Radio, the Explorer

By Frederick Landis

It has been the history of all science and all invention that no genius was ever able to foresee the entire field of usefulness of the gift which he made to human progress.

And this is true of Radio.

Its pioneers saw in it only a revolutionary method of communication and even now the people generally think of Radio as the WORLD-CRIER, who brings them the news of the world every day, the invisible friend who supplies them with programs of rare entertainment every night, or the SLEEPLESS WATCHMAN of the land and the sea, who warns cities of approaching tornadoes and sends relief to ships, struggling in the wild ocean.

This is altogether natural for these are the aspects in which the world sees Radio, but it has entered another field in which its service is destined to become indispensable.

This new field is not so romantic, not so spectacular as the field of communication and entertainment, but it is just as important.

In Other Fields

It is the practical field of the world's work.

Already radio has taken on strange and undreamed of duties in this new realm and this is only a prophecy of the ever widening circle of its new-found usefulness.

Take, for instance, the world of sports.

Radio now supplies an instantaneous press service of golf matches.

There is a small TRANSMITTER WHICH THE REPORTER CARRIES with him from green to green and with this he broadcasts the game, stroke by stroke, just as it is played.

No sooner does the club do its work, or fail to do its work, than the result of the play is broadcast by the reporter on the field to the re-write man in the club house and the re-write man immediately files the story to the newspaper.

Radio Prospecting

Then there is the Geophysical service in which radio is used to determine the presence of metal deposits in the earth. Gold, silver and other ores are located after a high-frequency transmitter has been set up for broadcast.

The transmitter is pointed into the ground and the reflected wave is caught. This WAVE REVEALS THE PRESENCE OF THE METAL, and the depth of the deposit.

When this method of determining the presence of ore shall be developed to a point of generally accepted accuracy, it will not only simplify mining but it should have another result of vast significance to American investors. It should SAVE INVESTORS from the ravages of Blue-sky operators who now exact from them an annual tribute of HUNDREDS OF MILLIONS OF DOLLARS.

Such victims, many of them widows, can escape fraudulent enterprises by the simple device of asking the salesmen: "Where is your certified radio test?"

What a welcome thing this would have been back yonder when the whole world feared for the safety of Dr. Livingstone, famous explorer, long lost in the jungles of Africa and for whose res-

cue The New York Herald sent out that intrepid young man, later to become world famous, Henry M. Stanley.

No matter where the explorer may go in this day, he takes with him as his "REMOTE-CONTROL" COMPANION, the radio. Stations are licensed to provide this communication and in the event that regular stations lose touch with the explorer, the Federal Radio Commission permits amateurs to communicate with him at all times—or whenever the explorer cares to respond.

More Uses

Radio has found another new use in the railway service.

By means of short wave transmitters and receivers members of crews on long freight trains, some of them more than a mile in length, can now communicate from one end of the train to the other. Thus, the conductor transmits messages and signals to the engineer in the cab without stopping the train and walking the distance between the two crew units. This service also eliminates the necessity of walking the tops of freight cars, always a dangerous practice.

Radio has also entered the tug boat and lightering service. Companies, engaged in this work in San Francisco, are now operating experimentally to dispatch tugs to towing jobs.

The fireboat service also has opened a new field of usefulness for Radio. NEW YORK's FIREBOATS having been equipped with transmitters and receivers, which enable them to RECEIVE DIRECTIONS FROM HEADQUARTERS and receive communications from observers at the scene of the fire.

Radio is rendering swift and effective service in fighting forest fires, the plane patrol, by means of its radio, being enabled to report fires to headquarters, from which the ground crews rush to the scene.

Motion picture production has found Radio most useful when companies are working on location. By this means of communication one set may talk to another when they are widely separated and thus the work is greatly facilitated. Mobile transmitters are used on each set.

In the next war, of course, Radio will be found everywhere, guiding airplanes, tanks and maintaining constant communication between the high command and its distant units, but here is a little story which it gives most pleasure to tell.

The Shut-in Educator

The Grasslands Hospital, the Westchester County Tuberculosis Hospital of New York, has for more than two years experimented with RADIO EDUCATION OF PATIENTS, courses being offered to adults through earphones.

A list of twenty-two subjects is suggested. When six persons or more desire instructions in a certain subject, that subject "Goes on the air," Child training, household budget, salesmanship, English literature, business law and business economics are offered in addition to other subjects.

The lessons are given in twenty minute periods and the entire course is completed in eight or ten weeks. Lesson sheets accompany the course and while the patient is still in bed, he tunes in, fills in the blank yellow form and turns it in to the Adult school.

RADIO WILL GO WHEREVER MAN HAS GONE.

Help Radio Guide to Serve You

Radio Guide can advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be measured.

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

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

You are not only invited, but urged, to offer constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, Radio Guide, 551 Fifth Avenue, New York, N. Y.
EDITOR'S NOTE: Madame Alla Nazimova, at once one of the screen's most distinguished actresses, makes a rare radio appearance in the rôle of Madame Nazimova in the Ward Family Theater of the Air" Sunday, July 15, at 9 p.m. EDT over the Columbia Broadcasting System. Born in Crimea, Russia, she first studied the violin before entering the dramatic school of the Art Theater in Moscow. She made her New York debut in plays in which she had first appeared in Berlin and London, "The Chosen People." Although she took her first English-speaking lesson in June, she made her English debut in November, in "Hedda Gabler." She is perhaps the most famous living exponent of "the art of reading," as her incomparable success was hers in motion pictures in such films as "The Five Brides," "The Brat," "Salome" and "The Doll's House." After a long career in Hollywood, she returned to the stage. She appeared in Eugene O'Neill's Great Theater Guild production of "Morning Becomes Electra." She was also starred in "The Good Earth." When an actress of Madame Nazimova's greatness approaches radio, Raoul Gure feels that its readers are interested in knowing how she regards the microphone. In the following article she makes her own comment on radio.

When I broadcast on Sunday, I shall probably make a lot of people wonder why I sit in front of the microphone on a high stool. And so that they may not think this is an affectation, may I say that I do it because I cannot speak myself mentally? On the stage the footlights provided a separation. With the silver screen an enclosed studio provided the needed isolation. Now it is only to a small metal microphone—but I am not at ease unless I am seated so that I can feel that I am away from the audience that I am attempting to do on the radio what I did on the stage and screen—be isolated so that I may concentrate on my part.

Whatever I do on the "Ward Family Theater of the Air" this Sunday, I shall do over the Columbia chain, rest assured that it will not be any footed old-fashioned melodrama. All my life in motion pictures was a sort of nonsense to me. I have hated the "Mulgros" and the "Camelies" and all of them. My personal liking is for the stage. You are all there. My idea here is the same, only with the microphone.

All my life I have been a charlatan, but with each year that passes it is more and more a charlatan I have appeared in most of the works of Henrik Ibsen, and I prefer tragedy to comedy.

When an actor enjoys what he is doing, she is usually at her best. Radio should be enjoyable, both for the performance, and the listener.

On the air (don't be surprised!) I like Joe Penne, I like Gracie Allen too, I like all the silly people. They give me enjoyment. Amos 'n' Andy I think are the real miracles of what we call "show business." They deserve everything they get. Amos and Andy are realizing that they talk all the nonsense in the world.

But the astonishment of Amos 'n' Andy's broadcasts I do not think the general public has ever thought about seriously. What wonderful characters they have given the children who are never heard, who never actually appear on their programs, such as Madame Nazimova. America has a better conception of what Madame Queen is like than she has of most historical figures.

It has been my good fortune to me that I am appearing on the air, entering a third realm—or, I might say that radio is now the third realm. There has been stage work for one, and screen work for the second, and now radio. Of the three, radio is far the most difficult.

If you have ability on the stage, you have so many things to help you. You have your voice, your eyes, your hands, your walk, your fingers, your face last but not least. On the screen, in the silent picture days, you had everything but your voice. It is most satisfying to know how much one could get across by pantomime. Remember for how many years you went to silent pictures? I always have to use my voice. I think those who direct most radio programs do not appreciate the value of a pause. A pause on the stage is on the talking screen imparted with skill, and marked and compressed lips registered it on the silent screen. Until now radio seems to have overlooked its value. Radio dramas as I hear them, which is unfortunately, hurrying everything. They want everything boiled down to fifteen minutes—or less, if possible. And it really takes a full minute for listeners who cannot see you, just to get used to your voice. And why is it that everybody is up close to the microphone? If a man is supposed to be across the room, you hear his voice with as much volume as the heroine upon whom the scene is focused. A radio character might well be in another room, or in a cellar, with the odd hollowness a cellar can impart to the human voice—but radio hasn't yet differentiated these things.

By understanding the auditory value of these dramatic attributes, a director can become the scene painter for the radio listener. It will come, just as a form of radio drama will come—a form that will be different from the stage and different from the talking picture. Plays will be acted more slowly. They will get over the idea of dash right down to plot, and the idea of hurrying everything. The radio audience is ready for problem plays, but they must be presented in a whole play, not in excerpts or scenes. I have heard at the way the Goldberg and Amos 'n' Andy can be presented in serial form, a quarter of an hour each night. If this can be done, why then cannot radio drama be done in the same way? Why not a scene a night—even though the play may take ten of twelve nights to present? Surely a radio audience that listens for seven years to one broad-casting team would listen to a radio play lasting seven nights—or seven scenes of fifty minutes duration.

The difficulty is that the actress in approaching radio must immediately make the character she is portraying. She must project it, color it with her own artistry, personality or whatever you choose to make that creation live and breathe and capture the audience's interest—all in the course of fifty seconds.

Unfortunately I cannot say that most of the radio actresses I have heard are what I would call good actresses. They seem to stress what I call "the lady voice." They want to "smooch" you and hear the result that they sound sincere, affected, and as though they were reading from a book, not living and breathing the very essence of the character they are attempting to portray. Only once did I hear a voice on radio in all the time that I have listened—a voice that pulled me right out of my chair, and made me say: "There is a sincere person who does not sound as though she were reading; she would little mind to rush to her name."

Unfortunately the course of the play she was in, a one-act Irish play called, I think, "The Londonderry Air." There was music in her voice, there was poetry in it—but there was no affection. She sounded as though she were living her part, not reading it.

Another evil that must be avoided in radio is one which persons who have had long stage experience dislike. That is the veritable catching of another actor's emotional mood and making it your own. Surely this is not the case in real life. When one person is angry, another may be calm, and still another may be forgetful or forgetful. In radio, even more than on the stage or screen, emotional identity hardly ever is preserved. In real life, in an emotional scene that is actually true, the participants are never all in the same state. We must have pacing in radio, we must find actors and actresses who before all else sound sincere.

Of the actresses today, I think Pauline Lord is one exception to the general rule of reading lines. Where nearly all others strive to be definite in the impression they create, and in so doing often sacrifice the psychological meaning, she dares to be indefinite, to pause and build in her lines. She sounds human.

The actress of the air, I am afraid, does not work hard enough in getting ready to broadcast drama. I am judging only as a listener. She hurries, and speeds on to another program—that's how it sounds. Usually she takes color from another's performance, and mostly she strains to project the "lady voice."

Every new part to me means study, work, worry, tears. I like it. I never have had a favorite part; or one that I felt was more interesting than another. Every new role is the most interesting.

Nazimova as she looked at the height of her brilliant stage career when she took the leading role in Tesla's masterpiece, "The Cherry Orchard".
Along the Airalto

By Martin Lewis

Apparently Kate Smith has succeeded in getting all the way across the mountain, for when she returns to the air Monday, only four bars of her former theme melody will be played. The Smithy informs me that on her forthcoming programs she plans to present more songs of the standard type—songs that were, and always will be, good. Kate further states that in talking with people during her vaudeville tour, she found that they preferred some of the old-timers in preference to currently popular tunes which they hear over and over again the same day. Maybe they're sentiments, too, and maybe they're not, but they are mine.

AS I WRITE THIS, I'm listening to Wayne King's music. His orchestra just finished playing those three old-time numbers that were hits in their day, and they still are as far as I'm concerned. First they played "Wolverine," followed by "Moonlight and Roses," and "I'm Forever Blowin' Bubbles"—he will develop new phrases in this heat wave to help those pieces along.

Maybe that's the secret of Wayne King's success and one reason why his orchestra won Radio Guild's popularity contest.

AS I TURN THE Dial, Dick Himber is playing "Look for the Silver Lining," followed by "I'm Through With Love." Last night Meyer Davis revived "Crinoline Days." I can go on and on, but what I started to say is that I think Kate Smith will be doing a wise thing by singing some of the old-time hit tunes. What do you think?

THE OTHER WEEK a little girl sat with nearly a hundred of her young classmates, all about her own age, at the graduation exercises of a public school in the heart of Manhattan's 70's. The child and her classmates listened earnestly at their principal, a scholarly man, addressed them for the last time. He told them of the value of an education; he urged them to study hard next fall when they enter another phase of their instruction in high school. He voiced the hope that many of them would finish high school and be able to go to college, for, thus, he explained, they could be fitted for life's battles, and then refinement would be enhanced.

The little girl drank in his words as she sat there in the big assembly room. She listened while her principal outlined the pitfalls on the high road to success.

Of course, at times her thoughts wandered, it was difficult for her really to concentrate on what the learned man was saying, even though he was telling her and the other children how they might achieve that elusive goal.

For, you see, the little girl to whom I refer had other matters on her mind. She was thinking of the thousand dollars a week contract she had just landed—a contract to play in vaudeville during the summer. And, maybe—who knows—she was thinking about her investments, and the trend of the market, for the little girl is a very well-to-do young woman, even if she is only thirteen.

You see, she is Mary Small, the radio star.

THAT REMINDS ME: Baby Rose Marie is all burned up about the claim of Mary Small that she is vaudeville's highest-paid child radio star. Of course, Baby Rose Marie is not all burned up personally, because she is too busy with her dolls to bother about such trifles, but Baby Rose Marie's mother and her managers are all burned up just the same. They declare that Baby Rose Marie, with a record of weekly earnings of more than a thousand dollars in out-of-town vaudeville, is the highest-paid child radio star, and furthermore they state that Baby Rose Marie has had theaters running as high as $2,000 a week. She cannot accept them, because the wealthy Gerry Society will not permit one of their tender years to undergo the strenuous routine of vaudeville.

However, Baby Rose Marie's managers ask me to make this proposition to the Gerry Society: If the Society will lay off, and permit Baby Rose Marie to have all the engagements she wants in New York, they will give every dime of that $2,000 per week to any charity the Society chooses to name.

MOST OF THIS COLUMN was written while sweltering in the New York heat wave. The purpose of this additional paragraph is to tell you of a very interesting person I met on the Twentieth Century Limited bound for Chicago. She knows all, sees all, and tells all about your favorite film stars. You probably have read her interesting column many times and take it for granted that anyone adept at Moonlight Logic can register satisfactorily via the mike, the majority of them do themselves an injustice and are apt to hurt radio by performances that smack of amateurishness.

I MUST CONFESSION that I was more surprised when I read in the newspapers that the G. & C. Merriam Company, publishers of Webster's Dictionary, deliberately had left out the definition of the word "radio" because it was "quite a do-to-do about it," although the new book defines gum and "creamy song.

Now, I understand, the (Continued on Page 19)
By Benton Yarborough

Not Only is Benton Yarborough the “Clifford Barbour” of This Important Hour, but He’s the Author of the Scripts as Well

But not only is Benton Yarborough the “Clifford Barbour” of This Important Hour, but he’s the author of the scripts as well. He’s the man who creates the words that bring the characters to life. He’s the one who brings the stories to the air. He’s the one who makes the program come to life. He’s the one who makes the show come to life.

Benton Yarborough is a man of many talents. He’s a writer, a director, an actor, a producer, and a businessman. He’s a man who has been in the radio business for many years. He’s a man who knows the industry inside and out. He’s a man who understands the business of radio.

Benton Yarborough is a man who is passionate about his work. He’s a man who is dedicated to his craft. He’s a man who is committed to creating the best possible product for his audience. He’s a man who is dedicated to his family. He’s a man who is dedicated to his community.

Benton Yarborough is a man who is a leader. He’s a man who is a role model. He’s a man who is a friend. He’s a man who is a mentor. He’s a man who is a father. He’s a man who is a husband. He’s a man who is a son. He’s a man who is a brother. He’s a man who is a friend.

Benton Yarborough is a man who is respected. He’s a man who is admired. He’s a man who is loved. He’s a man who is missed. He’s a man who is gone. He’s a man who is remembered.

Benton Yarborough is a man who leaves a legacy. He’s a man who leaves a legacy that will be remembered for generations to come. He’s a man who leaves a legacy that will be remembered for all time.

Benton Yarborough is a man who will be missed. He’s a man who will be remembered. He’s a man who will be loved. He’s a man who will be missed.

Benton Yarborough is a man who was ahead of his time. He was a man who was ahead of the curve. He was a man who was ahead of the game. He was a man who was ahead of the curve.

Benton Yarborough is a man who will be missed. He’s a man who will be remembered. He’s a man who will be loved. He’s a man who will be missed.

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Morton Downey’s Great Romance

By Lew C. Barrison

Another New Narrative in the Series, “Love Affairs of Radio Stars,” A Real Life Horatio Alger Story

Mary Garden, the celebrated star of grand opera, never fails to be astonished when Morton Downey, the “ex-candy butcher” new a foremost radio entertainer, strikes a high note finding work. There wasn’t much for a boy to do in Wallingford. He clerked in a grocery store for a while, and in a furniture store, and in a drug store. He did piecework in a cigar factory, and ended up in his first week with the magnificent sum of $2.41 as reward. That was that for the curtain-red factory. Surely there was more money somewhere!

He tried desperately to sell religious pictures from door to door, but his largest, almost his only customer, was his mother. The Downey kitchen eventually was supplied with a set of Mort’s own pictures.

Mort still wanted, most of all, to sing. He even picked up an engagement here and there at local entertainments and political gatherings. But there wasn’t much chance of making money at it in Wallingford, and Mort needed money. So he found himself a butcher on the New York, New Haven and Hartford Railroad. That wasn’t too tough, until the meanness of parading the swaying around the meat counters, caused both meat and ten-cent magazines off. Then Mort decided it provided too much of a field for a boy as he acquired nor promise for the future.

He accepted a singing job in Hartford, where he discovered that the little donkey engine was capable of more speed than anything Mort had tried under the management of the man who had hired him or by the rules of the company. It was the fire-alarm box all over again. Mort experienced the kind of thing he had never been able to experiment with. He took the little speed out to the head. He opened the donkey engine wide as she would go, and tore down the narrow tracks—but only for a little way. An indiscernible application of the brakes, the little monster jumped into the railroad yard, and cut a fine figure at the head of a tail of blue cars and a bright red bandanna. It was all right, too, until Mort discovered that the little engine was capable of more speed than anything Mort had tried under the management of the man who had hired him or by the rules of the company. It was the fire-alarm box all over again. Mort experienced the kind of thing he had never been able to experiment with. He took the little speed out to the head. He opened the donkey engine wide as she would go, and tore down the narrow tracks—but only for a little way. An indiscernible application of the brakes, the little monster jumped into the railroad yard, and cut a fine figure at the head of a tail of blue cars and a bright red bandanna.

The summer Mort was seventeen, some relatives offered him a temporary job in Brooklyn. He snapped at the chance. In Brooklyn he accepted a job as a lowly, menial and often very greasy job, in a restaurant. He worked from some time until six or seven each night for $8 a week. Meanwhile, through relatives and friends of relatives, he found a few opportunities to sing. They weren’t much, but they weren’t too spectacular. But they showed him he could earn $8 in a single evening at a job he liked. He deserted the restaurant.

Difficulties ensued. Eight dollars a night seemed big money, but the nights were so few and far between. He’d made his own, xotic choice when he quit that restaurant job. Somehow, after that, it didn’t seem right to live any longer on the hospitality of his relatives. Mort tried it on his own. Sometimes he could afford shelter, a dirty cupboard in a cheap Manhattan hotel where you had to open the window and stick your head and shoulders out to get your shirt on. Sometimes, funds for even such monotonous tasks as unwrapping, he resorted to the benchies in Central Park, or the warm waiting room of Grand Central Terminal.

Mort won’t admit now that this was any hardship. It was adventure, it was life. And Mort has even to-day the knack of getting out of the adventure of the more real kick than is granted to many. What’s even a policeman’s billy club compared to the ribs, and the order to move on, when you’re between the devil and the deep blue sea and Irish and the world is before you?

Between the working on the harder park benches than those in New York. He’d had a break extraordinary. James P. Hagen, Tammany bigwig, heard him sing at some dance or other, took a liking to him, and began to pull strings. The manager of a chain of local theaters offered a reward of a favor. Hagen granted it in exchange for a series of appearances for young Downey. Decidedly things were looking up. Kap on.

Mort was attracting real attention now. Came an offer from a manager in (Continued on Page 25)
Elect Your Queen!

Will Your Favorite Be Queen of Radio for 1934? Cast Your Ballot and Help See That She Will

only a grand artist, but a lovely woman.
Here at the Mosque some time ago, the Madame appeared in concert with Roxy and a host of celebrities.
Between acts one and two, I went back stage and asked the Madame if she would talk with my mother after the show.
"Yah, yah," she beamed brightly. "I'll be glad to talk with your mamma. Bring her right back."
"When Mother and I went backstage, a crowd of society women had the Madame in a corner—high

Elizabeth Barton, CBS star who is heard over the airwaves Mondays, Wednesdays and Saturdays, every week.

All hail to the Queen of Radio for 1934! The greatest radio election in all history is under full sway. From Maine to California the far-flung radio realm is rallying about the standards of the favorite performers.

New York, the mighty metropolis of the world, is preparing a monster reception in honor of Her Majesty. When the leaves fall in September, a triumphant, all-conquering procession will escort Her Most Gracious Majesty to the coronation ceremonies at the annual National Electrical and Radio Exposition, where she will assume the royal rainments of an Empress.

In turn, radio journalists have the responsibility of deciding a just, true and talented Queen with the radio fans of the nation.

The vast army of Radio Guide readers will choose the radio queen of 1934! Readers have responded with a will. The flood of ballots is pouring in faster than they can be tabulated. With each influx of votes the standings of the stars are shifted kaleidoscopically.

Exercise your right to voice your preference at the polls—NOW!
The Queen must be the undisputed choice of her subjects. The readers of Radio Guide are the final authority in the selection of their ruler. The Queen of Radio, 1934, will rule by the will of the people, over a happy and contented realm.

The coronation plans are progressing rapidly. Thrills of a lifetime will be crowded into the festive days preceding the elevation of the queen. As Radio Guide's royal guest, she will have her expenses, as well as those of her traveling companion, paid for from the time they leave their native shores to go to New York, to their triumphal return home.

Radio Guide will assume the responsibility for the transportation of Her Majesty and traveling companion to and from New York; their hotel accommodations while in the city and their entertainment. A generous budget has been set aside for this purpose.

A gracious and beloved radio figure, long heralded as the unofficial Dowager Queen of the air, has been nominated as a contestant by Darrel V. Martin, radio editor of the Pittsburgh Post-Gazette. She is Mme. Schumann-Heink, whose golden voice friends de horn and maternal spirit have enshrine-

Here is what Mr. Martin has to say about his beloved Dowager:
"I would like to elaborate on my nomination of Madame Schumann-Heink. She is not

Annette Hanshaw, singing star of the "Show Boat" hour, heard Thursday nights over an NBC WEAF network.

I believe that the title of HONORARY QUEEN should go to that beloved Mother, Madame Schumann-Heink," Radio Guide has asked the 225 newspaper and magazine columnists of the country to submit for nomination the names of radio performers on stations in their vicinity. Each columnist 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 nominated by reader votes must receive at least ten votes, cast on the ballot provided on this page. Remember, 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 the individual selection ceases. From then on the selection of the Radio Queen rests solely on the collective shoulders of the Radio Guide audience for, as has been stressed repeatedly, Her Majesty will be a queen elected by ballots which bear the signatures of her subjects.

The selections are 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 casting of ten reader ballots or by the radio columnists.

However, in the event that the local radio columnist fails to make nominations, stations may submit names of eligible performers. Watch each edition of Radio Guide for full reports on the progress of the election, the latest list of nominees, and the trends of the election.

Here are the selections of Mike Porter, "Aircaster" of the New York Evening Journal; Nick Kenny, radio editor of the New York Mirror; Aaron Stein, radio editor of the New York Post; Rocky Clark, radio editor of the Bridgeport Post; Norm Siegel, radio editor of the Cleveland Press; H. E. Lambert, radio editor of the St. Louis Globe-Democrat, and R. S. Stophan, radio editor of the Cleveland Plain Dealer:

Rosemary Lane, Helen Mencken, Priscilla Lane, Leah Ray, Sylvia Fraw, Jane Froman, Harriet Hildard, Grace Hayes, Babs Ryan, Irene Taylor, Loretta Lee, Ruth Etting, Countess Olga Albeni, Rosaline Green, Doris Robbins, Joy Lynne, Jane Pickens, Patti Pickens, Helen Pickens, Dorothy Page, Lee Willey, Jessica Dragouette, Ethel Shuttie, Gale Page, Vera Van, Ramona, Irene Beasley, Annabelle Harshaw, Virginia Rea, Gracie Allen, Gladys Swardtman, Mary Eastman, Betty Winkler, and

Radio Queen Ballot

(Joint Sponsorship of the National Electrical and Radio Exposition and Radio Guide)

My choice for Radio Queen, 1934, is

My name is ........................................
I live at ........................................
(street and number)
(city and state)

My favorite radio stations, in order of preference, are:

1 2 3 4 5

This convenient size will allow the ballot to be posted on a one-cent postcard. Mail to Radio Exposition Editor—Radio Guide, 501 Fifth Avenue, New York City

Ruth Etting, now on the West Coast making a motion picture—and broadcasting on a western NBC network.

Faye prints on the New York Evening Journal; Nick Kenny, radio editor of the New York Mirror; Aaron Stein, radio editor of the New York Post; Rocky Clark, radio editor of the Bridgeport Post; Norm Siegel, radio editor of the Cleveland Press; H. E. Lambert, radio editor of the St. Louis Globe-Democrat, and R. S. Stophan, radio editor of the Cleveland Plain Dealer:

Rosemary Lane, Helen Mencken, Priscilla Lane, Leah Ray, Sylvia Fraw, Jane Froman, Harriet Hildard, Grace Hayes, Babs Ryan, Irene Taylor, Loretta Lee, Ruth Etting, Countess Olga Albeni, Rosaline Green, Doris Robbins, Joy Lynne, Jane Pickens, Patti Pickens, Helen Pickens, Dorothy Page, Lee Willey, Jessica Dragouette, Ethel Shuttie, Gale Page, Vera Van, Ramona, Irene Beasley, Annabelle Harshaw, Virginia Rea, Gracie Allen, Gladys Swardtman, Mary Eastman, Betty Winkler, and

Radio Queen Ballot

(Joint Sponsorship of the National Electrical and Radio Exposition and Radio Guide)

My choice for Radio Queen, 1934, is ........................................

My name is ........................................
I live at ........................................
(street and number)
(city and state)

My favorite radio stations, in order of preference, are:

1 2 3 4 5

This convenient size will allow the ballot to be posted on a one-cent postcard. Mail to Radio Exposition Editor—Radio Guide, 501 Fifth Avenue, New York City.

Radio Queen Ballot

Elect Your Queen!
Signposts of Success
Revealed by the Lines of Your Face

By “The Doctor”

Patti Pickens, “The Doctor’s” Latest Subject for Character and Vocational Analysis, Is Rare Among Persons He Has Analyzed—and for the Best of Reasons

Hits of Week

Not in six months, since the tremendous vogue of the hit number “Did You Ever See a Dream Walking?” has any popular song achieved the distinction accorded to the haunting “All I Do Is Dream” in being played thirty times during the past week over the three major networks. The weekly tabulation of song hits on the air compiled by Roso Gome reveals that during that past week, a new group of numbers is supplanting the old, in popular estimation.

The results of Roso Gome’s weekly tabulation of song hits follows:

**SUNG HITS PLAYED MOST OFTEN ON THE AIR:**

- All I Do Is Dream... 27
- Sleepyhead... 23
- With Your Eyes Wide Open... 22
- Dams... 21
- Wish I Were Twins... 20
- Hat on the Side of My Head... 20
- Sweetheart... 19
- All I Do Is Dream... 18
- I’ll String Along with You... 18
- For All We Know... 18
- Hat on the Side of My Head... 18

**Bandleaders’ Pick of Outstanding Hits:**

<table>
<thead>
<tr>
<th>All I Do Is Dream</th>
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<td>I’ll String Along with You</td>
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<td>With Your Eyes Wide Open</td>
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<td>Dams</td>
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<td>Wish I Were Twins</td>
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<td>Hat on the Side of My Head</td>
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<td>For All We Know</td>
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<td>Hat on the Side of My Head</td>
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**Bandleaders’ selections, arranged alphabetically:**

- Eddy Duchin: I’ll String Along with You; Love Go Wrong; All I Do Is Dream of You; Riptide; Cocktails for Two
- Gray Gordon: I’ll String Along with You; Sleepyhead; Fair and Warmer; Steak and Potatoes; Easy Come, Easy Go
- Andre Kostelanetz: Spellbound; Easy Come, Easy Go; Fats’ ex-wife’s; I’ve Got a Warm Spot for You; Love Me
- Clyde Lucas: Cocktails for Two; All I Do Is Dream of You; Beat of My Heart; Tonight Is Mine; I’ll String Along with You
- Frankie Manning: Trickle Face; Dust on the Moon; Unless Your Heart Is Mine; Fare Thee Well; Do I Love You

**Theme Songs that “Click”**

This is the story of “Ain’t Misbehavin’” and how it came into being a tune. It is the theme song of Fats Waller, ebullient Negro comedian-pianist of the Columbia network.

Fats Waller peered out from behind the bars of New York’s Alimony jail, and scolded at the cause of his incarceration. The ex-Mrs. Waller scowled back.

“Boy,” she said vindictively, “I heard about the good-looking girl who’s been comin’ here to see you. That’s why you’re in here. And as long as you can’t pay me the alimony you owe me, you just might as well stay put where you’re in here, I know you’re safe.”

Then she added as an afterthought: “Your fate is in my hands.”

Shortly after the “ex” had left, another girl showed up at the jail doors. She had big brown eyes that caressed him as if to reassure him that love was stronger than the bars that separated them. (N.B. He’s married to 5 girls.)

“How are you going to get out of here?” she asked.

“You just leave that to me, honey,” Fats replied.

“I got an idea.”

After he had gone, he telephoned Maurice Cantor who was counsel for the late Arnold Rothstein, Fats’ mentor.

“Get me a piano, will you?” he asked, “I have an idea.”

It took some arranging, but a short time later a piano was moved into Alimony jail. Fats’ ex-wife had given him an idea. Soon the tune, “Your Fate is in My Hands,” was in process of composition.

Two or three days after that, Fats’ girl called again, asking him when he thought he would be out of jail.

“Don’t get impatient, honey,” Fats told her. “I’ll be out shortly. And you don’t need to worry about me. I’m here because I ain’t misbehavin’.”

As soon as he had uttered the words, he knew he had another song title. He went to work on it immediately. He told Cantor about it, and Cantor got in touch with a music publishing firm. They bought the song and put Andy Razaf to work collaborating with Fats on the lyrics.

The producers paid Fats $250 advance royalties on the number—a sum that was immediately turned over to the composer’s ex-wife. Strangely enough, that was the exact amount of the back alimony. Said she as he handed her the check:

“Well, you beat me this time, big boy, but I’ll get you again.”

“Ain’t Misbehavin’” became a hit. “Your Fate Is in My Hands” became a hit. Fats got himself a regular income—married Anita (the girl with the big brown eyes) who keeps him “behavin.”

Since then he has been doing quite well, thank you, with what new royalties from new songs and his radio contracts and his personal appearances. He’s still fond of the song he wrote in Alimony jail in New York, however, and he uses it as his signature on the airwaves. He’s always said that Fats Waller is headed for your footlocker with a new program of tunes and “scorbutic foolishness.”

There’s a sequel to the same song yarn. Anita handles the income these days, and sees that the alimony check is mailed to the ex-wife promptly on the first of each month. She has had enough of love-making from behind iron bars.
Open Door to Beauty

By V. E. Meadows

Director of the Beauty Guild of the Air, with Years of Experience Beautifying Entertainment Stars. He is Host over the American Broadcasting System from WMCA.

Last week we discussed the light and medium blonde. Today we shall discuss two more types. The No. 3 type, or dark blonde, has hair from medium blonde to medium brown. Skin is dark cream-colored. Eyes are blue, blue-gray, or violet. This type of blonde turns darker in the summertime and we find many times that the color in the skin does not always come out evenly. In order to prevent an irregularity of color, due to the action of the sun, it is extremely necessary that this type have the make-up on at any time they are exposed to the sun.

While it is not always true, I have found that the majority of this type have a rather "muddy look" to their skin. This condition can be overcome by the proper use of the correct colors of make-up, and extreme care in the cleansing of the face as I have described in previous articles. Base improvement on this sallowness should be noted within the first month.

Now, as to colors of clothing and cosmetics for this type, browns, reds, and orange are taboo. You stay within the blonde range, but do not use colors quite so light as the light and medium blonde. Blue of all descriptions is a very excellent color, also grey in combination with blue. In wearing grey, it is necessary to have the face such as blue, pink or light green. White can be worn by this type; black is preferable for the dark color instead of brown.

Now, as to cosmetics: Base cream should be a medium peach color; finishing lotion, a medium peach color; and the face powder the same as for the No. 2 blonde, which is a medium peach color; eye shadow, blue grey. On this type it isn't always necessary to use eye shadow. If you are shaded, then it is necessary to add more. Lip rouge, raspberry; cheek rouge is a medium color; the eyebrow pencil is black. So much for the No. 3 blonde.

Now, for the No. 4 blonde, better known as the Titian blonde. This is the fiery red hair naturally so; and either very light blonde or red eyebrows and eyelashes; a very thin, milk-colored skin; blue, blue-grey, or violet eyes. This type burns with the slightest exposure to the sun either summer or winter, and freckles even through summer.

Extreme care should be used to have a complete protection on all parts of the body that are not covered with clothing or cosmetics: the arms, the neck, the hands, the face, and if you go in bathing, the legs.

Once you get freckles, it is an extremely long process to get rid of them. I know of a way I know to eliminate them and prevent getting more is to have a complete protection of cosmetics over the skin. I would like to warn you that the thickness of the application of cosmetics depends entirely upon how long you are going to be in the sun at one time. For instance, if you are going to be on the beach all day long, exposed to the sun, I would put a very heavy coating of base cream and face powder on the face, and a very heavy coating of the finishing lotion on the neck, shoulders, and arms.

In applying make-up to improve your appearance, great care must be taken in its application. Every color of cosmetics that you use must be accurate. First of all, you are very, very, very pale, and any harsh color will clash immediately. Then again, your fiery red hair will not permit the use of any color of rouge that will form a bad contrast. The color of the rouge cannot be orange to match the color of your hair, because your blood color is not orange.

The colors of cosmetics for this type are as follows:

Base powder, a very light peach; base cream, Rachel: finishing lotion, Rachel; cheek rouge, a light shade, very delicately applied; lip rouge, light, and also delicately blended; eye shade, blue, grey; and eyebrow pencil, either black or brown. Use brown if your eyebrows and eyelashes are red, and black if they are blonde, since brown pencil on blonde eyebrows will look too muddy.

The colors of clothing for this type are as follows: White, or course, can be worn well. All pastel shades such as pale peach, blue, orchid, and, of course, green. However, don't feel that you can wear a vivid or wild colored green, as this detracts too much from your very delicate skin color.

The thing that you must always aim to do is to keep a perfect balance between the color of your hair and the color of your skin, and this is quite a job.

In conclusion, permit me to sound one note of warning against the devastating effects of the scorching midsummer sun on dark and titian blondes. In the preceding paragraphs I mentioned the temporary beauty-ruining possibilities resulting from an over-exposure, but results far worse than a peeling or freckled skin may be in store for the careless blonde who flirts too long with Old Sol.

Doctors can tell you that over 90 per cent of the people brought down with severe cases of sun poison- ing are blondes of the above types—particularly the titian blonde whose skin, at best, is fragile. As already stated, avaricious coating of creams and cosmetics will help; but above all, never tarry on the sands after emerging from the surf. Slap a protecting cover over your body immediately, and always sit in the shade.

The Dish I Like Best

By Sylvia Froos

Nowadays any girl who can boil eggs without burning them, thinks she's a cook. But I have discovered a wonderful test to discover when a girl is a real cook. I just try her out on my favorite dish—clam chowder. If she can cook that well, she can cook anything!

First, you should take six medium-sized potatoes and dice them after they have been peeled. Place them in a pot with two quarts of cold water. Then add and a few sprigs of parsley, chopped fine; one medium-sized onion; about three stalks of chopped celery. Now place the chowder pot over a brisk fire and stir in one tablespoon of butter and half a teaspoon of thyme. Next add four medium-sized peeled tomatoes.

Cook this until the potatoes are nearly done. That means, cook it until you can get a fork into them: It does NOT mean cook the potatoes until they are soft.

While the pot is coming to a boil, cut one slice of half-inch-thick salt pork into little pieces about one-third inch square, and fry in a pan for five minutes or so. Then stir in two tablespoons of flour, and add a cup of liquid from the pot. Mix well and empty all into the pot with the vegetables. Stir slowly to blend the flour and pork with the other liquid.

So far, this recipe seems to read more like one for Irish stew or a goulash, than the details of a clam-chowder techniques. But now come our clams—one quart of them. (A quart of clams contains about two dozen). These should be placed in a bowl, and the liquid strained into another bowl. Now cut the clams in quarters, taking care that no shell is left clinging to them.

When the potatoes are tender (not mushy) empty the clams and clams juice into the pot with the other not hot flour slowly to blend at the bottom. Boil for two minutes only. Then remove the pot from the flame and add one tablespoon of Worcestershire or some other sauce, and salt and pepper to taste. Add broken crackers, stir slowly and serve.

There's my favorite dish—and let me eat it any day!
Persons who live in a temperate climate are subjected to two common summer illnesses which are more or less easily avoided. Both are poisons, so called, but one, while not serious from the view-point of permanent health, is not insignificant. The other causes intense suffering and not infrequently results in death. This week we shall discuss the more serious, namely food poisoning.

There are two recognized causes of food poisoning: Botulism, which is caused by the presence of bacteria in the alimentary canal, taken alive or after death, is eaten. The other is food intoxication due to toxins and poisons formed in the food. Botulism is the only known example of this class.

There is a great difference between these two types of food poisoning. Food intoxication is an acute disease characterized by vomiting, cramps, diarrhea and fever. Food intoxication or botulism is characterized by nervous symptoms, constipation and paralysis, but no fever. Symptoms vary greatly. The mortality from these two types of food poisoning is also varied. Food intoxication rarely results in death, but in more than one per cent of the persons affected, whereas botulism is fatal to 91 to 100 per cent of those attacked. There is usually a lapse of 8 to 24 hours before the symptoms appear, so that several meals may have been eaten in the interim. It is therefore difficult to fix the responsibility for the food which caused the infection.

Food poisoning usually is caused by prepared or preserved food, due to a lack of or inadequate refrigeration. The food supplied to the troops at the front was tinned to "The Shadow"? Well, he's coming back... Roses and Drums, the old CBS show stand-by, shifts to NBC... "...Bess, and the show in the fall do a dramatized commercial..."... Program board report favorably on Roger Wolfe Kahn's recent... "...Reggie Chilts takes a six weeks farlough from the Roosevelt before he returns to the grill in mid-October with a CBS wire... East and Dunke take over the evening spot vacated by the Goldbergs at 7:30 on WEA... Paul Bray, baritone, and a new-comer to the air, was... east by Bing Crosby, will be introduced soon to network, are presented by Lena Hafston... Here's something new: "CBS Takes You For a Ride!" Not to put you on the spot, but it's an inspiration of the special events department. Firs, ambulance calls, and other emergency cases will be covered on the spot by short wave; with a staff announcer in a specially equipped car... Maltesc comes back to NBC September 2 with Dale Carnegie on a 13 weeks contract... The Eton Boys' new schedule, which starts July 17, puts them on a seven-week basis... Leon Belasco has received three times his usual fan mail since announcing his own programs, so he will be permitted to continue to do so... "Your Lover," who is Frank Luther, whose local NBC program has achieved quick popularity, will shortly go network for Hinds Ambrosia... Harry Horlick has been booked for a one-nighter on Steel Pier, Atlantic City, the third Sunday in August... Vincent Lopez' Coconut Grove opening has been postponed until August 15... Meanwhile he'll make vaudeville appearances, the first in Atlantic City opening July 27...

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

Farmers White Lead sponsors Smiling Ed McConnell's return to a CBS network September 9, with the program coming from WKRC, Cincinnati.... Edward Nell Jr.—Lillian Roth's show sponsor—after airing for months over Columbia locally, is shifting with an NBC network for the fall... Ex-Lax, which has been lining up its fall show by degrees, signing first Block and Sullily, then Gertrude Nielsen, has completed the setup by hiring Lud Gluskim to continue music... A network sponsor is listening to a show by a N. Y. local station, and you will hear soon of a new-comer named Lea Karina, soprano... Jimmy Saphier has a 1-hour voice chorus auditioning for an NBC sponsor... Edith Murray and Taylor Buckley, two CBS singers who have been getting a big buildup, will team in a new feature beginning August 1st... on the air, the show will be its program... Rees and Dunm, offer a comedy radio audition in Chicago, dug up a vaude combination there for next week to pay expenses, and the sponsor will hear them in the Windy City... with an eye to a fall program... Paul Whitman is slated for Central Park concerts this summer... the new Anscas camera show setup is tentatively called "Art Kattmann's Jack and Jill, a 1-hour program... A new Kings Beer program will feature Freddy Berliner, his orchestra and guest, sweet-voiced Lola Barbell... Lennen and Mitchell, re...eating Bing Crosby a free hand in selection of talent for the Woodbury show, which opens September 18 with a 30-week contract... remember how you tingled to "The Shadow?" Well, he's coming back... The old CBS show stand-by, shifts to NBC... "...Bess, and the show in the fall do a dramatized commercial..."... Program board report favorably on Roger Wolfe Kahn's recent... "...Reggie Chilts takes a six weeks furlough from the Roosevelt before he returns to the grill in mid-October with a CBS wire... East and Dunke take over the evening spot vacated by the Goldbergs at 7:30 on WEA... Paul Bray, baritone, and a new-comer to the air, sent east by Bing Crosby, will be introduced soon to network, are... By Doctor Shirley W. Wynne

Timely Consideration of Foods and Food Poisoning May Save Much Summer Distress

Gladys Swarthout and her husband, Frank Chapman, do their broadcast together these days over an NBC-WEA network Monday evenings. And they show that they know how summer food should be eaten.

Foods should not be handled more than is absolutely necessary. Cleanliness and freshness are the watchwords of prevention. Thorough cooking is the greatest protection of all. Food should be served as soon as possible after cooking. If it is to be kept after cooking, it should be refrigerated in the clean, properly chilled icebox or refrigerator.

The reason that food poisoning frequently occurs after picnics, is that food has not been adequately after it has been prepared. Cooking food at a high temperature for a sufficient period of time is the only safeguard. It requires five hours at a boiling temperature to kill the most resistant type of germ of botulism. It is therefore important that canned foods be sterilized thoroughly. This is done by American canners. Home-canned foods are at fault, and it is important that only fresh foods be put up and that they be heated to a sufficient temperature—120 degrees centigrade, for ten minutes. For additional safety's sake, all canned foods should be cooked for not less than ten minutes at 180 degrees centigrade before serving.

Q. Should a person with tuberculosis go to a high, dry climate?
A. A dry climate is helpful but not, however when it sacrifices proper treatment. It is only necessary to go far enough from the city or industrial center to do that the air is not polluted with dust and soot. Good medical and nursing care are more important even than climate.

Bull and Bones

Announcer: "Remember, men, an exact reproduction of a $50 suit for $27 and two pairs of pants."—Margaret Ryan, East Moline, Ill. May 27; KYW; 5:42 p. m.


Announcer: "Mrs. Kelly will hold her cooking school this afternoon, tomorrow and Wednesday afternoon. She is an expert at cooking problems."—Rachelle Stevenson, State Park, S. C. June 26; WJS; 9:59 a. m.

Ralph Pat: "There is a great sale of nationally known refrigerators which will last for three days only..."—MRS. A. E. Sanford, Frankfort, Mich. June 21; WJR; 8:05 a. m.

Announcer: "Mrs. Taylor has just taken something out of the refrigerator and she wants the microphone to describe it to you..."—I. V. Gordon, Jr., Atlanta, Ga. June 28; WGST; 2:15 p. m.

Carson Robison: "You'll thank me every time you have a pie..."—Mrs. George C. Dennis, New Castle, Pa. June 24; KDKA; 2:04 p. m.

Check Stafford: "Now is a good time to plant soap or navy beans."—Margaret Morrow, Loganport, Indiana. June 22; WLS; 5:45 a. m.

Announcer: "You may select your own skins and your own linings..."—Miss Vera Stamey, Lafayette, Ind. June 30; WGN; 3:09 p. m.

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

www.americanradiohistory.com
The Child's Hour

By Nila Mack

The Director of All Children's Programs for CBS, Considers Further the Problems of the Spoiled Child

My comments of a few weeks ago on the spoiled child evoked in an unprecedented number of letters from harassed mothers, asking me to continue the discussion at greater length.

Practically all of the letters contained remarkably similar comments. "The dramatic cure you used," read all of the letters in effect, "certainly bore remarkable results in your treatment of a spoiled child, but what are we to do in the homes where there are tears and temper? We can't promise them a part in a dramatic show."

I'll admit that the point is well taken. If it's simply a case of bad temper, give the child his choice of two things. He must stop the hair-pulling, the tears and the foot-stamping, or he will be sent to his room — a room where he won't be able to bother anyone else. And be made to stay there until he promises to behave like a little gentleman.

This method requires a great amount of patience, for the cure may have to be applied many, many times before satisfactory results are obtained. However, it is one of the best curative methods known to the child psychologist.

Unfortunately, the average mother loses patience too quickly with her recalcitrant offspring. Unless the child promises to behave at once, he dea!ts a shift in spanking and sent off sniffing and sulking, and vowing in his childish manner to get even somehow.

I do not believe in spanking, any more than I believe in breaking a child's spirit or will. On the contrary, I think it is most vital to direct and guide, rather than to destroy. And spankings invariably do destroy something vital in the child.

Break the spirit of the child and you'll have a spineless, timid adult on your hands in years to come.

To judge by the content of the letters, the average American home is populated by hordes of young demons bent on a path of destruction and insubordination.

Every wish and whim of this infantile bundle of joy are subject to the thinking parents. When the child's bedtime arrives and it doesn't feel like going to sleep, it emits a series of lengthy squawks and complaints. Instantly the parents are in the room, picking up and fussing the infant.

If the child, for instance, won't eat a spinach, he is fed a few rips of ice cream as a bribe. And once he has made his pick, the most flagrant displays of needless temper.

The young couple in question, if they only knew it, are storing up a tremendous amount of grief for themselves. As the child grows bigger, he will take undue advantage of his parents. He will become headstrong and selfish, promise them to behave and then start to slap and spank and rant.

The child is hopelessly bewildered. Even a child who has been spoiled since infancy has a chance, if the parents exercise a little thinking power.

Flashes of Best Fun

Baker: Last week it was so dry, I had to pin the postage stamps on the letters—I was never so dry in all my life, Bottle! My throat was parched—why, even my shoes were thirsty.

Bottle: But how did you know your shoes were thirsty, sir?

Baker: Ha! Their tongues were hanging out!

Gene: Well, Cliff—you know, the only thing that worries me about dying is how I am going to get my coat over to the coin collectors?

Cliff: Boy, don't let that bother you. You betta worry about how you are gonna git yuh hat on evah yuh horns!

Chester: Oh—wait a minute! Did you hear the one about the two coin collectors?

Len: The two coin collectors? No, I missed that.

Cliff: On the one, Gene.

Chester: One says to the other—"C'm on up an see me and we'll talk over old dime's!"

Chester: Oh—wait a minute! Did you hear the one about the two coin collectors?

Len: The two coin collectors? No, I missed that.

Cliff: On the one, Gene.

Chester: One says to the other—"C'm on up an see me and we'll talk over old dime's!"

—Greenannahs Variety Show

Baker: Look, Mr. Baker—who are those two girls over there?

Baker: You mean those two girls dipping their doughnuts into their coffee?

Baker: They're the Dunkin' Sisters.

George Givot: I can't sleep at night.

Sport: Have you tried counting?

Givot: Counting.

Sport: Last night I counted up to eleven million.

Givot: Then it was time to get up.

—Greek Ambassador of Good Will

Lucy: I was just over to Zee's, and it wasn't open.

Ray Perkins: What do you mean it wasn't open.

Lucy: Well, there was a sign there—"Home Cookin."

—Palmer House Promenade

Your Grouch Box

Who are the real critics and connoisseurs of radio? This country, the answer to that question is simple. The owners and directors of radio are the millions of listeners. To earn their good will, sponsors and radio stations spend vast sums of money every year, vying for the best possible talent, and presenting the best possible programs, to please them and give them what they want in radio enjoyment.

Since that is the case, it follows logically that YOUR opinions about radio—are important. If there is something you dislike about broadcasting, then your grouch, your pet peeve, should be made known. And here is your chance to make it known.

Your opinion is sent to "Your Grouch Box," where, if published, will be read by leading radio executives and sponsors from coast to coast. Remember, if YOU dislike something about radio, the chances are that this very same thing annoys thousands of other listeners, too. So your good ideas and criticisms, if sent to this department, may help radio executives to improve broadcasting, for you and your fellow listeners.

This listener wants programs arranged so that things "ridiculous" won't follow things "sublime":

Dear Editor: My pet peeve is the singer with a dance orchestra, who takes his own time regardless of the tempo of the orchestra. Imagine going to church and listening to the choir singing without any thought of co-ordination with the organ! The listener should not be subjected to such discord.

—Muscatine, Ia. (Mrs.) F. H. LITTLE

Come's still another protest against local stations that cut into network performances, in order to make local announcements:

Dear Editor: My grouch is to be listening to a station and to hear—after an orchestra or vocalist has just finished a piece—a one-minute recorded announcement or an announcement of some special sale. I should think a station would realize that when they interrupt a network program with a brief, uninteresting announcement, the people will immediately dial another network station in an effort to pick up their program. Therefore, few people hear the announcement. Herses hoping this might have some part in overcoming this evil.

—Audubon, Ia.

Lloyd JONES

"Too much propaganda" complains this listener, who feels that radio should not be used to grind political axes:

Dear Editor: I entirely agree with your editorial, in which you say that radio is to become a tremendous force for education. But unfortunately, many broadcasters pervert that word "education"—they take it to mean, not teaching the people, but drumming into their heads notions approved by said broadcasters—especially political notions. Education gives man broader outlooks; propaganda makes him narrow-minded.

—Houston, Tex.

Send your radio peeve now, on a post card, or in a longer letter, to "Your Grouch Box," in care of Radio Guide, 551 Fifth Avenue, New York City.
The Voice of the Listener

Little Salaam in Clubs

Little Salaam in Clubs

1704 Grove Street
Glenwood, N. C.

Dear VOL:
I have just read the letter of J. Tamberino and I agree with Mr. Tamborino...

I am giving my all support to... I think the idea of a Boswell Sisters club is great and would like to be a member if it were possible that I got up...

For another stars, now, I am very fond of all the radio performers. Among my favorites are Al Jolson, Ruth Etting, Bing Crosby and Wayne King but couldn't begin to name all I like. Again I will say, "Put the Boswells back on the air." Helen Moore

Alas of Old Vincennes

R. B. N. 1 Vincennes, Ind.

Dear VOL:
Although I can't carry a cylinder gramophone after six years, I DID get out of the first grade. I suppose you would still call me a hillbilly, and that being so I cant expect anocratic to pay any attention to me just I HAVE to get this outta my system.

Will somebody please tell Horlick's they are sponsoring a great team in humor and humor for so hillbilly folks, who are ever heard of a hillbilly stumping up till 10:15 p.m.? We hit the hay with the children and set up the same way.

There's nobody up at that time but the hoop-dee-doh kind and we don't care what they hear for and above.

I get a great kick and sometimes a prize out of contests. But being confined to one of these three wheels, big propeller, needle holes I am unable to get to the radio and "feil" around for these contests. Can't you mark the programs in the GUIDE where the sponsor is entraining a contest?

Losers Weepers

1782 Riverway Parkway
Brooklyn, New York

Dear VOL:
In the five boroughs of New York City, there is an approximate total of six and one-half million persons. This is a great number in proportion to the total population of the United States. Yet, whenever the winners of a contest are announced, the winner is invariably a person living outside of New York City.

It is not within my sphere to know whether the chances of a person residing outside the city increase the prizes to the people in remote, almost upshot of places merely to advertise the influence of the program in being heard over such a wide area, or because the people in these places contribute better material.

But for the sake of the New York City radio public, I believe that either this nonsense peek excuse should be abolished, or else have the reasons for this disclosed.

Seymour Gilman

Wizardry of Ozzie

216 South Smith St.
West Carthall, Ohio

Dear VOL:
Ozzie Nelson has my admiration. He is one of the best orchestra leaders on the air. Wayne King, Rudy Vallee and all of the other headliners are great but the smiling Ozzie Nelson has a way of playing songs that no other celebrity has.

His voice is boyish and attractive to everyone and the broadcasts are most entertaining.

Leila Wagner

Little Fan, What Now?

Concord, N.H.

Dear VOL:
In a recent issue of your magazine Evans Plummer's column contained a paragraph about the devoted emotions of the television audience. It states that television is one of the first steps towards a new relationship between television and the audience. It's the audience that determines whether we will have a future or not. I hope that television will be a great success. I love television and I am always watching it. I hope that you will keep up with television and the developments of the future.

H. W. Davis

No Offense, Majesty

126 St. Rock Ave.

Dear VOL:
In a recent issue of RADIO GUIDE Mr. Ed. Tamburro comments on the opinion of Wayne King vs. Lombardo. Well, I am 100 percent with Mr. McLaurin on his side of the fence.

I do believe that Guy Lombardo has as much right to be where Wayne King and his orchestra stand at the conclusion of RADIO GUIDE's contest.

Mr. King, if you should happen to read this column I don't think I'll take it too seriously as really, I am only voicing my opinion.

Three cheers for Joe Penner and his dome.

John F. Reeling, Jr.

Tire Show Not Tiring

13 Fairhight Ave., S.
Jimmerson, Ontario, Can.

Dear VOL:
I am a very earnest listener to Fred Allen and company. I think Ignatz and Sal Raustia put on a marvelous program.

The General Tire who puts on an excellent pro-
gram for our country goes out of his way to make the audience feel at home and makes very sorry to say I have never cared for Ed Cantor. He always has a turn for Paul Whiteman's orchestra although I do like Leslie Huyton and B. A. Reddy. Eddie Dublin's, Peter Van Stone and Jimmy Grice's, Betty Carpenter

He's Wise-Ergo, He's King

415 St. Nth., North Walthinton, N. Dak.

Dear VOL:
In a recent RADIO GUIDE an article was publi-
ished concerning Myrt and Marge. Evidently some people think that they have lost their last flavor, but I'm sure that is in the opinion of only a few.

I know many, who, like myself, think Myrt and Marge present the finest drama on the air. If I were on their team I would like to be on the air again.

They are very natural and it is so easy to picture them. The gum kings will certainly be wise to put them on the air again this fall for so many of their faithful fans.

Doris Baumbach

Raferty of R. C. H.

Dear VOL:
Memphis, Tenn.
The column is lots of fun. I am a regular reader of the "RADIO GUIDE" and think it is one of the most complete magazines on the newsstand.

Let's all give Seymour Simmons and his gang the credit they deserve. His orchestra is one of THE THREE. Guy Lombardo's and Wayne King's are in the other two groups, but I don't begrudge them, and we are still wishing for the third.

Rufus H. Kay

Coffee and Puns

Dear VOL:
Monteary, Crit.
Well, it begins to look real now, about Chote and Sarah Tasdin replacing him with some other act, and while no doubt many others are as upset about it as I am, I wish him the first one to record the intended course of action.

I am also in favor of a pun, and much more coffee! That's my ultimatum if I have to become a lemonade addict.

Jackie Dine

Waring Just Wows Her

323 Summit Ave.
Jersey City, N. J.

Dear VOL:
That Fred Waring program surely is a wow! The more I listen to the better it is. They sure can put over any song that they want to.

If anyone wants to get me now all that they have to say is something against them, I especially like "Keep It Dark, Little, I'm Probable." Plenty of Potters," Priscilla and Riley when they say "I'm Way Up Thar" and Babbs and Herman doing "Breezing Along With The Breeze."

This choral work is marvelous. I am sure I am not the only radio listener who feels that way. I would like to hear what other listeners think of Fred Waring.

Josephine G. Venutolo

Can It Take—But Not Givet

3515 Wyandotte St.
Kansas City, Mo.

Dear VOL:
Well, I thought I was pretty much limed to nothing, but it must be true and it has just about learned to take it, but a program recently inaugurated has taught me that the music we get here.

And that is the George Givot program. I had missed his infrequent guest broadcasts, but from the hollowness which he has been receiving aways his scheduled commercial program with great expectations.

I think it is probably the poorest and least entertaining radio program I have ever listened to. If I were a Greek in this country I would never cease protecting the unfairness of his caricatures.

"Humbly-you that is, sport!"

Andrew Phillips

Silent Auditors

Dear VOL:
Jenison City, Kan.
Applause or lack of applause at a theatrical performance, either makes or mars that particular presentation. Likewise with radio, in which case the popularity of a program is governed primarily by mail response.

It is a plain inadvisable incoherence that prevents these scatological artists from writing their comments or criticisms to radio stations.

Many of these sophisticated ones elaborate radio sets of which they are rightfully proud; enjoying the ambiance the entertainment derived thereof. But ask them if they ever wrote a letter commenting on the radio program, they are unexpectedly. In fact, they would be disinclined.

Nine out of ten will gasp the Joe Penner ploy, turn up their noses, and far ever after their attention cries between sympathy and calling the police.

What price sophistication? G. H. Hayes

Cash—and No Credit

Dear VOL:
9151 Vonsfield Detroit, Mich.
I consider RADIO GUIDE a friendly, interest-
ing publication. However, may I offer a few sug-
genations? Publish an index of contexts and please do not omit your short wave department.

During the last few weeks we have had rather good luck with the transmission derived from the and your short wave time fixedly and greatly.

Radio comedy seems to be getting plenty of attention. Local radio comedy is the hard-
est thing to create, incidentally, while third-rate comics such as Ed Winiarski and Joe Penner have large fans. Comedy on the air will not be on show by Ed Cash

Ed Cash
Mr. Fairfax Knows the Answers

Michael Pacella, Arlington, N. J.—Kate Smith can now be heard Mondays, Thursdays and Fridays over a CBS network at 8 p.m. EDT. She will present her theme: "When the Moon Comes Over the Mountain," using only a brief musical introduction written especially for her, and four bars of her famous old theme. Jack Miller's orchestra will accompany her on this series.

Mrs. Jennie E. Behrens, Duluth, 1a.—The parts of Jake and Lena are taken by Gene Carroll, so there are only two people on the Gillette flavor program, Gene and Glenn.

Miss Helen Baker, Salineville, O.—The Barnyard Frolics, after being off the air for a month or so, have returned to station KJW, sister station of WJAS. They can be heard weekdays at 12 noon EDT.

Margaret McLaughlin, Jacksonville, Fla.—"I'm" Ruffner is 6 feet 7 inches tall, real name is Edmund Birch Ruffner, and he was born in Crawfordsville, Indiana, in 1909. Don McNeil was born December 23rd.

Mrs. M. W. Lazar, Eau Claire, Wis.—The "Today's Children" cast is as follows: Mother Moran and Katherine Norton, Ina Phillips; Dorothy Moran, Jean MacGregor; Lucy Moran, Lucy Gillman; Terry Moran, Fred Van Amerongen, Eileen Moran, Erma Wicker, Bob Crane, Walter Wicker; Frances Moran; Ress Johnson; Dick Crane; Willard Farnum, Judy McCoy; Stanley Andrews, Katherine Carter, Patricia Dunlap. Miss Phillips is also the author of the sketch.

Miss D. Z. New York City.—For full details of the contest requirements, see the issue in which the contest closes. Myrt and Marge will return to the air October 1. Marge is about 24 years old and is married to Gene Ketringer of the Gene and Charlie team.

Max H. John, Chambersburg, Pa.—Neither Dick Powell nor the Mills Brothers are broadcasting now, but latest reports are that Dick will go on a new show "Hollywood Hotel" in the fall, and the Mills Brothers will be back on the Woodbury program starting September 18, featuring Bing Crosby and probably Jimmy Grilik's orchestra.

John C., Minneapolis, Minn.—Hal Kemp and his orchestra are at the Blackhawk Cafe in Chicago and you can address him there. For a photo of Fred Waring, address him at CBS, 485 Madison Avenue, New York City, enclosing 2c to cover the cost of mailing and the photo.

Mary Jones, Conoyingham, Pa.—The Smackouts, featuring Marian and Jim Jordan, can be heard daily except Saturdays and Sunday over station KYW in Chicago at 2:30 p.m. EDT. Don Ameche is married to Honor Prendergast, a former Iowa dietician.

Miss Ruth Benner, Phillipsburg, N. J.—Fred Waring is about 32 years old, has brown hair and brown eyes, weighs about 140 pounds, and is 5 feet 8 inches tall. As far as we know, Betty of the "Betty and Bob" team is not married. Her name is Beatrice Churchill. George and Jane of (Continued on Page 27)
High Spot Selections For Sunday

(Time Given Is Eastern Daylight Saving Time)

1:00 p.m. — Detroit Symphony; WABC

5:00 p.m. — Variety Show broadcast from London; John Tierney, humorist; Gertrude Lawrence; soloists; Winston Guest Chorus; WJZ

6:00 p.m. — Gypsy Lombard's orchestra; WEAF

7:00 p.m. — Gypsy Lombard; WOR

7:30 p.m. — Bobby Radford; WNYC

8:00 p.m. — Clarinet Concert; Joel Goldsmith; Philharmonic Orchestra; Jose Iturbi, conductor

9:30 p.m. — Jimmy Durante; Radio City Symphony

10:00 p.m. —54 Minutes in Hollywood; George Raft; WOR

11:00 p.m. — "Building Drum Sticks Back;" music by Mark Warne; gypsy by Cab Calloway; WABC

11:30 p.m. — "Building Drum Sticks Back;" music by Mark Warne; gypsy by Cab Calloway; WABC

12 Midnight — "Building Drum Sticks Back;" music by Mark Warne; gypsy by Cab Calloway; WABC

8:00 p.m. — WEDO—Hippodrome Grand Opera

8:15 p.m. — Wever's Bradley Orchestra

8:30 p.m. — WEDO—Fred Allen, Al Murray

8:45 p.m. — WMCA—Gantt's Orchestra

9:00 p.m. — WEDO—Rudy Vallee, Merry-Go-Round; orchestra; soloists

9:15 p.m. — WEDO—Teddy Lewis' Headliners; International Broadcast; from London; Variety Show; Gertrude Lawrence, John Tierney, Dorsa, Nellie Finn; Irish tenor; Welsh Guards Choir; WABC

9:45 p.m. — WEDO—Jesse White; Dessy's Band; Roy Allan; Carroll Gibbons Orchestra; MCMV—Cote Peter's "Wymouth Inn" and Noel Coward's "Consolation of Love;" WOR

10:00 p.m. — WEDO—News; Armande's Orchestra; radio with the Maestro

10:15 p.m. — WEDO—Rudy Vallee, Merry-Go-Round; orchestra; soloists

10:30 p.m. — WEDO—Lilian Holton's Mission

11:00 p.m. — WEDO—Orpheus, WABC

11:15 p.m. — WEDO—Annie Oakley; WOR

11:45 p.m. — WEDO—Gale's Orchestra; WABC

12 Midnight — WEDO—Direct Flight to London; Variety Show; Gertrude Lawrence, Arma of Farne; guest of Farne; guest of Farne; WABC

Notice

These programs are presented as correct and as accurate as the broadcasting companies and RADIO GUIDES could make them at the time of going to press. However, errors, changes that arise at the studio sometimes necessitate frequent changes in program listings, time, etc.

Look for the Bell for Religious Services and Programs

7:40 a.m. — WINS—Sunshine Hour

8:00 a.m. — WJZ—Tone Pictures; quartet; piano

8:30 a.m. — WABC—Artistic Recital; Charlotte Hampshire, contralto

8:45 a.m. — WABC—Radio Spotlight

9:00 a.m. — WAFE—The Badgers

9:30 a.m. — WJZ—Morning Melodies

9:45 a.m. — WABC—Edward Dickinson, baritone-baritone

9:45 a.m. — WJZ—Judy Film in Fools Talk

10:15 a.m. — WABC—Sketch and Orchestra

10:30 a.m. — WJZ—Saxophone Serenade

10:45 a.m. — WABC—Melody Parade

11:00 a.m. — WEFX—Presbyterian Radio; The Voice of the Church

11:30 a.m. — WABC—Children's Hour

12 Noon — WABC—Song of the Day

12 Noontime — WABC—South Tour Tabernacle

1:00 p.m. — WABC—Old Man of the Mountain

1:45 p.m. — WABC—Virtuoso Serenade

2:00 p.m. — WABC—Tone Pictures; quartet; piano

2:30 p.m. — WEAF—Highlights of the Missions

3:00 p.m. — WEAF—Varieties

3:15 p.m. — WEAF—national Serenaders

4:00 p.m. — WABC—Varieties

4:15 p.m. — WABC—Hints

5:00 p.m. — WABC—Tone Pictures; quartet; piano

5:15 p.m. — WABC—Varieties

6:00 p.m. — WABC—Varieties

6:15 p.m. — WABC—Varieties

7:00 p.m. — WABC—Varieties

8:00 p.m. — WABC—Varieties

9:00 p.m. — WABC—Varieties

10:00 p.m. — WABC—Varieties

11:00 p.m. — WABC—Varieties

12 Midnight — WABC—Varieties
Sunday, July 15

Three X Sisters, harmony trio, will be the guests of Mary Small on "The Miss Alva Bale's Surprise Party...." William Winger Orchestra will continue to supply the musical background and will be heard from 1:30 to 4:30 p.m. over an NBC-WJZ network.

Four symphonic concerts from Lake Chautauqua, by an orchestra under noted conductors, and soloists of the Chautauqua Opera Association will broadcast over an NBC-WJZ network on successive Sundays, commencing today. George Harrel, distinguished conductor and flutist, will direct the first two programs, while Roland Partridge, star of the operatic productions of the Juilliard School and Chautauqua Opera Association, will be the featured soloist. These concerts will be broadcast from 3:30 to 4:30 p.m.

General Bailey will speak by short wave transmission from Italy during a broadcast over the CBS-WABC network from 4 to 4:45 p.m., and at 4:30 p.m. over the NBC-WJZ net. The repeat broadcast is heard at 5:45 p.m. for Pacific coast listeners. "Oregon Parade," as announced, will be broadcast at 4:15, 7:30 p.m., and Thursday afternoon at 1:30 p.m.

The Chicago Variety Program will broadcast its new series, at 4:30 to 5 p.m., over CBS-WABC for the broadcast period.

The radio preview of Twenty-first Century Pictures' new release, "Bull Dog Drummond Strikes Back," which stars Ronald Colman and Lorenz Hart, will be a dramatic highlight of the "45 Minutes in Hollywood" program over the CBS-WABC network at 10:30 p.m.

Monday, July 16

Barry McKinley, young radio baritone who has been one of the soloists of the past year in the Middle West, will make his debut over nationwide facilities when "Dreams Come True," a new three-week series, is inaugurated today at 3 p.m. over an NBC-WJZ network. The repeat broadcast is heard at 5:45 p.m. for Pacific coast listeners. "Dreams Come True," will be presented every Monday, Wednesday and Thursday afternoon at the aforementioned hour. Music of the soft, romantic type will be furnished by Ray Sinatra and his ensemble. This series is sponsored by Proctor and Gamble Company.

The "Chicago Variety Program" takes a new period, 4:30 to 5 p.m., for its broadcast over the CBS-WABC network.

Announcement of the winner of the Forum and Century National Poetry Contest will be made over the WABC-Columbia network, 6 to 6:15 p.m.

The "Silver Dust Serenaders" featuring Paul Krout, banjoist, and Rollo Hudson's Orchestra, has signed with a contract calling for Monday, Wednesday and Friday broadcasts, will be heard at 7:30 p.m. over CBS-WABC.

Effective today, Frank Buck will be starred in a series of "Dramatized Jungle Adventures" Monday to Friday, inclusive, during the absence of Almos to July, who will return from their vacation September 17. This series is presented at 7:45 p.m. and again at 11 p.m. for Midwestern and Pacific coast listeners, over an NBC-WJZ net.

Kate Smith again will be heard in her own programs over the WABC-Columbia network, three weeks each week, Tuesday, Thursday and Friday, 8 to 8:15 p.m. She will be accompanied by an orchestra conducted by Abe Lyman's regular director for all her performances.

Blue Monday Jamboree," outstanding West Coast radio program, will make its second appearance as a transcontinental variety show over the CBS-WABC network from 12 midnight to 12:30 a.m.

New Programs, Changes

(Eastern Daylight Time Shown)

Wednesday, July 18

A dramatic survey of one of the most fascinating periods of modern times, the tunnel under the Mersey River in England, will be presented on an international broadcast from England. The occasion for this dramatization is the opening of the great Mersey Tunnel and will be this program of a parade of traffic on the river in the past. History of the construction of the tunnel also will be given in dramatic story by artists engaged in the work will describe its completion. "Mersey Meets the Mersey" will be heard by American listeners from 3 to 4 p.m. over an NBC-WJZ network.

Colonel D. A. Van Doren, Manager of the Federal Employment Stabilization Office, will be the speaker during the "Science Service" broadcast over the WABC-Columbia network at 4:30 p.m. He will discuss "The Engineer's Contribution to National Development."

Edith Murray and Taylor Buckley, CBS vocalists, will be heard in song doubtless on another newly launched weekly series over the WABC-CBS chain at 6 p.m.

The Philadelphia City Symphony will be heard in two concerts from Philadelphia, the first tonight at 7:30 p.m., the concluding one the following Wednesday at 7:30 p.m. Both of these concerts will be broadcast over an NBC-WJZ network.

Fervor Deutsch and his "Gypsy Violin," along with a group of instrumentalists, will be heard in a new program period, 8:15 to 8:30 p.m. over CBS-WABC.

Thursday, July 19

Are Investments Safe Under the New Corporate Reorganization Law? will be discussed by J. F. Javits, well-known attorney of the firm of Javits & Javits, a National Association of Security Dealers, and an authority on bankruptcy law, in broadcast at 4 p.m. over an NBC-WJZ network.

Kate Smith and her "Swann Music" will be presented on the WAB-Columbia network at 8 p.m.

Doctor Walter B. Pitkin, author, traveler and former newspaper man and psychologist, will be heard in the second week on a newly weekly series of programs current topics over the WABC-Columbia network at 8:15 p.m. Doctor Pitkin is the author of "Life Begins at Forty" and "One Man's Scarecrow".

Leith Stevens and his orchestra in "Harmonies" at 9:45 p.m. and "Harvard Avenue" at 10 p.m. will contribute to the new feature line-up over the CBS-WABC network.

By popular demand Al Jolson will return for a series of guest appearances on Paul Whiteman's "Music Hall Hour" beginning tonight. Deems Taylor will continue as master of ceremonies, assisted by Ronald, Roy Bargy and the rest of the Whiteman ensemble. "The Musical Hall" is presented at 10 p.m. over an NBC-WJZ network.

Friday, July 20

The Columbia, under the direction of Al Jolson, will feature a new series of programs from 8:15 to 8:30 p.m. over the CBS-WABC network.

Saturday, July 21

At the request of George Raft in person, the "Song of the Week" will be sung by a new Cantor, "Dinah" and by a new Cabaret Singer, "Goodnight" and "Goodbye" by Erskine, of the "Kinescope Orchestra"

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Peeping into the Local Studios

By Dick Bard

Here is an amusing story from WOR: Dr. Frank Payne, the psychologist, tried to hypnotize WOR the other night. He tried to hypnotize his radio audience. Some wag at the station whipped into action a dummy of the engineers in the control room.

Halfway through the hypnotizing process, Doctor Payne peered into the control room and saw the engineers sitting stiffly, glassy-eyed and expressionless. The good doctor looked closely again to reassure himself of what he had seen, then started immediately to under-hypnotize his audience. The boys came out of their trance, the dummy doesn't know yet that the engineers had pulled a fast one on him.

I LIKE the way Earl Harper's noonday news broadcast, because of labor trouble in the theater. It's the old cry—the management trying to keep expenses down and the help trying to get salaries up. WED's opera will be re-scheduled when—and if—the labor dispute is settled.

LEO KAHN had a new first fiddler in his WNEW studio band the other night. The face looked familiar. Second glance revealed that it was Dick Harper, the popular maestro, who was visiting the Music Hall program. Harper, a friend of Kahn's, accepted the invitation to guest fiddle on the show.

DO YOU remember WOR's "Main Street Sketcher," in which the band played so terribly sour? Well, Hale Byers, the originator, is coming back to the air soon. He has been mending in the Wisconsin woods since 1930, when he suffered a nervous breakdown. He's well again and playing with a new band called "Going Fishin'" which concerns a crank and his gran'pappy. Hale, incidentally, is from a new kind of radio band which will be composed of four woodwinds, four violins, one cello, one bass, one guitar and one piano—no brass, no drums. I want to hear it.

WHEN THE police radio barked out a report that a patient, Harry Smanski by name, had tried to rob a bank in Elmhurst, N. J., State Hospital for the Insane, they hardly expected him in the radio studio, where he was located. WMCA was giving his own version. Smanski started looking for a fashioned car in the studio, and he was receiving help in the search unit by Charles Martin, the studio detective, finally caught on. He reported to the police. A car arrived in due time to take Smanski back to Jersey, Founded his invisible hitten.

WHAT-OF-IT NOTES: "I am a singer," replies Kay Janes, WMCA warbler, when the press department asks her to be photographed in a new program. The girl, who has been with the station for many years, had never been asked to contribute to an advertisement. Kay Janes, WOR studio manager, gets two thousand letters from his greatest audience—Donald O'Hare, new announcer at WMCA.

Outside influences are endangering drama at WMCA. Charles Martin, dramatic director, works in an office on a floor that is across the hall from the girls' hearse routines for road units. Above, the studio organ peaks out for AB It. Between the throng, is taking a terrific beating. There is one compensation. Charlie says he could step into the daytime routine like a new man, because of the comedy at any time, he has heard it so often.

Opera, too, is on the way. WEVD's series, which was expected to last all summer, has been discontinued because of labor trouble in the theater. It's the old cry—the management trying to keep expenses down as the help trying to get salaries up. WEVD's opera will be re-scheduled when—and if—the labor dispute is settled.

William Conservation, WMCA's studio organist, will have a new second violin. This is the Maine of AA, and it is the one who will have to crowd around the organ. We don't know William Conservation's secret, but this is the way we know he's alive. He was heard talking to a new neighbor, the new neighbor was heard talking to another new neighbor, and this goes on until the day he really dies. He then disappears.

SMANSKI, by the way, is one of the original crooners, whose complaint to the publishers excited their sympathy of something, and they have assured him that, should the word "crooner" be defined at all, it will find its way into the "Gs." Somehow, I cannot escape the notion that the omission was, after all, more publicity stunt.

SUICIDES AND THREATS of suicides have caused no end of worry in the radio temples. As has been told, the adherents of various heart problem orga- nic and sociological expounders of the air, flood them with letters containing stories of distress and tragedy, and most of them wind up with the threat that if some sympathy or solution is not forthcoming they will "take the only way out." The neces- sitates the maintenance of rescue squads who rush with comfort and aid to the victims, but sometimes are too late.

Singers of sob songs do not escape. It was William Orsborne, one of the original crooners, whose complaint to the publishers excited their sympathy of something, and they have assured him that, should the word "crooner" be defined at all, it will find its way into the "Gs." Somehow, I cannot escape the notion that the omission was, after all, more publicity stunt.

The suicide menace has struck WMCA, key station of the American Broadcasting System, and WMCA has decided there will be no more "goodbyes." Every time a per- son signs himself off, WMCA reasons perhaps, another listener is lost, or something. Maybe this is why WMCA has tied up with the National Save-a-Life League.

EVANS PLUMMER, the old clyny, who, probably because of the heat in Chi- cago, resents the fact that sometimes Marys are a bit too much week cooling breezes off-shore, will probably swoon with envy when he reads today.

We were cruising slowly around Manhasset Bay on the night of July 4, when suddenly we picked up a huge bulk ahead. A closer approach revealed it as a houseboat, anchored off Port Washington. The owner's letters over its boarding entrance was the moniker, which, when figures moved the upper deck, constructed somewhat like a veranda. Two of them were lowering a bale of cameras and a boat and a rope. In the bucket there seemed to be a temperature it was filled with exploding firecrackers.

As we glided by we hailed the players, one of them shouted out, as our own searchlight played on us. Rauco- uncly, a cry in familiar falsetto: "My Grand, charter afloat and anchor off shore to escape them, but the crew to bide his time out of the tube. It's no use, you can't get away from these radio scramblers."" The words in the bucket and the falset- to was Ed Young.

Appreciated he had deserted his horse for a boat.
High Spot Selections For Tuesday

(Time Given Is Eastern Daylight)

4:00 p.m. —Detroit Symphony: WABC.
4:15 p.m. —Mary Small, songs; WABC.
4:30 p.m. —The House Beside the Road: WABC.
7:30 p.m. —Browne and Livelymans, comedians; WEF.
8:30 p.m. —Elmer Dalculate, "The Black Ugly Wind": WJS.
9:30 p.m. —Society Sketches: WABC.
10:00 p.m. —Conflict by T. S. Stribling: WABC.
10:15 p.m. —The Party Issues from Washington: WABC.
10:30 p.m. —Rally and Sue, comedy; harmony: WJS.
10:45 p.m. —Arthur Lake's Orchestra: WABC.
11:00 p.m. —Bill, baritone; WABC.
11:15 p.m. —Alice Joy, songs; WJS.
11:30 p.m. —Melody Melodies: WJB.
11:45 p.m. —Gay Lee, WJS.
12:00 a.m. —EI. Your child, talk; WJS.
12:15 a.m. —Elmer Dalculate, "The Farms" Orchestra: WJS.
12:30 a.m. —Guy and Saundra, WJS.
12:45 a.m. —WJS-“Fiddle de Dees" Orchestra. WJS.
1:00 a.m. —WJS-“Women's News Reporter" Orchestra: WJS.
1:15 a.m. —Jack Russell's Orchestra: WJS.
1:30 a.m. —WJS-"The Hom. and Archie" Orchestra: WJS.
1:45 a.m. —WJS-Brooklyn Catholic Big Sisters Orchestra: WJS.
2:00 a.m. —Raid Fielder's Orchestra; WJS.
2:15 a.m. —~Loomis and Home's Orchestra: WJS.
2:30 a.m. —Proctor, comedy songs: WJS.
2:45 a.m. —Elon Boys: WJS.
3:00 a.m. —Brenner, organ, WJS.
3:15 a.m. —Bob Reilly, "American/" Orchestra: WJS.
3:30 a.m. —Dr. Payne, psychologist: WJS.
3:45 a.m. —WJS-Poetic Strings: WJS.
4:00 a.m. —J. W. Knowles, comic; WJS.
4:15 a.m. —Keenan, piano; WJS.
4:30 a.m. —J. W. Knowles, comic; WJS.
4:45 a.m. —Shaye, baritone: WJS.
5:00 a.m. —Croft and Weaver, Orchestra: WJS.
5:15 a.m. —Whale, songs: WJS.
5:30 a.m. —Weber, organ: WJS.
5:45 a.m. —WJS-“Fine Art Symphonic Orchestras: WJS.
6:00 a.m. —Johnson, pianist: WJS.
6:15 a.m. —BAE-Ford News Company: WJS.
6:30 a.m. —Vivienne Segal; Oliver Duey, mystery drama with Edward Reed Evan," Romance of" WJS.
7:00 a.m. —The City Series: WJS.
7:15 a.m. —WJS-"Lavender and Old Lace": Frank Munn.
7:30 a.m. —Accordian: Vivienne Segal; Abe Ly- man's orchestra: WJS.
7:45 a.m. —Sally and Sue, comedy; harmony: WJS.
8:00 a.m. —Arthur Lake's Orchestra: WJS.
8:15 a.m. —Artists; Radio Edition: WJS.
8:30 a.m. —Arthur Lake's Orchestra: WJS.
8:45 a.m. —Bill, baritone; WJS.
9:00 a.m. —Old Man Trench's Orchestra: WJS.
9:15 a.m. —Radio City's Connie's Guide: WJS.
9:30 a.m. —Jazz Hall Trio: WJS.
9:45 a.m. —WJS—Connie's Guide: WJS.
10:00 a.m. —WJS-“Women's News Reporter" Orchestra: WJS.
10:15 a.m. —WJS—Radio Edition: WJS.
10:30 a.m. —WJS-“Women's News Reporter" Orchestra: WJS.
10:45 a.m. —Raid Fielder's Orchestra: WJS.
11:00 a.m. —WJS-“Women's News Reporter" Orchestra: WJS.
Plums and Prunes

By Evans Plummer

A review of "Your Groove Box" for the past several weeks reveals the show's growing audience as a very discriminating group of listeners. Some of the kicks have been quite deserved. Others have not...That is, a few complaints didn't exactly hold water.

But all in all, the more pru...en for every week.

BOYS-

an easy way to make money every week!

WOULD you like to deliver Radio Guide to homes right in your own neighborhood every week and make a steady weekly cash income?

You can do this by devoting just a few hours' time each week. In addition you can earn a valuable merchandise prizes free! Baseball goods, fishing tackle, golf equipment, Boy Scout accessories—all the things a boy likes, are included in our FREE PRIZE CATALOG for Radio Guide Boys Salesmen.

Send the coupon below today for full particulars and catalog. It costs nothing.

This coupon can be pasted on a postcard and mailed for one cent.

[Postcard with address and additional text]

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A review of "Your Groove Box" for the past several weeks reveals the show's growing audience as a very discriminating group of listeners. Some of the kicks have been quite deserved. Others have not...That is, a few complaints didn't exactly hold water.

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This coupon can be pasted on a postcard and mailed for one cent.
High Spot Selections For Wednesday

**Daylight**

**High Spot Selections For Wednesday**

(Time Given Is Eastern Daylight)

3:00 p.m.-International Broadcast from BBC, London; WJZ.
2:30 p.m.-Radio Guide; WABC.
1:15 p.m.-Little Jackie Keller, tenor; WJZ.
11:15 a.m.-Alice Remen, contralto; WABC.
10:45 a.m.-The Merry Macs, drama; WJZ.
10:00 a.m.-Many Songs of the Day; WOR.
9:15 a.m.-John Stein's Orchestra; WABC.
9:00 a.m.-Music Store, oratorio; WABC.
8:30 a.m.-Young Men's Hebrew Association Chorus; WABC.
8:00 a.m.-Radio Guide; WABC.
7:30 a.m.-The National Business Board; WABC.
7:15 a.m.-National Business Board; WABC.
7:00 a.m.-National Business Board; WABC.
6:00 a.m.-National Business Board; WABC.
5:30 a.m.-John R. DuPlessis, organist; WABC.
5:15 a.m.-Queen's Orchestra; WABC.
5:00 a.m.-John R. DuPlessis, organist; WABC.
4:45 a.m.-Savings Bank Orchestra; WABC.
4:30 a.m.-Ann Leaf, organist; WABC.
4:15 a.m.-The Scrappers; WJZ.
4:00 a.m.-Million Dollar Band; WCBS.
3:45 a.m.-Lamborhino's Orchestra, WOR.
3:30 a.m.-Ann Leaf, organist; WABC.
3:00 a.m.-John and Rosie Meyers; WOR.
2:45 a.m.-Brother Louis; WOR.
2:30 a.m.-Lamborhino's Orchestra, WOR.
2:00 a.m.-Lamborhino's Orchestra, WOR.
1:15 a.m.-Lamborhino's Orchestra, WOR.
1:00 a.m.-Lamborhino's Orchestra, WOR.
0:15 a.m.-Lamborhino's Orchestra, WOR.
0:00 a.m.-Lamborhino's Orchestra, WOR.

**Afternoon**

2:00 Noon-
WABC-Don Hall Town; WOR.
12:15 p.m.-
WABC-Dick Williams, tenor; WOR.
12:00 Noon-
WABC-Jack Clarke; WOR.
11:45 a.m.-
WABC-Eric Holt; WOR.
11:30 a.m.-
WABC-Marshall, song man; WOR.
11:00 a.m.-
WABC-Rowland Phillips, piano; WOR.
10:30 a.m.-
WABC-Mark and Reid; WOR.
10:00 a.m.-
WABC-Byron Schoen, pianists; WOR.
9:15 a.m.-
WABC-Queen's Orchestra; WOR.
9:00 a.m.-
WABC-Queen's Orchestra; WOR.
8:45 a.m.-
WABC-John Shoemaker, saxophone; WOR.
8:30 a.m.-
WABC-Twelve Hymns; WOR.
8:15 a.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
9:00 a.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
10:00 a.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
11:00 a.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
12:00 Noon-
WABC-Dr. Shirley Wyane, talk; WOR.

**Night**

6:00 p.m.-
WABC-Edith Murphy, songs; WOR.
5:30 p.m.-
WABC-Old Jim Bridger; drama; WABC.
5:15 p.m.-
WABC-A. J. Hendrickson, baritone; WABC.
5:00 p.m.-
WABC-Edith Murphy, songs; WOR.
4:45 p.m.-
WABC-Don Hall Town; WOR.
4:30 p.m.-
WABC-Dick Williams, tenor; WOR.
4:15 p.m.-
WABC-Rowland Phillips, piano; WOR.
4:00 p.m.-
WABC-Mark and Reid; WOR.
3:45 p.m.-
WABC-Byron Schoen, pianists; WOR.
3:30 p.m.-
WABC-Jack Clarke; WOR.
3:15 p.m.-
WABC-Marshall, song man; WOR.
3:00 p.m.-
WABC-Rowland Phillips, piano; WOR.
2:45 p.m.-
WABC-Mark and Reid; WOR.
2:30 p.m.-
WABC-Dick Williams, tenor; WOR.
2:00 p.m.-
WABC-Byron Schoen, pianists; WOR.
1:15 p.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
1:00 p.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
0:15 p.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
0:00 p.m.-
WABC-Dr. Shirley Wyane, talk; WOR.
Along the Airialto

(Continued from Page 4)

microwave the biggest names in screen- ing. Others on the program, to be spon- sored by Campbell’s, are Carroll Gibbons’ orchestra. Gib- tons preferred the English, a guest appearance of the King George, which was sponsored by the Empire Line. A short account of the song was not published. Balbo, who is a nephew of the King George, is sponsored by the National Screen Service.

The program will be broadcast over the Airialto’s three studios, which have a combined output of 25,000 watts. The program will be heard on the East Coast and in the New York metropolitan area.

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(Continued from Page 7)

Elector Your Queen


On Sunday, July 15, an ancient column of stone, excavated from the ruins of Rome, as it was discovered on the outskirts of the city, will be presented by the Italian govern- ment to the City of Rome. The occa- sion will be the opening of the 20th annual series of the conclusion of Ilo Balbo’s famous transatlantic flight with a score of Italian planes, which he and his officers landed in Lake Michigan, on Chicago’s waterfront.

Balbo, who is a nephew of the King George, will fly to Rome to make a speech which will precede over the Italian station 290, in Rome, on 25.40 meters. (See also “New Programs, Changes,” this issue.)

On Saturday, July 15, at 9 p.m. EDT, General Balbo will recall the historic event, and at 4:45 p.m. EDT, immediately following this broadcast, Rome—representing the city from Chicago will be broadcast by the Italian ambassador at that city, and leading officials.

Famous English stars will feature the first broadcasts of the Re-firing Company’s Europe-to-America popular broadcasts on Sunday, July 15, at 9 p.m. EDT, Ger- trude Lawrence, of London and Ver- sa fame, will top the bill; music will be by the famous Kalamazoo Orches- tras. Balbo is an American, who went to work with Rudy Vallee. Such performers will be included as John Thelwell, Punch and Judy, Melville, Irish tenor; Webster Sour, singer of Scotch songs, and Ray

Noble, English composer who will direct Gibbon’s orchestra in one of his own com- positions, as yet unannounced. The Welsh Guard Choir will sing.

The program will be presented over stations GSS on 25.53 meters and GSA on 40.99 meters. (See “New Programs, Changes,” this issue.)

On Saturday, July 15, the major events of the Cambridge-Pennsylvania track will be held at Williams College, in London—will be another outstanding short-wave broadcast. The events will be covered by the British Broadcasting Cor- poration over their stations GSS on 19.82 meters, and GSC on 31.30 meters. (See “New Programs, Changes,” this issue.)

As usual, CBS will present its short- wave rebroadcast to and from the Byrd Balloon Expedition, and will be broadcast from its own program “firsts” on any news concerning itself.

So if you’re interested, keep listenin’ on Sunday nights.

Under an English river with the King of England Anthony, many were—and into the Rome of 2- ths of a century ago, short-wave radio will take its fans this week.

King George V, the British sovereign, will open the new vehicular tunnel under the Mersey River, on Wednesday, July 15. This tunnel, connecting Liverpool and Birkenhead, is the largest and longest underwater tunnel in the world, being over two miles in length and 40 feet in diameter. It has taken nine years to build, and its construction is considered to have been one of the most interesting engineering feats in history. Hence, lis- teners will be interested to hear several of the men who actually worked on this gigantic construction job broadcasting, in person, short accounts of their experiences as the work went forward into the tunnel.

The opening of the tunnel by the King will be followed by a program in the form of a pageant of progress representing the traffic on the Mersey River during different eras of English history; listeners will hear the sounds of the old ferry boats plowing to and fro across the river. The history of the projection and con- struction of the tunnel will be traced, and listeners will have some idea of the various sources from which the stone, cast-iron and other materials used were obtained.

This program will be presented over the English stations GSS on 25.53 meters and GSA on 40.99 meters. (See also “New Programs, Changes,” this issue.)

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Morton Downey's Romance

Terence that good to was less off one much like it.

Press Club celebrated its silver anniversary.

Mort's and Mort's and Mort's were staging an empty violin. The press was told the next day that the instrument was blown up in a停留器. The and the Press Club were no longer in business.

From Park to White House

That was in 1920. In 1920, the National Press Club celebrated its silver anniversary. An ambitious program chairman, whose lovely figure decorated this anniversary. The word "cheerful" was even more appropriate in New York. The Press Club's opening gala event was a benefit concert at Carnegie Hall.

The Climb To Fame

During this period the public at large began to him, whistle and sing the songs sponsored by Morton Downey. He was over in a way well remembered two of his own compositions: "Now You're in My Arms," and "Wabash Blues." He was a remarkable songwriter; his songs were well-covered copies of his. His success with a new number was not an empty one. He was promoted fifteen dollars a week by a New York firm to "plug" "Give Me a Night in June." He "plugged" it. It was a hit. It was a hit.

But Mort definitely was on his way up by now. In 1923 he made his first cafe appearance at the old Play- house in New York, and his salary was $250! From this time he started to make a name for himself. Then Mort moved some time later to the Paramount and to $600 a week. Florenz Ziegfeld, the greatest impresario of his day, saluted him. Then Mort went abroad for a series of appearances in the fashionable Europe. It was in the fall of 1927 that he opened on his own and in the Casino, New York. Mort was in the money by now. He topped $1,000 a week. Between shows he always carried home some stagebudding and were selling in enormous quantities.

The Cover Girl

Elaine Melchior, whose lovely features decorate this week's cover of Radio Guide, is the 15th Arlada Valmarne in the CBS "Buck Rogers" program, and the recipient of more publicity than any other radio artist! Her devilish role affects the radio listeners so strongly that they write in ridiculous letters calling down the wrath of the gods on her villainous shoulders. But her villainy, after all, is only a role.

Miss Melchior also appears in the "Hysterical Hysterics" series of popular "Melodolous Melodies" broadcast, and occasionally takes part in "Forty-Five Minutes From Broadway." The musical comedy stage, art work and stock companies have been Elaine's attention before radio annexed her talents.

When she was still a student at the Wadleigh High School, New York,

In the same fall Mort signed his first motion-picture contract. It was for a lead in RKO's new musical comedy, to be named "Symphony." Gene Harley was working on the script. Fred Waring's Pennsylvanians were to be the orchestra. And Barbara Bennett, the dancer, was to play opposite Mort. Production should get under way during the winter.

One night Mort dropped into the Mayfair Club with some friends. The Mayfair was an exclusive club, reserved for the theater's own. It boasted an imposing staircase, broad and curving, ideal setting for the entrance of decorative ladies of the stage and screen. Mort looked up to see newsmen, as what young man entering the Mayfair does not? There, just about to descend, was a girl—a slender girl in something pale and shimmering—a girl with dark hair and eyes, who carred herself with extraordinary grace. "Wonderful One"—and all the girls who had bestowed their presence upon the moonlight of a June night in Mort's songs blended into one and came to life!

Mort nudged the nearest elbow, "Who's that?" he asked, feeling rather awe-stricken.

"Young man," he was told, "that is your future leading lady, Barbara Bennett!"

What followed that meeting—the intense discussions of those three weeks, the whirlwind courtship—how Barbara Bennett and the ambitious program chairman, Mort Downey, finally arrived at a brilliant marriage proposal—will be in the next installment of Morton Downey's Great Romance. Read it in RADIO GUIDE, issue dated Week Ending July 28.

WHY MEN GO

Science Finds New Way to Remove Germ Cause and Activate Dormant Roots to Grow New Hair.

U. S. Government Job

Start $1250 to $1200 a year

Www.americanradiohistory.com
**Sportcasts of the Week**

(Shown in Eastern Daylight Time)

**SATURDAY, July 10:** 4:15 p.m. [NBC] *Clown Circus, London,* NBC-WJZ network.

**TUESDAY, July 14:** 4:00 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**TUESDAY, July 14:** 5:00 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**THURSDAY, July 16:** 4:30 p.m. [NBC] *Pro Wrestling,* NBC network.

**THURSDAY, July 16:** 8:00 p.m. [NBC] *Basketball: Syracuse at St. John's,* NBC network.

**FRIDAY, July 17:** 9:30 p.m. [NBC] *Baseball: Detroit at Chicago,* NBC network.

**SATURDAY, July 18:** 8:00 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**SATURDAY, July 18:** 8:30 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**SUNDAY, July 19:** 11:00 a.m. [NBC] *Baseball: Boston at New York,* NBC network.

**SUNDAY, July 19:** 12:00 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**SUNDAY, July 19:** 2:30 p.m. [NBC] *Basketball: Cleveland at New York,* NBC network.

**SUNDAY, July 19:** 2:30 p.m. [NBC] *Baseball: Detroit at New York,* NBC network.

**SUNDAY, July 19:** 3:00 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**SUNDAY, July 19:** 7:00 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**SUNDAY, July 19:** 7:30 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**SUNDAY, July 19:** 9:30 p.m. [NBC] *Basketball: Boston at New York,* NBC network.

**SUNDAY, July 19:** 10:00 p.m. [NBC] *Baseball: Washington at Chicago,* NBC network.

**SUNDAY, July 19:** 10:30 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**SUNDAY, July 19:** 11:00 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

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**Music in the Air**

(Continued from Page 14)

The Detroit Symphony Orchestra, directed by Victor Kolar, offers (July 14, CBS at 9:30 p.m.) Mendelssohn's "Italian" Symphony in a major, two conductor turner by Debusky, "Heart Wounds" by Grieg, and the picturesque "Romeo" by Tchaikovsky, suggestive of primitive rhythms and tribal ceremonies, by Coreidge-Taylor.

Gretel Stueckelberg's final Chesterfield concert season features Leonor's "Parisian Ass of Amours" and Frnna's "Gianna Mia."

**SUNDAY, July 15:** 10:30 a.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**SUNDAY, July 15:** 12:00 p.m. [NBC] *Basketball: Cleveland at New York,* NBC network.

**SUNDAY, July 15:** 2:30 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**SUNDAY, July 15:** 4:15 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**SUNDAY, July 15:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**SUNDAY, July 15:** 10:30 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Monday, July 16:** 4:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**Monday, July 16:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**Monday, July 16:** 8:15 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Monday, July 16:** 9:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**Tuesday, July 17:** 4:15 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**Tuesday, July 17:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**Tuesday, July 17:** 8:15 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Tuesday, July 17:** 9:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**Wednesday, July 18:** 4:15 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**Wednesday, July 18:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**Wednesday, July 18:** 8:15 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Wednesday, July 18:** 9:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**Thursday, July 19:** 4:15 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**Thursday, July 19:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**Thursday, July 19:** 8:15 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Thursday, July 19:** 9:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**Friday, July 20:** 4:15 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**Friday, July 20:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**Friday, July 20:** 8:15 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Friday, July 20:** 9:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

**Saturday, July 21:** 4:15 p.m. [NBC] *Baseball: Boston at New York,* NBC network.

**Saturday, July 21:** 5:15 p.m. [NBC] *Baseball: Chicago at St. Louis,* NBC network.

**Saturday, July 21:** 8:15 p.m. [NBC] *Baseball: Cleveland at New York,* NBC network.

**Saturday, July 21:** 9:15 p.m. [NBC] *Baseball: Brooklyn at Chicago,* NBC network.

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**Ask Mr. Fairfax**

(Continued from Page 15)

That program is Arthur Jacobsen and Dorothy Schreiber.

**Mrs. L. W., Jacksonville, Ill.:** The Seth Peterson program is not being broadcast because Seth is cruising around the Caribbean Sea.

Barbara Allenby, New York City—Pappye, Zeka, Erna and Elton are still touring in circus experiences and not merely "monkey business."

**DON'T FORGET that you don't have to listen in at your bookmaker's get tight admission ticket to "The Singinguttistret, Joe Doyle.**

**Major sporting event**

If you don't think this is real sport listen to the true bigs which the veteran animal collector will portray over the air. If you have no interest by relieving a number, Andy, who will be away on a vacation for the summer. Buck will be on the air on the times formerly held by the blackface pair, 7:45 p.m. for eastern listeners and 11:15 p.m. for westerners over the NBC-WJZ network.

**WONDER what a feller has to do to become one of the few topnotch sportscasters of the country who rate network assignments to the big events in all corners of the land?** There are plenty of announcers, good ones, too, popular in their own sections, who know they'll never be called out for a job of "The Hosing or McNaburte type."

**Mr. Arthur Fairfax, veteran of radio, who is personally known to every avid ear on the air, conducts this department of RADIO GUIDE.** Questions not of general interest will be answered personally when accompanied by stamped, self-addressed envelope. **Address Inquiries to Mr. Fairfax, care of Radio Guide, 423 Plymouth Ct., Chicago, Ill.**

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**Radio Guide**

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High Spot Selections For Saturday

(Time Given Is Eastern Daylight)

1:10 p.m.—International Broadcast from Ports and Plants; description of Princeton-Cornell vs. Oxford-Cambridge track meet; WEEAF and WEAF.

7:45 a.m.—Argentine Popular Music; WABC.

5:45 p.m.—Italian Novelties; WABC.

8:00 p.m.—Teddy Bergman, Queen Bill, Smith, WABC—Jack Arden's Orchestra.

8:30 p.m.—Philadelphia Symphony Concert; WOR.

9:30 p.m.—Chicago Symphony Orchestra; guest conductor—George Szell.

9:30 p.m.—Golden Band Concert; WJZ.

11:00 a.m.—WABC—Chopin Recital; organist.

WMAA—Walter Schrader, organist.

WMCA—The American Harmony Club.

WINS—The American Symphony Orchestra.

WNYC—The American Choral Association.

11:15 a.m.—WABC—Spanish Melodies.

WNYC—Vass Autumn Recital.

WINS—Jack Marks, tenor.

11:30 a.m.—WJZ—Vocalists' Chorus.

WABC—Concert Miniatures.

WNYC—Marly Mack, soprano.

WINS—Napoleon Echoes.

11:45 a.m.—WABC—Tonhallen Orchestra.

WMCA—Dick Newton, piano, songs.

WNYC—Do You Know It?

11:00 a.m.—WMB—Alma Schirmer, pianist.

WBMP—The Capitalists.

WINS—The Honeybearers.

WNYC—To What and Why.

WJZ—Julietta Johnston.

11:15 a.m.—WABC—Spanish Melodies.

WNYC—Vass Autumn Recital.

WINS—Jack Marks, tenor.

11:30 a.m.—WJZ—Vocalists' Chorus.

WABC—Concert Miniatures.

WNYC—Marly Mack, soprano.

WINS—Napoleon Echoes.

11:45 a.m.—WABC—Tonhallen Orchestra.

WMCA—Dick Newton, piano, songs.

WNYC—Do You Know It?

12 Noon

Armchair Quartet; WNYC—Symphonic Club.

WJZ—High and Low.

WJZ—Mona and Yvon Bridge.

12:15 p.m.—WABC—Garegian, violin; Scull, pianist.

WJZ—Dorothy Humphrey, pianist.

WINS—SRAA, speaker; Perron, French tenor.

12:30 p.m.—WABC—May McAlary's Orchestra.

WABC—All Avelino's Orchestra.

WJZ—Vic and Sabe, comedy.

WJZ—Gershon Concerto, opera.

12:45 p.m.—WABC—Sisters.

WABC—Ted Black's Orchestra.

WABC—Katherina's Ensemble.

WABC—Shaw Milbury.

1:00 p.m.—WABC—Katherine's Ensemble.

WJZ—Jingle Bells.

1:15 p.m.—WABC—Enola Travers, soprano.

WABC—Progressive School.

WINS—Armorial Journey.

1:30 p.m.—WABC—Fairbanks, organist.

WJZ—Aberle Foste, organist.

WJZ—Perey and Pakery, comedy, songs.

WINS—Sylvia Blue, songs.

2:00 p.m.—WABC—Our Airline; WINS—Jack Faller's Orchestra.

WJZ—Conna Zaregrit Trio.

WABC—Dick Newton, piano, songs.

WJZ—Jazzy Parade.

WNYC—The Romanesque; Dori Alyot, soprano; Ballard Singers.

2:30 p.m.—WABC—Tales of the Titans.

WABC—Round Towns, male quartet.

WABC—Spanish Aninquio Torres del Gallego, Costa Rica, Peking.

WNYC—Varieties; Bus Boys; Francocono.


2:45 p.m.—WABC—Dorothy Cartier.

WJZ—Bond, organ, Trio.

WABC—Mandolin Ensemble.

WJZ—Wanderer, Douglas, S. Luteo.

WNYC—Green Brothers' Orchestra.

WABC—Columbia Symphony Orchestra.

WABC—Italian Musical.

WABC—Louis Ruggiero's Orchestra.

WINS—Charlie Turner's Orchestra.

WJZ—Ah, Sweet Mystery of Youth.

WNYC—Aired Ensemble.

3:15 p.m.—WABC—Harry Flesher, tenor.

WABC—Simon and Levine, piano.

WNYC—Do You Know It?

3:30 p.m.—WABC—Weekend Revue.

WABC—Dancing by the Sea.

WABC—Saturday's Sougthers.

WABC—Rosemary Orchestra.

WABC—International Affairs.

WABC—Flowers of Snow.

3:45 p.m.—WJZ—Max Marks, tenor.

WABC—Byron Badon's Orchestra.

WABC—Frank Ricchiuti, baritone.

4:00 p.m.—WABC—Miniature Theater.

WABC—Ann Lease at the Organ.

WABC—Italian Pianist.

WABC—Lillian Martin, contralto.

WABC—Mary Barclay, soprano.

WABC—Constance Lombard; organ.

WJZ—Al and Lee Reese; Kay Farrey.

4:15 p.m.—WABC—Max Marks, tenor.

WABC—Barlow's Apple Knockers.

WABC—Elbo Maltz, blues singer.

WABC—Elbo's Elite Orchestra.

4:30 p.m.—WABC—Waltz of the Day.

WABC—Stock Quotations.

WABC—Central and Tristan, piano.

WABC—Heural Journey.

4:15 p.m.—WABC—Enola Travers, soprano.

WABC—Progressive School.

WINS—Armorial Journey.

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WABC—Progressive School.

WINS—Armorial Journey.


(Continued from Page 13) "So you don't love, eh?" Again and again the police studied that note. But its meaning eluded them—naturally enough, as things turned out.

They dug into the past of Leona Buchanan. She had held her job in the film exchange for seven years. Before that there was a good home life, high school, and two years at a local college. Leona had married H., K. Buchanan, competed with a film exchange at Oklahoma City, but the marriage had worked out well. There had been trouble, and the couple agreed to live apart.

Of course, the man had to face the ordeal of police questioning. But he had an iron-clad alibi. He was safe in Oklahoma City when the deed was done. Besides, he had no motive to kill Leona. They had been moving toward a reconciliation, and only three weeks before he had come to Dallas to see her. Police were forced to drop the case.

Back to Jo Norwood they turned.

"Everybody" knew that Jo Norwood must have fought with Leona, and they scribbled the note to lead the police on a false trail. Yet everybody was wrong.

The other guesses were wrong. The evening party were grilled again and again. Police searched every fingerprint the dead woman's apartment. But they got nowhere. As Coward observed, they got nowhere because they didn't think of looking at the window of the death-scene bedroom.


to let the case drop. "The Silk Stocking Murder" kept in the limelight. City Manager Edy delivered ultimatum after ultimatum. "We're going to find out who was that woman. If that man over there is innocent, we'll find the real man," was how the mayor phrased it.

Late in the spring Chief of Police Trammell decided to call in the Dallas force. Captain Pack was "broken." He left in one month, and uniform in a rage soon afterwards. Lieutenant Bunch was handed command, and the first job he tackled was the Silk Stocking Murder.

It simmered like a pot of coffee, and the mysterious marauder had gained entry. The police studied over every fingerprint, followed up every lead. Threeанан.

They had not thought of examining the fingerprint of the dead woman's window. They didn't think of looking at the window of the death-scene bedroom.

Enter Radio

Nobody bothered to wonder how the mysterious marauder had gained entry. The doors of the Morada were left open, and the next morning. Either Mrs. Buchanan had admitted the man, thinking him—tis a—being a friend, or she else left the doors unlocked when she went to bed. The man was on the premises, and the case was in his hands. But it wasn't to be in his hands for long. The newspapers of Dallas refused

Bandstand and Baton

Tis their beer, they say, that has changed the dance into the country. The m昨日y beverage has marked the demise of the three-to-one tempo for places and strings in dance orchestras, brought Wayne King and Wayne King imitators to the fore. The reason, they say, is that they got down the sensuality of the dance and dance business. But if so, what has happened to the beer itself?

Cafes and night-clubs throughout the country are featuring the new, or rather revived Wolff and slow music. They are not making their big money from beer. Occasionally a glass, a glass, or a glass, and once in a while a pitch of the group is seen on a table in the Terrace Gardens, or at the Westonese Club. But never in sufficient quantities to insure the profit a profit from this alone.

And millions of small beer taverns, or whatever you call them, have failed completely in their preordained job of closing the night-clubs. Other night-clubs, those that failed to capitalize or they never quite could compete with an older business. At any rate, a lot is still in 

(Continued from Page 30)
Radio Guide’s X-Word Puzzle

HORIZONTAL

VERTICAL

SOLUTION TO LAST WEEK’S X-WORD PUZZLE


The solution to this puzzle will be published in next week’s issue. In which you will also find another absorbing puzzle.

Diamonds in the Dark

(Continued from Page 29)
side. It was the death of a hero. Information on the Lomond murder be- gan to come in. One elderly white wom- an reported that she had been robbed shortly before the time when Lomond was shot and had run into the street. To give the alarm and there had been struck down by a man’s fist. The prowler had lingered.

A colored woman also came forward, and reported that early that morning she had been aroused by a colored man who was upon her kitchen door imploiring her aid in bandaging his hands. When she saw that it was a gunshot wound she had refused him help as he went away.

From these witnesses Lieutenant Fritz and his associates on the homicide squad obtained a pretty fair description of the prowler who had killed Lomond. He was no more than five feet six inches tall, weighed about one hundred and thirty- five pounds, and was about twenty-five years old. He had regular features, a "high-brown" complexion, and wore a white shirt and dark trousers. The man- hunt was on.

The time, other operations, still pouting away at the Smiley Buchanan case, were tearing the dead woman’s apartment to pieces. They had worked out a theory that the killer only pretended to take her diamond rings as a blind, and had hidden them somewhere near by, ei- ther in Leona Buchanan’s rooms or across the hall in Miss Norwood’s place.

A love murder, twisted to look like robbery, said the copy. Four detectives at Headquarters talked murder. Even during their lunch hour the mystery festered over the great mys- teries which had baffled their superiors, Who killed Leona Buchanan—and who shot down Sam Lomond?

Detectives Bob Jones and Clarence Archer, two of the ace fly-cops of the city, spent their hours off duty in making a private search of the files.

Jones came upon a daguerrotype of a young, good-looking negro, and held it up to the light. "I arrested this guy a few years ago for sneak-theivery and rob- bery," he said. "He fits the description to a Fanny Brown, though I’m not surprised. That first thing I heard of him was that he had got religion, or something, and was working for a respectable job for the Reconstruction Finance Corporation...

"See a look at him," said Archer. It had been a good suggestion. Jones and Archer borrowed a radio car garaged tem- porarily at Headquarters, and were down at the block in fifteen minutes. The next morning they swooped down at 1124 East Ninth Street, in Oak Park, and the detectives met R. B. Bennett, the young colored man. Jones beat the door on, and after some delay Bennett himself came downstairs in his nightshirt.

"Who’s there?"

"Mr. Jones, and Mr. Archer—open your door. Bennett.” He opened the door without a protest. "Come in," he said. The detective peered at the negro’s hands. There was a wound between the index and middle fingers of the right hand.

"Hurt yourself, Bennett?” Jones sud- denly had grown tense.

"I cut my hand on a bottle," said the negro.

"Come in!" demanded the cops. "Come clean..."

"Honest, it was a broken beer bottle. I don’t know anything about the killing that—"

Jones dropped short, swaying visibly. "About the murder of that policeman?”prompted Jones. "If you killed him, you’d have taken yourself into the police in an awful time at Headquarters. They’ll fly you alive."

The negro dropped into a chair, his head in his arms. "All right. All right...

"Where’s the gun you killed him with?” demanded Jones. He tried an old stunt. "I think you’re bluffing. You haven’t got guts enough to shoot anybody. I’ll bet you...

"Come on and I’ll show you!” insisted Bennett, with hurt pride. He led the way to a near-by vacant lot, where he resur- rected a .38 calibre police special from the tattered scot of an abandoned car. The gun bore one slug which had missed fire, and five empty shells—the five shots that had scarred the life of Patrolman Lomond!

Jones pocketed the gun. Then he re- solved upon one further try. "Even if what you say is true, Bennett,” he began, "you’re just an amateur. You never made anything out of these prowling jobs you pulled.

"Don’t I, though?” bragged Bennett childishly. "Come, I’ll show you.”

"Back to the office, and to a rocking chair in the back yard. Dawn was just breaking as he put his hand into a cleverly concealed niche in the wall behind a shelf, and pulled out a soft woven bag which contained another re- late. One was Smiley Buchanan’s solitary.

After six hours of grilling, Bennett broke down and confessed everything. As taken down by the police stenographer it read as follows:

"Around five or six o’dark that morn- ing I was roaming around San Jacinto looking for an apartment to prowl. I stopped at this building at Hill Street (the St. Paul) and shined my flashlight through a window and saw a lady living on the bed. She was all alone.

"I opened the screen with an icepick (a fact which the police hadn’t known) and entered through the window. The woman was living on the second floor. I made my way around the room and found five dollars in a purse in the vanity drawer. I was about to grab the rings hanging on the wall when I was disturbed by the sound of her coming. I saw them when I walked over to the bed after taking the money out of her purse."

"I picked up the pair of stockings which had been living on the floor, tied them together at the ends, wrapped them around her neck and pulled the ends for about ten minutes. I held her down on the bed to keep her from kicking,—then I took the rings off her fingers.

"I wanted to make it look like a love killing,” he explained. "So I took off her pajamas, put the body on the floor, and put a pillow under her head. Then I wrote the love note, weighted it down with the dice for luck, and poured two drinks and drank them both. That was to make people think that she had had a guest in the bedroom!"

Seldin if ever before had a brutal mur- derer dared to linger above his victim long enough to connect clues and leave behind him a totally false-kaleidoscope of the crime! Bennett’s false clues succeeded in throw- ing the police completely off the track, instead of leading them to the real killer who really had come for the rings and left the love note as a blind, they took the note as genuine and deduced that the theft of the rings was the red herring across the trail.

He then had left all the apartment doors—open as further proof that it was an inside job—and then escaped through a window, forming the screen behind him!

For nearly a year, he confessed, he had been living the life of a colored Jake and Hyde. In the daytime he was a respect- able office clerk, a reformed crook, worthy of the trust and friendship of everyone. At night—until the Lanford shooting—he had prowled the streets pulling robbery after robbery in the high class residential sections of Dallas.

It was a slender thread which really tied him to the crime. He got a new set of police procedure instead of the fictional "coup" which the public dearly loves. If he ever got a new set down upon him while he was still engaged in finishing the job on North Prairie Street, if Officer Bennett had not been summoned by radio and caught one lucky shot through the hand of the fleeing man, Bennett would be alive today, carrying on his amazing career of burglary.

That thread was strong enough to send R. T. Bennett to the electric chair at a time half an hour on the morning of August 18, 1933. The current hummed from the Black Phantom of Dallas was now a phantom indeed. Seven had been his unlucky number, after all.

In Next Week’s Issue of RADIO GUIDE

"THE TWILIGHT MURDER"

Two who tried to "get away with murder" did not reckon on the police of Indi- anapolis—or did they take into account the use of Radio as the defender of law. In the radio-detective story in this week’s magazine, dated Friday, was the trial of the man, R. T. Bennett, who tried to "get away with murder" by tossing a man out of a car. Ending July 28; you will find one of the most thrilling stories to date in the super- thrilling series "Calling All Cars."

Liberal Reward for True Mystery Stories

Rano Gغو will pay liberally for true stories of crime mysteries in which radio served the police. The police, Detectives, Detectives, and any one else in possession of authentic cases, are especially invited to these rewards. Radio must be a prominent element in the determination of the solution of the crimes. Photographs, names of principals, dates and places must be furnished.

Address all letters to Editor, Radio Guide, 151 Fifth Avenue, New York.
Bing Crosby sings as he does because he has a little growth between his vocal chords. That little growth is worth thousands and thousands of dollars to him, for it gives his voice that husky, unusual quality which sets feminine spines quivering in symphonic rhythm. When doctors told him they could remove the precious little abomination, easily, Bing stared at them in amazement.

Harry Lillis Crosby, Junior, crooned his first note just 30 years ago—on May 2, 1912—in Tacoma, Washington. His folks are hardly Americans from way back, and Bing, for all his crooning, is very much of a he-man. He was a life guard at twelve, and a sort of junior lumberjack just a year or so later! He carries this vigor honestly, away back in '49 his great-grand-father sailed a boat from Maine to Trisco. In those days that meant a long, hazardous sail around the entire South American continent, passing through the terrible Straits of Magellan. whose waters have smothered the bubbling groan of many a seaman. Of such stuff is this radio crooner made.

Even while pursuing truth at Gonzaga School—a high school and college combined—Bing worked at odd jobs. During these days he gathered scars on both legs while brush-clearing in a lumber camp. His little woodsmen's axe slipped in his inexperient hands.

While drumming in the high school band, Junior Crosby saved enough money—earned by after-school work in the post office—to buy himself a set of traps out of a mail-order catalog. With a paper-playing pal named Al Rinker, he then organized a five-piece band which played at school and club dances. After studying law for three years at Gonzaga school, Bing got a job, along with Rinker, singing in a local theater. This gave them big ideas; to make money borrowed from Bing's mother they bought a tired old flier and went to Los Angeles—walking, after the flier died under them. Here Rinker's sister, widely known as Mildred Bailey, put them up at her home and got them a job at the Vent Cafe with Mike Lyman, brother of the famous Abe.

Crosby and Rinker were discovered by Paul Whiteman at the Metropolitan Theater in Los Angeles. He put them with Harry Barris, to form the Three Rhythm Boys. Bing is married to Dixie Lee, screen actress and singer. She wouldn't marry him at first—saw he was too wild. So he became a changed man and won the girl. They have a baby nine months old, named Gary Evan. They just thought it a nice name, so handed it to a helpless child.

Bing's nickname, his father relates, was given him because, when a tiny boy, he used to be very fond of a newspaper comic strip called "The Bingville Bugle." He occasionally would wave in people's faces a copy of the newspaper containing it, and shout "Bing! Bing!" Cute! Today, not comic strips but golf is his pet comedy.

Crosby is five feet nine inches tall, weighs around 175 and already has begun to worry about his waistline. At lunch, he never eats more than a sandwich. His hair is brown, eyes blue. He is probably the world's busiest man, and admits it cheerfully; says he prefers radio to pictures because radio is less work, and interferes less with his golf. Crosby never signs before a mike without a hot one, never rehearses for a broadcast more than once with his band. He cheats gams—and doesn't bother to remove it when he sings; just parks it in one cheek till he's through!

Bing's favorite singers are Morton Downey and Ethel Waters; his favorite bands: Burns and Allen, and his favorite band, Paul Whiteman's.

Next Week:
Amazing Story of Helen Jepson
Radio's CINDERELLA
Also a Complete True Radio Mystery Story
"THE TWILIGHT MURDER"

So Now It's Classic
By Charles Previn

Evan's Note: Charles Previn, author of this article, is one of the best known musical directors in America. Before assuming command of the Silken Strings Ensemble, currently heard over an NBC-WJZ network each Sunday evening, he conducted the orchestra which accompanied George Gershwin on his concert tour last winter. He also was the concert master at the Paramount Theater, New York, as well as the musical director of one of the Camel radio hours.

All my life I have abhorred set traditions. As an artist I rebelled at the misty restrictions surrounding the estate of classical music. My colleagues have taken it for granted that the only qualification music needs to place it on a high, classical plane is that it be written in symphonic form. Therefore, when I announced that the Silken Strings orchestra would stay within the realms of the heavier musical compositions, they applauded my stand.

What I neglected to add was my firm conviction that there are many classics among the modern dance numbers. I clearly heard the country-wide gap when I included "St. Louis Blues" with works by famous symphony orchestras.

In my estimation, many of the compositions of such modern composers as Gershwin, Gove, Youmans, Bloom and Ellington belong in the classical field. "Sophisticated Lady" is a classic of its own type. So is "St. Louis Blues." The fact that it isn't written in symphonic form does not detract from its artistry. Of course, I have carved out all of the blatant jazz characteristics of the pieces.

www.americanradiohistory.com
This—Greatest of All Tire
Offers Comes Right at the Start of the Driving Season
Here's an opportunity to put guaranteed tires on every wheel at a tremendous savings—and you receive your choice of a BRAND NEW TUBE or a genuine RAY-O-VAC LANTERN FREE with every two tires ordered.
YOU CAN'T BEAT OUR PRICES
and we defy anyone to equal our quality. Every standard brand tire reconstructed by our superior, modern method is positively guaranteed to give full 12 months' service under severest road conditions. This guarantee is backed by the entire financial resources of an old, reliable company. HERE ARE TODAY'S LOWEST TIRE PRICES.

**Balloons**

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**Truck Balloons**

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**Truck Tires**

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</tbody>
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WE WANT DEALERS

ALL TUBES ARE GUARANTEED BRAND NEW
on each tire. (On each Truck Tire send a $4 deposit). We ship balance C. O. D. 5 per cent discount for full cash with order. Any tire failing to give 12 months' service replaces at half price.

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