounded the shrill scream of a police siren. Down the street came two police scout cruisers, almost abreast. From the foremost plunged Police Commissioner—but it was the man, Harry Maddux, crack shot of the department.

Fox, the younger bandit, was backing into the store.

"Run for it, Tex!" he yelled.

But Tex Bloodworth wouldn't run for it—not and leave his pal a captive—not and leave the night's take, either. His eyes flamed with the mad light of the killer.

For Tex Bloodworth had been a rodeo hero for ten years. He had won prize after prize for roping, riding unbroken broncos, bulldogging cattle, and so on. He had scored at colored glass balls amid the plaudits of the multitudes. He was a big guy, a hero. And a hero couldn't run.

The second bullet aimed at Officer Bliss right in the middle of his bright new shiny badge—and another cop went down to pay the price asked of them by the blind authorities who insist an officer must wear his "patty" over his heart to offer a fine target for a gunman.

The squad cruisers screamed to a stop and Maddux's mates dashed up into the face of a fusillade of gunfire which came from the interior of the grocery.

Bloodworth succeeded in shooting out the main light, but as he drew a bead on the smaller bulb near the front door his hammer clicked on empty chambers. He flopped his gun on the dark bulb—and smashed it clean! The room was in darkness.

"Run for it, kid!" shouted Bloodworth.

The bandit in the clothed rifle screeched up and tore to the door where Bloodworth, as if he thought he bore a charmed life, ran rashly through the front door and hurled the body of Bliss with one great leap. He reached the height of his cowboy boots and hankied him, and staggered as a policeman's bullet struck him. He got to his feet, and went on. Came a new burst of fire, and this time the police did not miss. Maybe they weren't professional cowboys and marksmen but they had cut their teeth on six-guns, and had practiced shooting on the same wide ranges as had the outlaw.

Three men fired upon the running man—and three bullets plowed through his body. He fell flat on his face. Tex Bloodworth would (Continued on page 344)
never ride ened neck hail radio sash, and all. Good service gun, gone down body. She Bloodworth's officers, that Bloodworth's had known his finger. He had made. But he had knew his hand to take. Maddux, the officer had been put in the running by a scab. A young and daring cowboy had scammed through the police barrage and escaped. The public opinion of Phoenix, and some of the newspapers, thought that Fox should not have been able to get away.

He knew his name was Arlon Fox. A pretty but saddened woman claimed Bloodworth's body. She was his wife, Marie, who had married a rodeo hero and now must bury a bandit. She admitted that Arlon Fox was her husband's pal. She didn't know where he was now, but he had come from the cattle country of northern Arizona. Then she took the dead body of Leonard Bloodworth back to their home ranch near Colorado, Texas. It was the last roundup.

The higher-ups in the police department thought the case over a bit and sent for Jordan.

Next morning a range, sun-bronzed giant, wearing something like 200 pounds, came striding into the office of the Dis-
GERTRUDE NIESEN
As Seen Under the MIKEroscope
By Lee Mortimer

Her name is Gertrude Niesen. Don't call her Gretchen, Greta, Gretel or Gerfi. These are fighting words to her. She was born twenty-two years ago on a boat coming from England. Her folks had been business people and muscled the time. The ship was three days from shore. Gertrude yelled all the way to the dock. That must be how she developed her powerful voice.

She lived in Brooklyn most of her life, went to school at the Brooklyn Heights Seminary, was a noisy kid and likely to be a rowdy at parties. Never did she think of being a professional entertainer—until 1931. Then, after hanging around the house with nothing to do and getting good and tired doing nothing, she finally thumbed through the classified phone directory, picked out a dozen likely booking agents, and went to visit them.

It was no go at the first eleven, but the office boy at Lou Irwin's took pity on her and gave her a card to the "90" Club. The genial host there, "Feet" Edson, gave her her first job. She didn't half bad as a warbler. She soon attracted a lot of attention. Broadway was in the doldrums, but Gertrude seemed to pull in some business.

Came her first radio engagement on Rudy Vallee's Fleischmann hour. Some time later she reappeared on Columbia with a commercial. She's doing O. K., if fan mail is a criterion.

Gertrude is five feet, two inches tall and weighs 14 pounds, all of it animation and pep. She has dark brown hair and eyes that variously are green, gray or blue, depending on the weather.

She's crazy about evening clothes and extreme sports wear. She gets into a size fourteen dress. Her hobbies include tennis, riding and fishing. She fishes for flounder and occasionally makes a catch. She does no recruitment.

Gertrude is a sound sleeper—claims that she never snores—sleeps in blue pajamas. Her main article of lingerie consists of panties, usually peach or pink. She admits having been in love, but hasn't had time for the tender passion since she's been in show business. She's very career-conscious at the present time. Eventually she'll get married, but she's not intrigued by the idea right now.

"Do you like to pet?" Miss Niesen was asked.

"Of course," she replied. "Who doesn't?"

Gertrude doesn't like cave-men. She prefers only nice people. She visits the movies frequently and goes for Charles Laughton in a big way. She likes his type.

When singing on the radio Gertrude often finds that she's mite nervous. In that case she looks at her announcer, Paul Douglas. He then makes funny faces at her, she begins to laugh, and after that everything is O. K.

Although she has been working in night clubs for three years, she still gets a big kick out of them. After her evening's work is completed Gertrude often can be found in the audience of some other club.

Gertrude smokes, finds that it doesn't interfere with her voice. She drinks slightly. As for swearing—she's apt to pop off at any moment and swear the sky with a rain of very hot and very colorful words. It's the way she gets rid of her pent-up energy.

The singer stays up late at night. She loathes sleep, and only retires early when she expects to go fishing the next morning.

She is an extremely hard worker and takes her profession seriously. Rehearsals mean more than a job to her. They are a means of learning how to do the thing right. She is anxious to improve her voice and technique. She listens to every word of complaint and criticism, and tries to better her renditions when she feels they've been faulty.

Gertrude is a showman, or rather woman, to her finger tips.

GERTRUDE NIESEN
She has a natural flair for putting a song over. She has loads of personality. She also has freckles.

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 eleventh. 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 finish.

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

Next Week:
Inside Story of
"Death Valley Days"
Revealed by Ruth Cornwall, Author of the Hour; Also a Complete Crime

Radio Mystery
"Sea Wolf"

An Hour in Lavender

The dashing young blades who were stepping high, wide and handsome at the turn of the Twentieth Century, will have a chance to hear their favorites of yesterday. The hansom cab, the top hat and key-winding watches are just memories or exhibits in antique shops.

But from out of the lavendar and lace of the late nineties steps a series of radio programs which can be heard on Sunday nights over the Red Network of NBC at 10:30 p.m. E.S.T.

The stars of yesterday will sing and play the parts they made famous before broadcasting was even a dream. Veterans like De Wolf Hopper, Fritz Schell, Gus Edwards, Cissie Loftus, Donald Brian and Ethel Jackson will perform in these broadcasts from the NBC Radio City studios, under the sponsorship of General Mills, Inc., on behalf of the bakers of America.

Hopper, veteran musical comedy and light opera star, will be heard in a scene from one of the many Gilbert and Sullivan operettas in which he was featured years ago. And for a curtain call he will present his famous recitation, "Casey at the Bat".

Fritzi Schell will sing the piece she identified with her years, "Kiss Me Again," from Victor Herbert's "Mlle. Modiste," in which she starred at the Knickerbocker Theater in New York in 1905. Donald Brian and Ethel Jackson will offer a scene from Franz Lehar's "The Merry Widow," in which they were starred.

Cissie Loftus will impersonate other celebrated actors and actresses of the American theater of the early Twentieth Century. Gus Edwards, discoverer of Eddie Cantor, George Jessel, the Duncan Sisters and many other stage celebrities, will act as master of ceremonies, while Abe Lyman's orchestra is to supply the music.
it's toasted

LUCKIES ARE ALL-WAYS KIND TO YOUR THROAT

"it's toasted"

Only the Center Leaves—these are the Mildest Leaves

The Cream of the Crop They Taste Better