Week Ending
August 18, 1934
North Atlantic (51)

In This Issue:

REVELATIONS
OF JOE PENNER-
CHARLIE CHAPLIN
OF RADIO

THE
STARS SHOW WHY
THEY CAN TAKE IT

"HELL'S HOLIDAY": REAL
LIFE RADIO DRAMA

COMPLETE PROGRAMS
START ON PAGE 12

Arlene
Francis
Who Was Fooled?

A controversy is raging around the head of "Seth Parker," Phillips Lord in real life, because his showmanship led him to do unusual things. He seems to have afforded some sticklers for realism who forgets that radio's prime function is entertainment.

The case built up against Phillips Lord, skipper of the ship "Seth Parker," was an "exposure" published by a national magazine—so that he had to try to live up to his words and make belief, so it was said, that his adventures and stopwatchs in the cruise around the world in an old wind-jammer, were real and dramatic.

He succeeded pretty well in this regard. Although his cruise around the world was permitted to prieter out by his sponsors, the worst that can be said about the weekly broadcasts is that they were good, clean, red-blooded shows. Adventure was the keynote, and it was carried out in great style according to the best traditions of wild fiction.

Contrary to the attitude taken by the writer of the article "Debunking Phillips Lord and the Cruise of the Seth Parker," the real public doesn't care. They are interested in radio as a whole, and the public knows that romance and real adventure aren't waiting for broadcasting time to get started—things just don't work that way, and the public knows it, even if some crusading young writer of so-called debunking yarns does not.

Newspapers with sensational composite photographs have the public to accept a dramatic presentation for the thrill, the drama, the enterprise of the creation. Editors have not thought of deception in presenting these crystallizations of dramatic happenings.

The motion picture enthusiasts know that for the sake of dramatic action a thousand and one harmless deceptions are practiced. The pictures never give the truth, and the wasteful deceptions are pitiful when compared to radio's. So why pick on Phillips Lord? His shows did not lay any of the elements that make for successful adventure dramas.

If he did nothing else, Phillips Lord created a grand idea. He gave young and old America a great thrill. True enough, it was a vicarious thrill but it lifted a million boys and men from the transmogrification of their ordinary lives. For half an hour each week Lord transported them to the rolling deck of an old wind-jammer, and they actually heard the whistle of the wind through the rigging, the portly whale of the old hull, and felt the surge of red blood through their veins as he carried them on adventure to adventure.

If he failed in everything else, he should be favorably remembered for the thrill he bought to a million souls who crave the sunshine of life in the raw, and never have the opportunity to experience it. He liberated them from the shackles that bind them to ordinary jobs, and if he erred, regardless of his own motives, he was a particular friend, at least of all the audience, which was off on a great jaunt.

One shaft of criticism, in particular, has been aimed at his head for a dramatic situation which he created. A group of old retired sea captains were leaving the "Seth Parker" in New York. A microphone strapped under the gangplank gave the impression of some off-shore rays-dropping. One could hear the shuffle of the un-ready old feet chomping down the gangplank. One old fellow stumbled. When asked how he was hurt, he blurted out: "When I can't walk down a gangplank, I'll fall down." This was beautifully staged, and many a listener swallowed a lump in his throat. It was the honey touch of a consummate showman, and if he did all the rest, it was putting on a show.

The attack on Lord was cold-blooded—away from the microphone—which seems to be an over-stressed point in the expose, is unfair and unprofessional. Lord's escapes away from the microphone are no more a concern of the audience than Dr. Samuel Johnson's love for the sun concerned his contemporaries. Shakespeare was a sheep thief and a poacher, but no one thought of condemning his works for his personal weaknesses.

Breaking idols with feet of clay is a poor pastime, and the radio audience would remember the cruise of the "Seth Parker," for the thrills it gave—the fine space of adventure it tossed at them, and the wholesome, clean entertainment it offered—regardless of the legende-man of showmanship used to put it over. The audience wasn't fooled—it was entertained and that is all that counts.

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange radio views. Address your letters to "Listener," 433 Plymouth Court, Chicago, Ill. You are urged to send in your photographs when writing but failure to include a picture will not bar your letter. "RADIO GUIDE" assumes no responsibility for returning your photographs.

The Normal Reaction

Dear Mr. EDITOR:

Rochelle, III.

I disagree, though, with a letter recently pub-
lished in your columns, since when I first heard
the "Seth Parker" story I had the opinion that
the show was not genuine. I believe you
should try to please your listeners by giving
your audience a little more knowledge of what
you are broadcasting. My opinion is that
"Seth Parker" is the best show on the air today.

Sincerely yours,

Leonie Hansen

The Greeks' Word for It

Dear Mr. EDITOR:

Alex, S. C.

Greece, Greece in the only one. I ever have
heard who can really imitate a Greek, and
being a Greek or rather a Phlegm, I must say
that Mr. Andrew Philip-


Leonie Hansen

Now There's Hal to Pay

Dear Mr. EDITOR:

R. R. Box 10

New York, N. Y.

Well, here we are with a plea and tears in
our eyes, begging for help. So come on, all
you friends of the old Hal GULBRANSEN of
WLS, by all means give the fellow a hand.

Sincerely yours,

Kathleen A. Greely

It's Been Mentioned

Dear Mr. EDITOR:

512 North Gilbert St.

Iowa City, Iowa

I find no mention in "RADIO GUIDE" of the show "Our Gang." If you have not heard this program you have something to look
forward to. It is the first show to have un
rehearsed situations and professional writing.

With this in mind I pass along the news
about "Our Gang" is always selling
advertisements and when you would only use
the program I should think of it to ask Mar-

n

Katharine Garrett

An Appreciation

(Continued from 3rd St. South St."

May I express my congratulations to "RADIO
GUIDE" for the excellent article which appeared in a recent edition of "RADIO GUIDE"?

The article I refer to was written by Madame
Norma Weston concerning radio drama. I really
believe that she has summed up in a very few
words the present or existing conditions of our
radio writers' articles, methods of presentation,
and other details.

I agree with her in every detail, especially to
regard the condition of growth at present. It is a
thing to be heard over the networks at present.
I see no reason why we could not aim for the
best legitimate plays rejected by professional
writers who act and memorize their parts instead of
reading their scripts.

In closing may I suggest that the NBU and
the CBS both hold some good points if they
only read Madame Weston's excellen-
t article.

Palmer Ross

When Greek Meets- Givet

Dear Mr. EDITOR:

20 Depot St.

Callao, N. Y.

The recently published letter written by Mr.
Anderson Phillips about his show is, I think,
that which I object to in his program of Givet's
program but why should I object to Mr.
Anderson's program, for I am a Givet, myself, is
it not Greek? Simply because Givet is not
what the "Griet" dialect doesn't mean that
Givet is not Greek. Perhaps Mr.

Alexander Ratanaka

Phillips did not know that Givet is not in a red

Ratanaka

Lone Star Admirer

Dear Mr. EDITOR:

1239 Denver Blvd.

Salt Lake City

Dear Mr. EDITOR:

I have had all of Maryland's programs on the
air at one time or another, but I have never
heard a letter of either commendation or
condemnation in radio literature. I never thought
of myself as being unappreciative,

Dorothy Wonder

That Boston Tea Party

Dear Mr. EDITOR:

Rudolph, New York

I think I heard Mr. Mosel and J. W. Porter
very well in my listening to radio stars' pictures
in place of the programs. All or by the "RADIO
GUIDE" I should say.

William L. Pitt

An Idea of Merritt

541 W. 31st Street

Merritt, Nevada

How would this suit you for a perfect evening?

6:40 The Nightingale

6:55 Memphis Damsel

7:00 Edward L. Hill (CBS)

6:45 Sylvia Varney (CBS)

7:00 Fred Waring's Pennington's (CBS)

7:30 Broadway Caruso

8:00 Joe Perdue, Harold Oddie and Oslo
Nelson's Orchestra (NBC)

8:30 Wayne King (CBS)

9:00 Ximo Marini, Castelarini's (CBS)

9:30 Little Jack Little's Orchestra (CBS)

10:00 Lawrence Tibbett (CBS)

1:15 Kurt Ebeling (CBS)

12:30 Dick Powell

10:45 Taffy Wons (CBS)

11:00 Guy Lombardo of Royal Canadians (NBC)

11:30 Ted Farnsworth's Orchestra (CBS)

James Merritt

www.americanradiohistory.com
The Charlie Chaplin of Radio
By Joe Penner

The Highest Paid Comedian on the Air Pays Homage to "the Greatest Comic of All Time," in a Story of Self-Revelation Heretofore Unparalleled

Once I evenspotted on a group of radio listeners and received the greatest thrill of my life. The fans had been discussing my radio act. One of them said: "I don't know why, but Paul Penner reminds me of Charlie Chaplin." Have you ever seen a little boy mooning about, wishing desperately that somehow or other he could get his grumpy fingers about a modern Aladdin's Lamp, and make a wish that he could meet Baba Wansen in person? Picture, then, that lad's delight when his wish is fulfilled and he stands in the awesome presence of the Great Bambino. Life, with all its perplexing problems and mysteries, is completely happy for that urchin, because his one great hope has been realized.

That's the way I felt when I heard that radio fan catalogue me with Charlie Chaplin. I gloved all over. And earnestly I prayed that other radio fans would brand my art with that of Chaplin's.

My entire stage and radio career has been dedicated to the kids. I remember as a lad in Hungary, where I was born, haunting the movie houses to watch the antics of Charlie Chaplin. The clean, fresh humor of the sad little man with the baggy pants and the funny moustache delighted and captivated me. The artistry of his pantomiming—the exquisitely funny effects wrought by the mere lifting of an eyebrow—the bow-legged skidding about a corner—convulsed and impressed me, and he became my first hero and ideal. Show business, of course, was far removed from my mind then, but subconsciously I determined to make Chaplin my ideal.

I love kids and understand them: their problems, their sorrows, their joys and the things that make them chuckle and laugh. And this understanding and love came to me through Charlie Chaplin. Of course, my mannerisms are different from Chaplin's. I wouldn't want to be guilty of plagiarism. There is only one Charlie Chaplin. He's had hundreds of imitators, and they're all dropped into security while he continues on, greater and funnier than ever. But I've been motivated by the same driving force that keeps Charlie perennially green in the memory of millions of youngsters—producing clean, bouncy hats, gags, clean situations and crisp, clean dialogue.

I'll be perfectly frank with my audiences and admit that every line I've ever delivered has been aimed directly at the children. There's nothing smart or sophisticated about my act. My funny costume, with the hat bobbing up and down on the top of my head; the drawing, lip-speeech; the elemental emotions which I pantomime on my face—they are all aimed to please and appeal to the kids.

One was of the lessons I absorbed from Charlie Chaplin: I remember when the grown-ups couldn't see or understand or appreciate Chaplin. The grown folks were too busy battling the problems of life. The only time they went to the theater to see Chaplin was when their parents insisted on having their parents take them to the movies. They gradually they learned to appreciate the chuckles the sad little comicman offered them. The hustle of life dropped from their minds and they learned to love and appreciate all the happy moments he brought.

Therein lies one of my cherished hopes. I want the ears and attention of the grown folks, but I must appeal to their children. Happily, I think, I'm getting closer and closer toward the realization of this dream. Listen to the radio studios and in the picture houses have been liberally sprinkled with grownups. Whereas all of my fan mail used to come from the kids, now a decided percentage of the mail comes from the parents.

I don't want the readers of Rassio Gunion to think I'm a hero when I tell them that there have been periods in my career when friends and critics urged me to drop my Chaplinesque ideas and blossom forth as a rough-and-tumble comedian, by injecting some risque, double-entendre gags into my routine. They told me I wasn't coming along fast enough, and that I'd never arrive in the "big time" until I got wise to myself and injected some sophisticated dialogue.

It wasn't a "holier-than-thou" complex that prompted me to turn my back on all these well wishers. It was the lesson Charlie Chaplin taught me, and the feeling that I owed the kids a responsibility. I simply couldn't go back on the youngsters. I've made it clear that I'm not a prude; it's merely that I've adopted the code of ethics of the greatest comedian of all time—the same Chaplin.

There have been several occasions when I wondered if I was sailing on the right path. Today, of course, the answer is perfectly clear and obvious. The wonderful way the radio audience has received me, is vindication enough that I've been right. I wouldn't exchange the regard and affection of the children for all the money in the world. But back in the dim past, when Joe Penner was battling to reach the top, there were periods when doubts assailed me.

There was the time a few years ago, for instance, when my radio ambitions, after an eternity of trouping, wrestling tent shows, carnivals, tabloid road shows, and burlesque, seemed about to be realized. Earl Carroll sent for me and offered me a chance in one of his sparkling revues. It was the one opportunity I had been praying for. I knew I'd make good then.

They showed me my script—and my heart sank. Most of the lines were shady and off-color! I begged them to give me a chance and let me stick to my standard act. I tried to tell them about my duty and obligation to the kids of the lesson Charlie Chaplin taught me way back in Hungary. They merely laughed, told me they had to be a fool, and demanded that I rehearse my part.

I simply couldn't do it and was forced to turn my back on my first real Broadway opportunity.

Sometimes people lift knowing eyes when they hear of my years in burlesque. Well, I'm not ashamed of the fact that I played burlesque, and I'll use the fact that the robust audiences of that branch of show business accepted my offerings in a fine, healthy manner. Whatever else they may have expected from the other parts I played in the show, they were content with my routine and accompaniments. My gags, my cigar, the simple, bouncy hat and the perennial duck, always got over in grand style. But I never was at ease in burlesque, and always kept my eyes open for a better vehicle of expression. Despite the fact that I never swerved from my plans to keep my act on the high plane that children demand, I realized fully that as long as my star was hitched to burlesque it would never sparkle in the manner I desired. So it was with a sigh of relief that I accepted a vaudeville offer from one of the better variety circuits.

My gag line, "Wanna buy a duck?" came about as an accident. When I got my first comedian's part in a traveling variety show I used to vary the routine by injecting such passages as "Ya wanna buy an ashcan?" or "I wanna buy a horsie?" One night, for no reason, I broke in with "Ya wanna buy a duck?" The laugh was so great that I've kept it in my act ever since. That childish vow was made in Hungary, when I used to witness the Chaplin comedies, first bore fruit in Detroit, years later, when with my mother. She was an opera singer. Up to this point I had never had stage ambitions.

Gradually, however, it took years to appear before the footlights, and one night I took part in an amateur show. I was 10 years old at the time, and thought maybe I was a singer. I found out soon enough that my voice was of the "turkey" variety when the book producer asked them to yank me off right in the middle of a song. So I got a joke book and worked up a routine. Here again the Chaplin (Continued on Page 25)
Along the Airialto

By Martin Lewis

Who is "Doubling in Brass" This Week for That Other News-bound, Martin Porter

Better show will leave the airwaves at the expiration of the present contract. O'Keele, however, is practically secure on the "Came!" column of the Los Angeles Philharmonic... Ralph Ricketts, by an advance booking of the date of his coming commercial engagements, was forced to discontinue the New England states tour. Upon hearing of his successful broadcast, the Philharmonic engaged his thousandth broadcast for NBC, the coming week. Mrs. Bing Crosby's twin sons have been named Philip Lang Crosby and Dennis Michael Crosby, but their proud parents haven't been able to decide which twin gets which name, as the following record of Bing, everything is double now. The other day he took on the attending physician for exercising due to don't see if the bill would be double or nothing—and lost...Bob Crosby, Bing's brother, is out to make a place for himself as a singer, but he isn't trading on Bing's name. At the National Paramount Theater, where he played last week, he was introduced simply as Bing Crosby, Bing not mentioning his connection with the "Hall of Fame" stage. Indeed, they were regular Sue we come out over the complete network...The Mills Brothers just returned from a European tour and found that it's possible to be away and at the same time keep before American audiences. The three pictures for which they were filmed before they left were "Operator 13." Twenty million Sweethearts..."and Street Scene," were screened by theaters from coast to coast.

It's difficult to efface a stern from the price of a boat, notes the smiley by adjutant Mr. Airialto. To cover the kit, "it's much for a serious undertaking negotiations than expected," is the statement the law. "For a thousand dollars," al. says, "the recognition they deserve."

The Bowlow Sisters are sure-fire hits for any sponsor, because they never have lost an inch of ground as popular idols...The California Melodies have proved that there is always room for another good variety show...How McNair is a dapperly-proved glib-tongued as m.c. on his morning 'Breakfast Club'...At Pearce's Gang falls in those arid dinner spots on the air beautifully...Cliff Edwards is the answer to any sponsor's prayer for newer and better m.c.'s..."The Carefree Carnival" always has been one of the better sustaining shows...Although Rwb Bittin now has a program on the coast, some smart sponsor ought to lure her back to New York with a gilt-edged contract.

Kioyliche Chatter—Dennis King has changed his mind about radio, and is slated to get that "Emma Jettick" show account for which several dozen agents auditioned...The Walter O'Keele—Ethel Sholta—Don

By A. E. Applegate

T

en minutes on the air, and two days and two nights of travel to get to the studio to do his show! That's the routine of Eddie Guest, the "People's Poet," who started every Tuesday night on the Household Memories program. Not much, he loves it!

Eddie's schedule—yes, "Eddie"; that's what he wants all his friends to call him—would be a great deal easier if his wife, Marion, would accept the role of business manager. Marion has had a home and a family and a nine-hole golf course—to Detroit, where he takes a house each summer. Following each ten-minute broadcast, Eddie repeats the routine, in reverse order.

Anotherassertion for Eddie would be the removal of his family closer to Chicago. But there is a real reason why he will not make the move to this—namely, his wife. His most prized possessions would not fit into the new-Chicago picture as well as they fit into the Detroit scene. Possessions?

Yes—and let Eddie tell in his own words what they are: "One wife, one child, and one daughter."

Possessions!

The poet himself plays what he calls "just an ordinary gentleman's game." The best he has done this year was 80, but he admits the score is more often 90. Golf fishing, swimming and tennis champion. And so it is that he has become the world's champion long-distance endurance commuter among radio performers. Of that statement is challenged, attend this.

At one time he has spent two nights a week in a Pullman berth between Detroit and Chicago to make his weekly appearances on the Musical Memories programs. Now, with his family 130 miles north of Detroit at Pointe aux Barques, he commutes still farther.

Guest usually drives from his summer home to Detroit where he garages his car and takes the train for Chicago. Then he has to spend a night on the road, awakening the next morning just ten minutes before the train's arrival to wash, shave and dress. He's a rapid dresser and "by the time the Pullman porters, Rehearsal, fill the afternoons, and after a ten minute broadcast that night, during which he reads his poems, away he goes back to the train's heat proved too much for Irene别看伊丽莎白，热浪太长，她急着从伊丁家中逃出来。Edgar Guest's is no exception, as many Chicagoans have heard of the Detroit."
Waltzing to Happiness

By Louise Comstock

When Wayne King secretly married the lovely "Dot" Janis, he drew down upon his head the anger of another woman—an older woman, who claimed to have "mothered" him when he was a boy. She sued him for breach of faith. She was furious that he had failed to tell her about his wedding.

As a matter of fact, Wayne had told no one about it. He has an almost morbid dislike of personal publicity.

The suit came to a natural and unblustering end—unblusteringly, that is, for Wayne King had brought similar suits against other celebrities, including Rudy Vallée.

Meanwhile, even during that wretched occurrence, Wayne was ideally, ecstatically happy. Too fine a man to take his love where he could have "found it," the Waltz King had found the perfect mate in his "Dot."

And that introduces a peculiar question.

Why, then, if Dot Janis, his wife, sensitive musician that he is, King nevertheless is a big, vital man—possibly possessive. To his listeners he will pour out his soul in the waltzes he performs, but he will not share his wife with them—even to the extent of permitting her to be interviewed, photographed and publicly feted, the way most celebrities' wives are. He puts her foot down on that. He won't even let their daughter, Penelope, be photograped.

What makes King take this attitude? Most stars of the entertainment world are exactly the opposite—ever seeking publicity at all costs, clamoring to get the pictures of their wives and children into the papers. It's just not there in the case of Wayne King, who causes him to be different?

Perhaps it is because Dot Janis, husband, is the first woman whom he could call all his own. For he had no mother during his early childhood, and unlike many men, he did not go in for "affairs." Be that as it may, he now possesses Dot utterly; shields her from public attention with almost the same tactical resolution—and she is more than content.

Even before they were married, he had the same aversion to that fierce white light, which has swept down upon the thrones of radio and their kings. Cleverly, and to the "mother" of his waltzes, he thinned his courtship of Dot right under the noses of the news-hounds—and married her before they knew that anything was going on!

These two perfect lovers met at the Aragon, that romantic dance-palace on Chicago's north side, which has been a favorite of Wayne King's waltzes. You may fancy that fitting the Waltz King's future queen should have been presented to him right in his own palace! For Dot was brought in by a distant cousin of hers—William Egner, saxophonist with the band. Immediately she made a hit with the boys. Nobody realized that she had made an even greater hit with their leader.

Tiny Dorothy Janis had played with Ramon Novarro, in "The Pagans," when she met her future husband just about five years ago. She was the smallest of Hollywood's starlets—less than five feet tall and weighing all of 94 pounds. And she was—and is—very lovely. Her eyes were great pools of slumberous brown, her hair black with the peculiar sheen that has witnessed to the Cherokee Indian blood which the Columbia Pictures publicity department has capitalized when she played an Indian girl in "Kit Carson."

While the boys in the band were trying to sweep her off her feet, the great Waltz King favored her with his brightest smile. It was grand fun. It would have been so much more beautiful if Dot had repeated the look in Wayne's eyes as he watched the cousin lead her away. Yes, there was almost five years—and it was about a year afterward that Wayne, a determined, self-made heart-whole, made a bet with W. H. Stein, vice-president of the U. H. C., the company that put up $2,000 against his marrying before he was 40. That bet was later increased to $10,000. Infatuated with Dot, he bought his heart's desire, and bought new supplies of pink note paper with which to bombard the King, sentimentally; they had new pictures of hope in their eyes.

And to Wayne had met his future wife—but as yet his eyes remained unopened to the possible. The one new-hawk's of the press had any idea of what Fate had in store for the two of them. That is scarcely remarkable—not, you see, there had been a couple of false rumors about Wayne and other women, and the discounting of these rumors naturally had discouraged the reporters and made them more careful about linking the King's name with that of a woman.

At one time it had been whispered that King was going to marry glamorous Jean Harlow. At another, that he and Edna Torrance, the dancer, were "that way" about each other. Perhaps when these two little heart-throbs passed away, harlequin, Wayne King himself built up an exaggerated image of his own immunity to love—so that he failed at first to believe it when his heart tugged him towards tiny Dot Janis. In any case, he made that $2,000 bet.

Meanwhile, as the months and years passed, Dorothy Janis was climbing her own ladder of success. Her dark beauty flushed across the screen in "Humbling Wires," "The Overland Express" and "Lemmink." And only a few knew of the messages that more and more frequently were being exchanged between Chicago and Hollywood. Infatuated with Dot, Wayne and Dorothy had begun splitting vaudeville engagements to be house guests at Wayne's new establishment in Winsted.

Then came the crashing surprise—Wayne and Dot had been married, secretly.

The details came out, of course, after the ceremony. Wayne had managed to keep the event from publicity, but now all came out. They were married in a snowstorm! Through a blizzard storm of snow they drove to Winsted, where they obtained a license from County Clerk L. A. Hendee. Then they braved the mountain blizzard back to Highland Park, where with only Mr. Stearns as best man they were married by the Rev. W. R. Pare. Wayne January was married by the Presbyterian Church. Dorothy was 21, Wayne was 40.

After the ceremony Bill Stein pocketed $2,000. A bet is a bet, after all, and the――bet has never been settled.

 sharper public was almost ecstatic. The wedding was announced to the press Tuesday night by the飞 five of the press had any idea of what Fate had in store for the two of them. That is scarcely remarkable—not, you see, there had been a couple of false rumors about Wayne and other women, and the discounting of these rumors naturally had discouraged the reporters and made them more careful about linking the King's name with that of a woman.

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Polishing Up the Stars
By Fred Champion

Though the Stars Appear before the Microphone Almost Daily, They Manage to Keep Fit. Here’s How

Should you happen to come across a stocky chap wear-
ing a battered derby that rests at a jaunty angle on his head, and with his face made up with burnt cork, if you find him rummaging through a rope as if his very life depended upon it, don’t call the nut-
house. He will be Amos, of Amos ‘n Andy, indulging in his favorite outdoor recreation. That’s how Amos gets his daily exercise—skipping rope.

The stars have various methods of keeping them-
selves polished up to keep fettle for their work. Some do it through exercise alone—some do it through mild recreation—some—but here are dozens of individual stories in detail.

Jessica Dragnet believes in a real rough-and-tumble (1) exercise to keep her as fit as the proverbial fiddle. After an hour or two of her favorite “sport,” Jessica retires to her couch for her nap, completely fagged out from her capers. What does she do? She reads for her exercise

Then there is Grace Hayes, talented NBC star. Whenever Grace gets the opportunity she clambers into her Alpine costume and proceeds to climb the rocky crags of this or that mountain.

Gracie Allen, like Jessica Dragnet, believes in eating her cake and having it. Gracie, despite her dumb role on the air, is smart enough to realize the benefits attached to keeping fit and trim through some form of muscle flexing; so at least once a night she rolls up her sleeves and sits down to a strenuous game of bridge. Gracie claims it exercises her brain (of any)

Examination of the above statement shows that there isn’t a single female radio star in the imposing gold list. Apparently the gals don’t like the idea of hit-
ing an insufficient little pellet and then chasing it for miles and miles.

Of whatever athletic benefits are attached to fur-
tailing will remain a mystery. Nevertheless, Lowell Thomas swears that riding such a farm gives him exercise and keeps him fit.

Rosa Ponselle used to swear by golf, but when she got around to swinging at it she forsakes the pastime for bicycle riding. The stormy operatic star pulls on her dusty old bloomers and is on her way to the slightest opportunity. humming “On A Bicycle Built for Two,” though really, for referential accuracy, the bike is built for but a single person.

Nino Martini and Grete Stueckgold, Rosa’s fellow operatic star, believe in riding does it they prefer the prancing steeds to the bike. Phil Harris, the curly-

Nino Martini would rather ride than do any-
thing else. He is vacationing from the air
waves at present, but will be back in the fall

horin’ “On A Bicycle Built

for Two,” though really, for referential accuracy, the bike is built for but a single person.

Nino Martini and Grete Stueckgold, Rosa’s fellow operatic star, believe in riding does it they prefer the prancing steeds to the bike. Phil Harris, the curly-

haired maestro also likes to canter along the bridle paths.

Cantor, the pop-eyed comedian, likes to swim as well as play pool. The six-foot crawl and back stroke also receive a lot of attention from Jack E. Rosemary and Priscilla Lane, H. V. Kaltenborn Paul Keast. Ar-

theirs to walk as one of his victims Donald Nolte, Gladys Swarthout and Leah Ray

Cousin Al is one of the few who exercise through the studio thereby piloting the NBC radio stars. When not flying she can be observed at the beach.

Phillips Lord’s fine net is too well known to need repeating here. The “Country Doctor” is the proud possessor of one of the finest yachts afloat. At present he’s cruising the wonder spots of the world in his floating palace.

F. D. the two Jimmies, Wallington and Melton, also apply for the shipper card, but unlike Phillips Lord they have to be satisfied with smaller craft to command. Wallington has a sailboat, while Melton spins the wheel of a 5-foot dinghy along the Long Island Sound.

Other radio yachts-

men are Curtis (“Buck Rogers” or “Transatlantean”) exceptionally proud of his sailboat that was built of speci-

fically matched teakwood planks by Mr. Cha-
non on Collings Hugh Conrad, Stow-

meade and Budd and the Lombardos.

The lute and back-

hand swingers are leg-

ion in radio. Cheatem Morton Downey is the most rabid tennis player among the lot but running him a close race is Johnny.

Peggy Kemen, Albert Spalding, Syvina Froot, Fray and Braggott, Ford Bond, Ann Leaf and Vera Van.

Roller skating is the latest fad among the radio lads and gals for exercise and recreational polishing but sadly to relate the ranks of the roller skaters rapidly are being depleted. The Central Park Mall in New York is the favorite rendezvous for the ball-bearing converts. The Speedway along the Harlem river is another favor-

ite spot for this sport.

Edwin C. Hill, Gertrude Nielsen, Wilfred Glenn and a few lesser lights are Izaak Walton disciples; but if you believe their exorbitant tales of catches—well, that’s your business. You know the reputation fisher-

men have for veracity.

Fed Fiorito believes in the good old bone-crunching method of exercising. His energetic maestro is happiest when he’s in a gym with boxing gloves on, trading pokes and jabs. Ralph “Bing” Crosby is an accomplished nincom-

Po of a barn at fifty-paces—which is some shooting! John Barclay has a sensible fad—camp-

ing. That’s a grand idea of keeping-fit fun, sport and exercise. Arthur Allen swears by gardening.

Boake Carter, ace Columbia commentator, enjoys

the distinction of having a unique method of keeping keen. Boake declares that a tiny glass of aged-in-wood spirits daily is the greatest muscle stimulant extant.

Uncle Don is partial to golf, but the greatest thing in the world to keep a man on his toes, says the famed Uncle Don, is to romp about with a child for an hour or so. The Uncle has found by experience that an hour of this usually is sufficient to put a man in bed with a body full of aching bones and muscles—unless he’s used to it.

Pappy, Zeke, Ezra and Elton go on for gawking in a great big way. What, you’ve never heard of gawking at a health measure? Well the boys admit that the only part of the anatomy that benefits through this method is the neck, which usually winds up pretty sore and blue after an hour or so of looking up at sky-

scrapers.

Nick Lucas, the crooner, has an odd method he employs for several hours every day. Nick is a great mandolin player and in order to keep his fingers as supple as possible, he squeezes a rubber ball, first in one hand and then in the other.

Gene and Glenn, WEF’s comedy duo, are great handball enthusiasts. Two and three times per week the funsters go to their favorite gymnasium and take to the courts. The lads are crack players and quite often have won cigar money by betting on themselves.

Murl Wilson, WABC’s soprano, is a firm believer in the daily dozen. Every morning Miss Wilson turns on her gramaphone, playing the exercise record, and goes through the ritual of stooping and bending.

Abe Lyman is a great dance enthusiast. Almost like the motorman who goes for a trolley car ride on his day off. Abe Lyman likes to trip the light fantastic to the strains of fast, peppy music at every opportunity. Abe knows all the latest steps, and he makes a striking figure as he glides up and down the polished floors. Occasionally he might golf, but as a general rule he sticks to dancing for his exercise.

Joe Cook’s polishing up program is all mental. He rakcd his brain every moment trying to think up some screwy invention or other. He’s the greatest practical joker in radio. Incidentally Joe’s brainsorms are the most expensive exercise mediums around.

George Jessel and Ben Bernie exercise their pocket-
books. The lads have a terrific yen for the galloping bangtails. They may be seen at the race tracks at every leisure opportunity—when Ben isn’t playing bridge. While the horses get the real exercise, the radio lads exercise their wallets betting on the ponies. It’s a grand system, but a terrible strain on the heart!
A Queen Must Reign!

New Upsets and New Entrants Intensify, the Race for Queen of Radio, 1934. Have YOU Given YOUR Favorite Full Support?

The standings in Radio Guide's nation-wide hunt for a Radio Queen are bobbing around like corks in a storm. First Leah Ray rode the crest, then the distinguished Rosa Ponselle. And now the jewel-like Jessica Dragonette has ascended to leadership!

At the moment of going to press the beauteous Jessica led the parade with a total of 3,992 votes. Within easy bailing distance are Leah Ray, with a total of 3,846 and Harriet Hilliard, with 3,765. Rosa Ponselle, last week's leader, has been relegated to the fourth place spot, with a total of 3,079 ballots.

The fans are enjoying the utmost their newfound powers. As one tuner-inner wrote, "At last the stars are but puppets in our hands. We pull the strings and they hop and jump up and down the standings. It's quite a thrill, this casting of ballots!"

YOUR star is depending on YOUR vote. The balloting closes on September 8. During the week of September 19-29 the victor will be escorted to Maulson Square Garden, the scene of the annual National Electrical and Radio Exposition, where the movie cameras and radio microphones will record the coronation.

The editors of Radio Guide and the sponsors of the show are determined to make this year's coronation the event of the century. Radio Queenists have been crowned in the past, it's true; but a tyrannical minority always selected them. This year and this election marks the first time that the people of the radio empire have had a direct hand in nominating their Queen.

The prize and honor for your favorites are worth fighting for. In addition to the glory attached to the coronation, the Queen will receive the benefit of a generous budget which will be lavished on her entertainment. A suite in one of New York's finest hotels and a round of theaters, night clubs and other joy spots have been mapped out for her. All travel expenses incidental to the coronation will be paid for by Radio Guide. In addition, all expenses of a traveling companion to the Queen have been included in this budget.

The nominations are made in the following fashion: The radio newspaper columnists throughout the nation are submitting the names of artists in their vicinity. Each columnist may submit as many names as he desires, the only restriction being that each nominee must have been a regular performer on a radio station prior to June 1, 1934.

At this point, individual nomination cases from here on the selection of the Radio Queen rests solely on the collective shoulders of the Radio Guide audience.

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

Remember, no radio artist is barred! If an artist on your home town station meets with your conception of a Radio Queen, nominate her if you wish. She has a fighting chance of reaching the top, provided you enjoy your townsfolk in her behalf.

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

The nominations of the columnists were carried in this issue of Radio Guide. This week the following writers make these nominations:


Frederick Thoms, radio editor of the Bridgeport Times-Star - Annette Hanshaw, Vivienne Segal, Jessica Dragonette, Vera Van, Edith Murray.

Radio station WCCO, Minneapolis, Minnesota, nominates Penny Perry, one of the station's stars.

Mabel Hunt, radio editor of the Southeast (Cal.) Advertiser - Mabel Todd of the Al Parker Gang.

The ballot coupon is printed/herewith. Fill in the name of the radio artist who meets with your conception of a Radio Queen, and send it to the Radio Exposition Editor, Radio Guide, Fifth Avenue, New York City, New York. You may cast as many ballots as you wish, providing they bear your authentic signature and address.

STANDING OF ENTRANTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grace Albert</td>
<td>1,220</td>
</tr>
<tr>
<td>Corinne Greene</td>
<td>1,292</td>
</tr>
<tr>
<td>Lee Wiley</td>
<td>1,236</td>
</tr>
<tr>
<td>Julia Sanderson</td>
<td>1,397</td>
</tr>
</tbody>
</table>

Joy Lynne, soloist with Don Baxter's orchestra, may be heard Monday and Wednesday nights over an NBC-WJZ network.

Jane Pickens, just back from a vacation, is heard via NBC chains every Wednesday night.

Only Three More Weeks to Vote for Your Queen. Send in Your Ballot NOW!

Radio Queen Ballot

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

My choice is ____________________________

My name is _____________________________

I live at _____________________________

[street and number] __________________

My favorite radio stations, in order of preference are:

1. ____________________________ 2. ____________________________ 3. ____________________________ 4. ____________________________ 5. ____________________________

This ballot is to be mailed at the cost of sending it on, in a properly addressed postcard. Mail to Radio Exposition Editor - RADIO GUIDE, 551 Fifth Avenue, New York City.

Radio Guide Ballots Must Be Mailed at Cost of Sending Them. 5-18-34

Radio Guide Ballots Must Be Mailed at Cost of Sending Them.

Jane Pickens, just back from a vacation, is heard via NBC chains every Wednesday night.

Only Three More Weeks to Vote for Your Queen. Send in Your Ballot NOW!
The Thrill-Maker

NBC's Special Events Man, "Skeets" Miller, Seeks Thrilla in Work and in Play—All for Better Listener Enjoyment

When an event of international importance is given national notice, and especially if it had been rehearsed for months—when the National Broadcasting Company makes a "special" to arrive on the scene, it gives a description of activities from the bottom of the ocean—chances are that William "(Skeets)" Miller is behind it all. His official title is Director of Special Broadcasts, and his specialty is the unusual. The more impressive the job, the more determined Miller is to accomplish it.

More than that, Miller is one of the bravest men in radio. When he brings listeners the news of the country even while it is in the making, he's risking his neck, for Skeets isn't content to be an executive. What the stunt man is to the movies, Miller is to radio.

There was the time the Navy was testing out a device to help sailors escape from a grounded submarine. Sometimes, when a submarine gets stuck on the bottom, it is possible for its crew and officers to escape one by one—but always there had to be a last man, unequal to the task of work the mechanism of escape himself, who was obliged to perish alone in the deserted submarine. This new device was intended to get the last man out automatically, thereby saving his life, too. Skeets had an idea. "Wonder if I could get the last man escaping from a submarine?" he mused. "The radio audience would be interested to know!" So he suggested to the Navy that he be permitted to test out the new device, and make a broadcast over a portable transmitter while floating up to the surface of the water! The Navy politely declined. They didn't want any dead civilians floating about! But Skeets found a way around that.

He managed to get himself appointed to the Navy for this special job of scientific experimentation. And in its testing tank he floated up through 100 feet of water—broadcasting through a special bond as he went.

This sort of thing has happened often in Miller's life. He will go anywhere, with his little portable transmitter, to get the most daring cameramen will venture. Yet he's so tiny that his courage seems like the heart of a lion in the body of a mouse. For Skeets (the nickname is taken from "mosquito") is barely over five feet in height, and he weighs 138 pounds! Just 30 years old, he first came into prominence when awarded the Pulitzer prize for his interviews with Loyd Collins. It may be remembered that Collins was held fast in Sand Cave near Louisville, Kentucky. Skeets wiggled through the small opening into the cave, and thus approached the trapped and imprisoned man, a highly dangerous feat, possible only to a man of small stature but great courage.

With the congratulations of his own paper, the Louisville Courier-Journal, and the General Motors official most enthusiastic about public response to the series, was paid $500. At the old Hotel Statler, on the same hour as last time, Sunday, Oct. 27, at 8:30 o'clock, CST. Cumbria, Skeets is going to do it again. He is not going to let the "little fellow" thing hold him back. On his face gleams the look of the adventurer, a man who is about to take on a task that will be an adventure. Cumbria tried, but couldn't deliver the goods. Last week Mr. Skeets, left word to "put the idea on the line," and the "Skeets" program was born. And Skeets, with a smile on his face, went away on his vacation. Not a move will be made until his return September 1.

LAWRENCE TIBBETTS' managers, Evans and Salter, report that the script for the forthcoming Skeets program is the most interesting in recent years. The play is a little "heady" for some people, but the argument is that the character of the "Skeets" series is being built up by the play. The cast will be announced this week. "The Return of the Gauchito," has been cancelled, McG-M. wanted certain concessions in plot and settings. Skeets, however, felt otherwise. His winter radio plans will be settled within the week.

Both networks report an increase in the radio audience's desire for the more serious and musical type of music. NBC announces that it has not been quietly conducting a thorough investigation of preferences in music, artists of all types, and the program department is trying out new possibilities.

Music in the Air

By Carleton Smith

Important executives and great musicians alike have difficulties in the studio clock. The broadcasting day cannot be extended. Advertising officials were ready to sign the stars and repeat Cadillac's program of last season, Alfred Shean. Mr. Skeets in the General Motors official most enthusiastic about public response to the series, was paid $500. At the old Hotel Statler, on the same hour as last time, Sunday, Oct. 27, at 8:30 o'clock, CST. Cumbria, Skeets is going to do it again. He is not going to let the "little fellow" thing hold him back. On his face gleams the look of the adventurer, a man who is about to take on a task that will be an adventure. Cumbria tried, but couldn't deliver the goods. Last week Mr. Skeets, left word to "put the idea on the line," and the "Skeets" program was born. And Skeets, with a smile on his face, went away on his vacation. Not a move will be made until his return September 1.

Ernest Newman, referring to his recent Elgar performances. After explaining the misconceptions of the late Sir Edward Elgar's works, Mr. Newman said the excitement and lack of understanding of English conductors of this music reminded him of the old Grecian story of the fly and the master that, in his captive state, put his front legs around his master's neck and bit him to the ground, expected, he did not have any Elgar music at his disposal. "The ass was given a sound beating for his misbehaviour," said Mr. Newman. He added, "I had lived in England in the last 20 years, I would not have doubt have been awarded a musical knighthood."

THE CHAMBER MUSICALE on Sunday evenings is serving a worthy purpose in presenting the less well-known works. Another concert in the series could be organized to promote the program of the schools. Ms. Cumbria, the executive of the Chamber of Commerce, states that the concert is being held in the high school at 8:30 o'clock, CST. Cumbria, Skeets is going to do it again. He is not going to let the "little fellow" thing hold him back. On his face gleams the look of the adventurer, a man who is about to take on a task that will be an adventure. Cumbria tried, but couldn't deliver the goods. Last week Mr. Skeets, left word to "put the idea on the line," and the "Skeets" program was born. And Skeets, with a smile on his face, went away on his vacation. Not a move will be made until his return September 1.

PROGRAMS: (Time Shown is Central Standard) — The Morning Musical, a unique program Sunday (August 12, NBC at 9:05 a.m.) on which the first performances of Robert Fraker's violin and piano music will be performed. Joseph Stokop, concertmaster of the NBC Symphony, will be the violinist. Braine will be at the piano. (Continued on Page 17)
Hell's Holiday

By Theodore Orchards

Thrilling Factual Account of the Attempted Riot and Jailbreak at Auburn Prison—Another Story in the Series, "Calling All Cars", Portraying Radio as the Defender of Law

The whisper ran through the gray halls of Auburn Prison: "Here comes the Warden!"

As that dignitary's heavy footsteps sounded closer, men in gray drew back into doorways and side corridors, mingling with the shadows. Only a few moments previously they had marched into the main prison yard as part of the dangerous "idle" group, supposedly for the daily portion of fresh air. But here and there a man had slipped out of line, until half a dozen were lurking, like startled wolves waiting for their prey.

The clock in the prison tower struck ten. It was the hour of the "Buffalo" Warden, John "Buffalo" Sullivan, who had turned from his pocket to his prison, raised his hand in the agreed signal.

Warden Jennings heard soft, patterning footsteps behind him, and turned to feel a pistol jammed into his muddle.

"One peep out of you," whispered Sullivan hoarsely, "and I'll make you feel your last breath.

"Come out!" Jennings, his fists clenched, stood with arms upraised as the convicts rid of their pockets of revolver and of money. Speechless and paralyzed with fright, he white-haired, handsome ex-army officer felt himself slowly shoved along down the corridor.

He gasped and gurgled, but the desperate long-termers who had, knowing him, cared nothing for his authority. They had set upon the playing of a wild game, with liberty as the reward—-if the incredible happened and they won their thousand-to-one chance.

"What are you going to do with me?" gasped Jennings.

Henry Sullivan stared at him through narrow, insane eyes. "We're going to let you live—if they let us out!"

Down in the basement of the Administration building, at that moment, a convict was standing before the barred window of the "box-office."

"Something for me?" he inquired.

Guard David Winney was sitting at the other end of a long table, methodically inspecting the contents of the boxes which convicts are permitted to receive from their families at stated times. He stood up, found a box labeled "Leo Lewis," and brought it to the window.

But Leo Lewis didn't want his cake and cake at the same time. He shoved a gun through the bars at Guard Winney, and approached.

"Come on, screw, open the door!"

The muzzle of the gun wasn't six inches from Winney's face. Now the weapon had got inside the prison; he could not guess, but it was pretty certain that if there was a gun there would be bullets, too. And Winney liked living as much as most men.

He weighed his chances carefully. There was no point in trying to break for his own gun, which lay at the other end of the table. Besides, this looked like the big break up which had been rumored so long.

Only this morning a guard had overheard one convict shout down the cell block to a pal: "If you're going out with me, you'd better go for cover, because it's plenty cold! It had been followed by a roar of laughter—but was it a joke, after all?

Winney's mind worked with split-second precision.

The most important thing was to get word to Warden Jennings.

"All right, I'll open the door," he said. And then, as a smile spread across the dark face at the wicket window, Winney threw himself sideways.

The gun roared once, knocking plaster from the wall just above his head. But the guard went on—not to open the door which led from the office into the basement corridor, but to throw himself through another which opened into the prison yard.

Sullivan slammed it behind him just in time, for two more bullets flattened themselves against the steel door. Lewis, the convict at the window, roared and shook the bars in his rage—for if these office doors had been opened by Winney at the pistol-point, only two more doors would have stood between the convicts and freedom. But Winney burst breathlessly into the Guard's Room and tried to spread the alarm. Snatching up a telephone, he found the line dead. Somehow the convicts had managed to clip every telephone and alarm line in the prison!

Meanwhile, Jennings and his picked sides had marched Warden Jennings through the south portion of the prison, capturing and disarming guard after guard as they went. Some of the "guards" were overpowered before they realized that the familiar figure of the warden had not appeared on one of his usual tours of inspection. Others had been over their guns long enough to feel the menacing muzzles which threatened death.

Guns in the prison—guns that had appeared no one knew how to—who in the quiet, beaten birds into masters of the situation? And it was not only Sullivan and his aides who were armed. Now, as the hands of the prison clock passed the hour of ten, fifteen, forty more men stepped out of the "idle" group in the prison yard. Pulling pistols from underneath their gray blouses, they burst into the south wing of the prison.

Winney watched with precision—which comes only from long planning and expert leadership; they set about rounding up guards. Luckily, Warden Jennings did not believe in the practice long in force at other prisons which provides for arming guards with only nightsticks, so that they carry no firearms which revolvers can seize. Every captured guard yielded up another pistol and more ammunition as the editing circles of revolt spread through the prison.

Principal Keeper George Durnford noted at one of the square and most respected officials of the prison head Guard Winney's near-infallible record of the attempt, as he forced the door of the "box-room."

He ran headlong into the south building, where the rebellion was at its height.

He came down the stairway and saw the warden and sixicipated guards handcuffed one to another, and had marched along the corridor as a screen for the gray-clad convicts behind them. "Save the warden!" he shouted.

But he dared not shoot. For the bullets would have had to tear through Warden Jennings and the other captives before finding their mark. Durnford shouted, for a better aim.

"Bomb!"

Henry Sullivan, who had sworn to let nothing stand in the way of his desperate break for freedom and the open air, had fored over the Warden's shoulder—and the "P. K." came crashing down the last few steps of the stairs, head first.

He was dead when they came up to him. "Good enough!" said Sullivan. Durnford was the most dangerous official in the prison, the best shot and the hardest man to frighten or trick.

Sullivan was going out, somehow. He had resolved that with all the intensity of his low-will, criminal nature. The men standing at his shoulder, Tuckalka, Mazley, and the rest, were all members of the infamous Buffalo mob, ignorant Poles who had sworn eternal war upon Society and who now were masterfully handled by anti-social hate and resentment against the discipline and strictness of their guards. But Sullivan thought only of getting out.

Back in Buffalo, Frank Sullivan had a girl. Pretty Dorothy Mayley had helped him spend his money when he was free and in funds. She had hidden him when he was hunted as a robber, had fought for him at his trial and had come here every visiting day to talk with him through the screen.

And now she no longer came to Auburn. She didn't write. Maybe something had happened to her. Maybe she had taken up with another man. Sullivan couldn't wait to find out the answer (Continued on Page 23)
Carson Robison was bred in Chetopa, Kansas, son of the state’s champion fiddler, Railroad Jim. In the Oklahoma and Texas oil fields, he still clung to his boyhood interest in singing and whistling the old-fashioned songs, as well as his penchant for songwriting.

Upon leaving the army after the war, Carson decided that he would prefer stardom as a musician to riches in oil. After a few hard months he became one of the first entertainers on station WDAF, where immediate success won him a loyal midwest following. This inspired him to go to New York City. His musical ability as a singer, whistler, guitarist and harpist was soon noticed by many and the stage he had so successfully created was extended, for he had made a success of his romantic appearance in several companies. Robison, who had become one of the top selling artists in the field of music, obtained for him an immediate Victory record contract. Since then his career has been marked by one success after another. During the last seven years Carson Robison has composed more than one hundred fifty songs, which have been recorded by him and with Frank Luther for phonograph companies; and he has sung with his Buckaroos on both major radio networks in numerous important programs.

I have heard this man’s voice on the radio, and it is a pleasant change from the average musical broadcast. As most people already know more about his professional appearances than I do, I shall take up no time with guessing at that part of his story. My science does not tell what work a person is doing. It tells what he is best fitted to do, so I shall reveal some things which haven’t yet been published.

The most obvious thing about this face is a very definite hardihood—an ability to stand both mental and physical punishment. He has a great deal of courage, and it is only at that point, as he himself is the first to admit, he is very much a musician. Undoubtedly, Mr. Robison would have enjoyed various social places and made a success of it, had he been interested in this instead of the traditional folk melodies. He has a strong melodic sense, a good social perception of harmony, places his work far above the average hillbilly or cowboy singer. Harshness is cut down toward the jawbone. It is located next to independence.

Carson is not temperamental. He is quite practical in his world and has no wish to appear otherwise. Social graces the gentleman has in abundance, as he is an excellent story-teller and has a remarkably keen sense of humor. When he does find himself thrown into a social function he makes the very best of it, and goes in the game with as much enthusiasm as if it were something he liked. He has this ability, and the fullness of his education.

I imagine this gentleman is married, for his face shows loyalty to family and a great love of children, There is a sincerity to those in whom he is interested, and a positive indication of ability to form and maintain strong friendships.

If Mr. Robison hadn’t taken up music as a vocation, he could have made a success of something else. And had he continued his work in the West, he would have made others too the mark. In fact, he has to exercise that capability to keep from handling his fellow musicians too harshly. Furthermore, he is cautious. This we know because of the prominence in the upper chest... really on the front of the chestbone itself.

Carson Robison has a large amount of love for animals, and would rather play with them, or with children, than attend the aforementioned parties with adults. On the farm or ranch it is likely he would go in for raising animal pets, that he would have been a dog-fancier or some such fancier, raising show specimens. Surely, he would have been more than an ordinary cowboy. I believe he never thought of it, but, with reasonable training Carson would have become a splendid veterinary surgeon. His only trouble would have been his dislike for hunting the animals... even when necessary.

The upper lip is the location of anxiety, reform and sociability.

Music publishing could have proven a successful career also for Mr. Robison, but he would have found it necessary to have someone else look after the money.

And that is the story of Carson Robison... musician, cowboy, friend and philanthropist!
A beautiful woman who is conscious of her charms is apt to be pest enough, but Heaven preserve us from the peacock poses and the struttings of a child that has been told that she has something, particularly in a lot. And yet hundreds of mothers daily feed the fires of their offspring's vanity by lavishing upon them praise uncalculated for and underwritten.

Too much flattery bestowed upon a beautiful child is akin to giving her an overdose of a powerful poison. It gives her a wrong perspective on life; all thoughts of cultural and educational necessities fade into the background, and the worship of mere physical beauty becomes an obsession and phobia thatingers on through the adolescent and adult periods of life. Show me a vain, beautiful child, and I will show you an empty-headed doll in the years to come.

The only safe way to counteract any false sense of importance the beautiful child may assume, is to assure her that her physical charms were bestowed upon her by a Superior Being; that no earthly mother had anything to do with it; that nothing could be done to procure it if the good Lord hadn't blessed her with it in the beginning.

The seeds of rivalry, jealousy and dissension have been planted in numerous families because the mothers pursued the foolish policy of favoring the beautiful member of the household. Little Billy and Joan nurse their injured feelings silently as Mother fawns about the gorgeous Irene. Somehow, when new clothes for the family are purchased, Irene receives a much finer dress than Joan. And Irene is allowed to take dancing and elocution lessons, while Joan is forced to help Mother with the wash. It is a plea for money which invariably is turned down, because Mother has just gifted a new dress to the latest addition.

Such an unbalanced household is tragic. Childish minds form opinions and conclusions quickly. Irene's head, however, is inflated twice beyond its normal size because of Mother's obvious weakness for her, and she begins to look down on her less fortunate sisters and brothers. The pampered pet of the household issues peremptory orders and expects the other children to jump through a hoop at their slightest bidding. As the friction between the children increases, the already frayed family bonds burst, and the house is divided hopelessly.

In radio dramas, I have come in contact, naturally, with many instances of beautiful and talented children who deemed themselves Heaven's special gift to the profession of their own volition. Lest, in the egotistical thing, and their outlook on things in general, was insufferable.

One lass especially lingers in my memory. Her mother brought her to the studio and explained that the little darling unquestionably was slated to the mantle of Sarah Bernhardt, no less. I glanced at the child who, Heaven help me, I've seen her. She had nestled herself on a arm of a chair, carelessly lifted her dress and crossed her knees, in imitation of the adult ladies whose pictures adorn the front pages of the tabloids! I was so astonished that for a moment I couldn't speak. My first thought was to deliver a sharp reprimand, but I controlled myself and gave the child further. I informed the mother that I was happy in the thought of her daughter being so talented a child, and would do everything in my power to bring out the child's potential.

For a short period of time I regretted my action. Many children in my troupe are unusually beautiful, and talented and not the least conscious of their gifts. They resent this young newcomer, who pranced about slopping platitudes about her unusual gifts. In fact they formed a committee which came to me and respectfully asked that I do something to curb the insufferable actions of the newcomer.

I placed her in several air shows, and while she aced to herself, she certainly didn't set any world alight. Despite her lackadaisical success, she still persisted in acting as if she were queen of the roost. So I called her into my private office and explained in detail the accident of birth, beauty and talent. I told her to be grateful for the unusual gifts the Lord had bestowed upon her, and to forget them as quickly as possible. Bathing her in salt water is also of service to see that she was as good in her studies and as advanced in her athletics as less fortunate individuals.

Today she is one of my most talented, popular and unobtrusive pupils.

The Child Who Is Beautiful and Self-Conscious, Receives the Attention of the Director of All Children's Program for CBS

Radio Road to Health

By Shirley W. Wynne, M. D.

The Health Advisor to Radio's Millions, Turns His Attention to Those Useful Objects So Often Neglected, the Feet

Few people realize the intricate construction of the human foot. Few people even take the trouble to think of their feet at all. Many go through life abusing their feet shamelessly and later on can only be comforted and wonder at the inevitable foot troubles which eventually overtake them.

The foot is not a simply built as it appears. Its construction includes an elaborate and precise arrangement of delicate parts which work together to give it flexibility and strength. There are 26 bones in it. These are connected by more than four times as many ligaments, which are operated by many muscles and nerves. Arches make possible a live and springy step. Once they weaken, "flatfoot" results, with its dragging step and excruciating pain. If the feet are abused by badly fitting shoes or by faulty methods of walking, the bones slip out of place and the arches sag. The consequent anguish is not always confined to the feet. Pain from fallen arches is often mistaken for the labyrinthine, neuritis or rheumatism. Arch trouble frequently is translated into headache, backache, fatigue, poor circulation, ulcers, indigestion and general ill health. Poor shoes are the chief factor responsible for foot trouble. Here vanity must yield to comfort, particularly among women. Until recently, styles in shoes were not for utter disregard for the natural conformation of the foot. To keep the feet separate, long toes were separated for feet into tight shoes, twisted their toes into pointed shoes and made the feet shorter, stouter, and more comfortable. It is these differences that the feet were designed to take.

Babies are a rule as born with perfect feet. Although a baby's foot looks flat at birth, this is because the muscles have not been developed. As the child begins to use his feet, the muscles develop, and the fleshy pads disappear, and the arches take form.

Thanks to the prevailing fashion of flexible, broadsoled shoes for children, boys and girls today have a chance to grow up with straight, well-arched feet. Anyone who has suffered foot trouble will realize the importance of buying shoes that fit the feet. Let common sense rather than fashion dictate your selection. In buying shoes, follow a few rules and you will avoid foot trouble: make sure that the shoe is long enough and wide enough for the toes to lie straight and slightly separated. It should be roomy over the toes, and fit snugly at the heel and the instep. A shoe that is too large also can cause trouble.

Persons whose arches are troublesome, may find relief in certain exercises. Among those are rising on the toes, grasping marbles with the toes, rolling the feet outward so that the weight is supported on the outer edge of the feet. These exercises should be done with the feet bare, twenty or thirty times, morning or night. Each method of arch trouble, however, is an individual matter. Let your doctor prescribe treatment. Some people are bothered by excessive foot perspiration which can be unpleasantly noticeable in warm weather. Washing your feet really. Make sure that your stockings are always fresh. Rubbing the feet with alcohol sometimes helps to prevent blistering, but it is also of service. If your case of perspiration is persistent, your doctor will be able to assist you.

In conclusion, the best way to preserve the feet is to use them. In these days of cheap and convenient transportation, walking is becoming too unpopular.
Programs for Sunday, August 12

Star Indicates High Spot Selections

For Daylight Time Add One Hour

8:45 p.m. WENR—Buddy Rogers' Orchestra
8:55 p.m. WORO—Howard Waring's

9:00 p.m. CBS—Little Jack Little's Orchestra: WFCO WHAS WFBM WHB

9:30 p.m. NBC—Abe Lyman's Orchestra: WOC WHB

9:45 p.m. KDKA—Behind the Law

9:15 p.m. NBC—Fanfare of Friends: KYW

10:00 p.m. WCCO—8:10 50,000

10:30 p.m. WHAS—8:30 500,000

10:45 p.m. WGN—1:00 5,000

11:00 p.m. WLS—10:00 25,000

11:15 p.m. WHAS—11:00 5,000

11:30 p.m. WGN—11:30 50,000

11:45 p.m. WOC—5:00 5,000

12:00 Midnight WOR—7:00 The Voice of Chicago

12:30 a.m. WGN—10:00 Church, Gospel Service

12:45 a.m. WOC—5:45 a.m. Christian Service

1:00 a.m. WHAS—8:00 Good Morning! WOC

1:15 a.m. WHA—9:15 Sunday School

1:30 a.m. WGN—10:30 Church Talk

1:45 a.m. WOC—11:45 a.m. Christian Sermon

2:00 a.m. WHAS—12:00 Midnight Mass

2:15 a.m. WHA—1:15 a.m. Church Sermon

2:30 a.m. WHAS—1:30 a.m. Church Talk

2:45 a.m. WHA—2:15 a.m. Church Sermon

3:00 a.m. WHAS—2:30 a.m. Church Talk

3:15 a.m. WHA—2:45 a.m. Church Sermon

3:30 a.m. WHAS—3:00 a.m. Church Talk

3:45 a.m. WHA—3:15 a.m. Church Sermon

4:00 a.m. WHAS—3:30 a.m. Church Talk

4:15 a.m. WHA—3:45 a.m. Church Sermon

4:30 a.m. WHAS—4:00 a.m. Church Talk

4:45 a.m. WHA—4:15 a.m. Church Sermon

5:00 a.m. WHAS—4:30 a.m. Church Talk

5:15 a.m. WHA—4:45 a.m. Church Sermon

5:30 a.m. WHAS—5:00 a.m. Church Talk

5:45 a.m. WHA—5:15 a.m. Church Sermon

6:00 a.m. WHAS—5:30 a.m. Church Talk

6:15 a.m. WHA—5:45 a.m. Church Sermon

6:30 a.m. WHAS—6:00 a.m. Church Talk

6:45 a.m. WHA—6:15 a.m. Church Sermon

7:00 a.m. WHAS—6:30 a.m. Church Talk

7:15 a.m. WHA—6:45 a.m. Church Sermon

7:30 a.m. WHAS—7:00 a.m. Church Talk

7:45 a.m. WHA—7:15 a.m. Church Sermon

8:00 a.m. WHAS—7:30 a.m. Church Talk

8:15 a.m. WHA—7:45 a.m. Church Sermon

8:30 a.m. WHAS—8:00 a.m. Church Talk

8:45 a.m. WHA—8:15 a.m. Church Sermon

9:00 a.m. WHAS—8:30 a.m. Church Talk

9:15 a.m. WHA—8:45 a.m. Church Sermon

9:30 a.m. WHAS—9:00 a.m. Church Talk

9:45 a.m. WHA—9:15 a.m. Church Sermon

10:00 a.m. WHAS—9:30 a.m. Church Talk

10:15 a.m. WHA—9:45 a.m. Church Sermon

10:30 a.m. WHAS—10:00 a.m. Church Talk

10:45 a.m. WHA—10:15 a.m. Church Sermon

11:00 a.m. WHAS—10:30 a.m. Church Talk

11:15 a.m. WHA—10:45 a.m. Church Sermon

11:30 a.m. WHAS—11:00 a.m. Church Talk

11:45 a.m. WHA—11:15 a.m. Church Sermon
Sunday, August 12

The Robert Braveine suite for violin and piano, featuring the composer, Mr. Braveine, at the piano, and Joel Stopak, violinist, will be the "guest conductor" of the "Little Miss Bah-ba's Surprise Party" at 11:30 a.m. over WABC. 

An address by Alfred E. Smith, former Governor of New York, will be a part of the impressive two-day rites of the Marian Congress, broadcast from Portland, Oregon, over the CBS network from 12 to 12:30 p.m. This is the first time the ancient Catholic celebration in honor of the Virgin Mary has been held on American soil.

On the West Coast, recently returned from a European vacation, will be the "guest conductor" of his own organization during a concert of the Los Angeles Symphony Orchestra to be broadcast over the WABC-AM network at 9:30 p.m.

The program will include the overture to Humperdinck's "Hansel and Gretel," three movements of Bach's Suite in B minor, the Saint-Saens tone poem "Phaeton," Debussy's "Afternoon of a Faun," and Handel's cantata from "Die Walkure" of Wagner. 

"A Tribute of Composers" depicting the native ingenuity in overcoming Turkish military forces, and bringing about cooperation between important Persian forces, will be the K-7 Secret Service Spy story broadcast at 11 p.m. over an NBC-WFAN network.

Wendell Hall, the dynamic red-headed music maker, will return from an eight-week vacation to resume his weekly program on WABC. This summer's program is broadcast over an NBC-WFAN network at 5:45 p.m. Irene Beatley has been appearing in "Concert Hall during his absence." 

Rudy Rogers and Irene Lane make their debut as a romantic team over the CBS chain from 7 to 7:30 p.m., replacing the "Family Theater" as the program setup for the Ward Baking Company.

After completing a series of varied international broadcasts, the Gulf Headliners program will present Colonel Stoop-nagle and Band from the Philippines, their new show from New York. Frank Parker, tenor, Pauline Alvert, pianist, and Al Coolman and the National Broadcasting's "Africans" on the aforementioned guests during this broadcast at 9 p.m. over an NBC-WFAN network.

Don Bost and his famous orchestra will be the "Hall of Fame" guests, and will be heard at 8 p.m. over a coast-to-coast NBC-WFAN network.

Monday, August 13

Alex Cardinal LeJeune, S. M., Bishop of Tarus, Rome, will deliver an address over the WABC-Columbia network from 12:30 to 1 p.m., during the second day's broadcast of the impressive rites of the centuries-old Marian Congress. "A Midsummer Night's Dream," by William Shakespeare, will be the Radio Guild's dramatic presentation at 1 p.m. over an NBC-WFAN network.

The Adventure of Green Briar" will be the subtitle of the "Raffles" episode to be broadcast over the CBS network from 6:30 to 7 p.m. In this episode of the serial, Raffles (played by Laird Cregar) foils a plot to double-cross the race track at New York.

Honorable Frances Perkins, Secretary of Labor, will be the Democratic speaker in the weekly "Progressive Politics" over WABC, discussing labor, at 8:45 p.m., over an NBC-WFAN network.

Tuesday, August 14

Another program of symphonic music will be presented by the Duluth Symphony Orchestra, with Paul LeMay conducting. This concert will be broadcast from Duluth, Minnesota, at 7 p.m. over an NBC-WFAN network.

Due to Jacques Fray's three-week trip to Paris, the Trooper, Freddie Rieb's WABC-AM "Midnight Boy," will be the "guest conductor." He will be heard at 8:15 p.m. from the Columbia network, by the Modern Mountaineers, following immediately from 8:15 to 8:30 p.m. in the Trooper's spot.

Wednesday, August 15

A program from a U. S. Coast Guard cutter, retooting on national radio for the first time, will be broadcast over the WABC-CBS network from 1:30 to 1:45 p.m.

Doctor C. E. Moore, of the U. S. Department of Agriculture, will speak on "Tribesman of the Americas" during the Science Service program from 2:30 to 2:45 p.m. over WABC and the Columbia network.

James A. Moffett, Federal Housing Administrator, will be guest speaker on the National Radio Forum program "The Housing Program" as Mr. Moffett's subordinates will be heard on the 9 to 11 a.m. network over an NBC-WFAN network from Washington.

Thursday, August 16

Doctor Maurice Costello, of Bellevue Hospital, will be the speaker on the Academic League "Secret Service Spy story broadcast at 12:15 p.m. over an NBC-WFAN network.

Cliff Edwards, known as thousands as "King Felix" on an additional sustaining period broadcast over the CBS network from 3:30 to 3:45 p.m.

Bob Hope and his orchestra, broadcasting from Chicago, take Feri Van's spot on the WABC-Columbia network from 7 to 9:15 p.m. as Mr. Hope is making a two-week vaudeville tour.

Friday, August 17

Don Renz, Pennsylvania hotel orchestra leader, will be interviewed by Nellie Revell during her weekly series of broadcasts heard at 2:35 p.m. over an NBC-WFAN network.

"They Frighten' Words" will be torn down and put together by four of the National Broadcasting Company's best word singers (announcers) when they are interviewed by William Lundy, Milton Cross, Allen H. Hovind, and James Wallington, Gold Medal Diction winners, will vie in their answers to Mr. Lundy, commentator and fellow announcer. This broadcast will be presented over a NBC-WFAN network at 3:30 p.m.

Saturday, August 18

Summy Robinson's orchestra replaced the "History Club" series on the CBS network and will be heard from 7:15 to 8:30 p.m. over the WABC-Columbia chain. "The History Club" |origin recital will be broadcast from 6 to 6:30 p.m. and the Manhattan Serenaders led by Frederick Scott will be heard from 6 to 7:30 p.m. over the WABC-CBS network to replace Morton Downey's "Studio Party."

Saul Cauff will take over the baton for the "Philadelphia Summer Concerts" program from 6:30 to 8:30 p.m. over the Columbia chain. The program will be broadcast from Robin Hood Dell in Parkfair Park, Philadelphia.
On Short Waves

Short wave reception in the next few days will be very poor, according to network engineers. Summer weather and static are the reasons. Hence, few broadcasts will be sent out from Europe for listeners in America.

There will be one unique program of first-rate importance, however, one of exceptional interest. It will be a world-telecast—but what a broadcast! It will describe the oldest surviving annual sporting event in the world—the fantastic, annual horse race around the principal square of Siena, Italy.

For almost 600 years this amazing spectacle has been presented once every year, with only an occasional break when war or famine devastated the country. As a result, it is the oldest surviving annual sporting event. Such contests as those of the Greek Olympiads predated this race, of course, but failed to survive. The Greek Olympic events have been revived only during the past decades.

Siena's field is a horse race between representatives of the different wards or sections of the city. It resembles a medieval pageant—which, in a sense, it is. The jockeys are in costumes of colored doubles, shining silver, and fantastic featherhead. When they ride, observers view it with the effect of a rainbow gone mad.

But before riding, the jockeys go to church, and so do the horses! They don't just stand outside. In one of the most amazing of all church ceremonies, the horses are ridden right down the center aisle, where they and their riders are blessed by none less than the Archbishop of Siena himself. This venerable dignitary confers his blessing while occupying his throne near the altar.

But what contrast with this strange yet dignified scene, when the riders have the church and the race? They are hysterically applauded by the citizens of Siena, and by thousands of visitors who throng to witness this traditional event.

After the race, feeling runs even higher.

The Cover Girl

A nificent Frances, this week's cover girl, stepped out of the quiet, clustered life of a convent into the world, part of a run in the stage production of "La Gringa," thus overcoming parental objections to the stage in one fell swoop.

In it she understudied Claudette Colbert and should her instructor towards the microphone, and to date she has participated in many successful radio and television shows. She is heard currently in the New York portion of the WABC-Columbia "45 Minutes in Hollywood" program.

She is not only an imitator of Lupe Velez but a physical double for her. Arlene's surname is Kasparovitch, since announcers had trouble enough she decided to use her mother's last name, Frances, for radio work. In the theater she was always billed as Arlene Kasparian.

Roden Mamanou, the noted screen director, was her teacher when she attended the Theater Guild School in New York. She was unconditionally withdrawn from the school by her father, who objected to her having a husband in the family, and sent her packing on a Continental tour.

Following her return Arlene complied with the wishes of her father for a time. He helped her to learn photography and later established her in business. She returned to the footsteps and subsequently had the leading role in the Boston production of "Street Scene."

Notice

To Mail Subscribers

Should you anticipate going on a vacation, or otherwise making a change of address, please notify Radio Gone two weeks in advance of your contemplated change so that our circulation department will have ample time to carry out your request. Address: Subscription Dept. 423 Plymouth Ct., Chicago, Ill.

9:00 p.m. CBS—Henry Rosse's Orchestra: WBBM

9:15 p.m. CBS—Fats Waller, songs: WHAS

9:30 p.m. WBBM—CBS—Don Bestor's Orchestra: WBBM

9:30 p.m. WDAF—CBS—Glenn Gray's Orchestra: WDAF

9:30 p.m. WMAQ—CBS—Henry Rosse's Orchestra: WMAQ

9:30 p.m. WTMJ—CBS—Glenn Gray's Orchestra: WTMJ

9:30 p.m. WOCX—CBS—Henry Rosse's Orchestra: WOCX

9:30 p.m. WRAK—CBS—Henry Rosse's Orchestra: WRAK

9:30 p.m. WYOU—CBS—Henry Rosse's Orchestra: WYOU

9:30 p.m. WJBR—CBS—Henry Rosse's Orchestra: WJBR

9:30 p.m. WUSI—CBS—Henry Rosse's Orchestra: WUSI

9:30 p.m. WNIB—CBS—Henry Rosse's Orchestra: WNIB

9:30 p.m. WRSH—CBS—Henry Rosse's Orchestra: WRSH

10:00 p.m. CBS—Blue Monday Jamboree: KOMX

10:00 p.m. WOCX—CBS—Henry Rosse's Orchestra: WOCX

10:00 p.m. WUSI—CBS—Henry Rosse's Orchestra: WUSI

10:00 p.m. WNIB—CBS—Henry Rosse's Orchestra: WNIB

10:00 p.m. WJBR—CBS—Henry Rosse's Orchestra: WJBR

10:00 p.m. WRSH—CBS—Henry Rosse's Orchestra: WRSH

10:00 p.m. WYOU—CBS—Henry Rosse's Orchestra: WYOU

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10:30 p.m. WRSH—CBS—Henry Rosse's Orchestra: WRSH

10:30 p.m. WYOU—CBS—Henry Rosse's Orchestra: WYOU

10:30 p.m. WOBM—CBS—Henry Rosse's Orchestra: WOBM
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<th>Time</th>
<th>Program Name</th>
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<tr>
<td>5:50 a.m.</td>
<td>CBS—Home of the Hour</td>
<td>WLS—Prairie Ramblers</td>
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<td>6:00 a.m.</td>
<td>CBS—Culinary Unit</td>
<td>WGN—Good Morning Program</td>
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<td>6:45 a.m.</td>
<td>NBC—Our Daily Read</td>
<td>WLW—Queenie's Family Prayer</td>
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<tr>
<td>7:00 a.m.</td>
<td>NBC—Breakfast Club</td>
<td>WWOA—Breakfast Club</td>
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<tr>
<td>7:15 a.m.</td>
<td>WOR—Morning Devotions</td>
<td>WMAL—Health and Physical Education</td>
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<tr>
<td>7:30 a.m.</td>
<td>WOR—Morning Devotions</td>
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<td>WOR—Morning Devotions</td>
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<td>12:00 noon</td>
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**Central Standard Time**

**Programs for Tuesday, August 14**

### Afternoon

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<tbody>
<tr>
<td>12:00 noon</td>
<td>CBS—Dean Boys</td>
<td>KMOX WBFM</td>
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<td>CBS—Dean Boys</td>
<td>KMOX WBFM</td>
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<td>CBS—Dean Boys</td>
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<tr>
<td>12:45 p.m.</td>
<td>CBS—Dean Boys</td>
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### Evening

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<td>6:00 p.m.</td>
<td>NBC—Les Brennan's Orchestra</td>
<td>WBBM WFBM KNXO</td>
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Outstanding the Epsom Derby and other famous turf events by three or four courses up the sealing on Pari, the historic horse race around the principal square of Siena, Italy, which will be brought to American listeners for the first time Thursday, August 16. Edward Storer, promoter, will handle this short wave airing over a CBS-WABC network for a half hour beginning 11:30 a.m. CST.

The inaugural of this event was staged in the 14th century, when chariots were the rage, and is contested by riders from various sections of the city, with colorful costumes. What is considered a disqualifying foul on U. S. tracks is mere horseplay in Siena, where the more bumping, charging and whiplashing, a la Don Meade, is deserving of much praise. They then send out the runner to collect the winner back to the judges' stand.

ANOTHER race carnival, this time with speed furnished by the great sportsboats which should attract many dealers will be the National Speedboat Regatta held at Baltimore, August 20. Three broadasts have been scheduled, each airing the final and title heat of each event. At 12 noon CST the final mile of the National Sweepstakes comes to followers of the streamlined sport and the natural championship hydronaut line is on deck for 2 o'clock and the Golden Sweepstakes will be set at 3:30 P.M. Held in connection with the Maryland Tercentenary this year, these races give all of the country’s leading speedboat pilots and NICC will have its memben at vantage points along the course.

Music in the Air

(Continued From Page 8)

The Concert Artists Series (August 12, NBC at 12:30 p.m.) features Lewis Coren, pianist, and Egon Petri; George Raelley, tenor; and Osvaldo Mazucchi, cellist.

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Events of the Week

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The Open Door, "Over There."

With the exception of Herb Bixby, the orchestra is comprised of the best young artists of the day.

How YOU Can Get into BROADCASTING

FREE BROADCASTING BOOKS: "How to Find Your Place in Broadcasting." Whether you are an experienced broadcast artist, a beginner, or anywhere in between, you can be sure of finding just what you are after among the selection of books indexed below. Included in this list are children’s books, books for the radio play director, books on the legal aspects of broadcasting, and full particulars of your home study courses.

Music in the Air

(Continued From Page 8)

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The Open Door, "Over There."
Programs for Wednesday, August 15

Central

Standard Time

5:30 a.m. KMOX—How to Keep Fit Hour
5:30 a.m. KMOX—Poultry for Profit
5:30 a.m. KMOX—Breakfast Snacks
5:30 a.m. KMOX—Holiday Shopping
5:30 a.m. KMOX—Bible Church
5:30 a.m. KMOX—Peace Corps
5:30 a.m. KMOX—Dynamite Gin
5:30 a.m. KMOX—Bulletin Board
5:30 a.m. KMOX—Riddler and Gries
5:30 a.m. KVO—Murphy's House Hour
5:30 a.m. WGN—Good Morning
5:30 a.m. WLW—Soile A White
5:30 a.m. WLW—Catherine of Siena Prayer
5:30 a.m. WMQA—Morning Worship
5:30 a.m. WBOH—Out House Hour
6:15 a.m. WLW—Morning Serenade
6:15 a.m. WMQA—Health Exercises
6:30 a.m. NBC—Cheerleaders—WQVW
6:30 a.m. NBC—Melody Weavers and Skietts
6:30 a.m. WBEM—Orange Cup Cereals
6:30 a.m. WMQA—Devotional
6:30 a.m. WMQA—Devotional Services
6:30 a.m. KMOX—Black and White Rhythm
6:30 a.m. WLS—Organ Melodies
CBS—Dane Moore, tenor: WBWM
CBS—Herman and Banta: WDFR
WCLJ—Mountain Mistrels
WCLJ—Time Signal Program
WHAS—Ashford College Devotions
WHAS—Salt and Peanuts, harmony
WTMJ—Livistone; Sun Dial
WTMJ—Patterns in Harmony
WBWM—Don Hall Tour: WOC
KMOX—Novelty Boys
WJJD—Schoolgirl's Theater

7:00 a.m. WBWM—Morning Glories!
7:00 a.m. CBS—Penthouse Parade
7:00 a.m. WCLJ—Tick-Tock Trevor
7:00 a.m. WCLJ—Melody Parade
7:00 a.m. WBEM—Peggy and Steve
7:00 a.m. WCLJ—Afternoon chorus
WOC—Musical Church
WORO—Bible Class

7:15 a.m. WBWM—Southerners, quartet: WDFR
7:15 a.m. WCLJ—Keep Fit Club
7:15 a.m. WBEM—Bob Atcher
7:15 a.m. WLS—Kitchen Krew

7:30 a.m. WBWM—Bites and de Rosée, songs:
WCLJ—KCY: WOC WTAM WBWM
CBS—Clarence Davis, singing: WSHW
WBWM—Bye-Bye Boney: WSHW
WBWM—Bye-Bye Boney: WSHW

8:00 a.m. WBWM—Tonga: WSHW
8:00 a.m. WBWM—Breakfast News (5 Min)
CBS—KCY: WOC WTAM WBWM
CBS—Folksy: WOC WTAM WBWM

8:10 a.m. KMOX—Donna Douglas: WOC
CBS—Top of the Morning

8:30 a.m. KMOX—FDN: WOC
8:30 a.m. WBWM—Weather
8:30 a.m. WCLJ—Leonard Silver, organist
8:30 a.m. CBS—Jackie X: Various Metal group
WBWM—Program Preview

8:30 a.m. WBWM—Betty Crocker: WOC
8:30 a.m. WBWM—Radio Kitchen: KYW
8:30 a.m. WBWM—K Joy: WOC
8:30 a.m. WBWM—Football: WOC
8:30 a.m. WBWM—Weather: WOC
8:30 a.m. WCLJ—Good Morning
8:30 a.m. WCLJ—Young Ladies
8:30 a.m. WCLJ—Morning Shopping

8:30 a.m. KMOX—The Three Scenes: WOC
8:30 a.m. WBWM—KFWB WTMJ
8:30 a.m. WBWM—Weather
8:30 a.m. WCLJ—Sunday Singers, quartet
8:30 a.m. WBWM—Weather
8:30 a.m. WCLJ—Cora L Stock: WOC
8:30 a.m. WCLJ—Overtones: WOC

8:45 a.m. WBWM—News
8:45 a.m. WBWM—ECOMM: WOC
8:45 a.m. WBWM—Weather
8:45 a.m. WBWM—Weather
8:45 a.m. WBWM—Weather

9:00 a.m. WBWM—Newspaper News

9:00 a.m. WBWM—Weather
9:00 a.m. WBWM—Weather
9:00 a.m. WBWM—Weather
9:00 a.m. WBWM—Weather
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12:30 Noon WCLJ—Tenor: WOC
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The following sections are not clearly visible due to the format of the image, but they likely continue with the same structure as the previous ones, providing a variety of news, weather, and feature programs throughout the day.
Mr. Fairfax Knows the Answers

BABY ROSE MARIE is not broadcasting now, neither is Tilly Adams. Colleen Moore, who is on tour, Mary Small may be addressed at NBC, 30 Rockefeller Plaza, New York City. (For John Fendol, Follies, S. D.)

"RED DAVIS and "Dangerous Paradise" are no doubt returning to the air in the fall. For a photo of Lanny Ross, send 25¢ to his care at NBC, New York City. (For Mrs. M. G. Mann, Manhattan, L. I.)

THE IVORY STAMP CLUB is on the air on station WJZ only, Tuesdays, Thursdays and Saturdays at 5 p.m. CST. (For A. J. S., Newton, N. H.)

CARVEY WELLS' latest book is "Murphy", a narrative of the journey from Leningrad to Mt. Ararat in search of Noah's Ark. This book was published in both London and New York in 1933. (For R. M. P., Babylon, L. I.)

TIM RYAN is featured in "Tim Ryan's Rendezvous". Ed. Lowry is featured in the "Goin' to Town" Program as master of ceremonies. Sundays at 6 p.m. CST, NBC-WJZ. (For Mrs. E. A. E., St. Louis, Missouri)

BUDDY (Merle Housh) was born July 31, 1906. Zeb (Rene Hartley) is 38 years old, and so is Otto, who is Ted Morse (For J. V. M., Mt. Morris, Ill.)

JERRY LAMA broadcasts from WJN on Thursdays at 5 p.m. CST, and plays the musical saw. (For Mrs. G. A., Chicago, Ill.)

LAZY BILL HUGGINS, new CBS baritone, was born in Roanoke, Virginia, August 1, 1912, is 6 feet 2 inches tall, weighs about 156 pounds, has dark hair and brown eyes, and is single. (For M. E. Jackson, Ridgway, Pa.)

EMERY DEUTSCH is a staff conductor for CBS. He makes his own orchestra arrangements. The violin is the only instrument he plays. (For D. Hurley, Al.

EDWARD McHUGH broadcasts over NBC-WJZ at 8 p.m. CST on Tuesdays, Thursdays, Fridays and Saturdays. He broadcasts from Denver, Scotland, in his own studio. Married, measures five feet seven inches and weighs 160 pounds. Has dark hair, a ruddy complexion, and brown eyes. (For Subscriber.)

WHAT RADIO STATIONS Do You Enjoy Most In Your Locality? VOTE! Send This Ballot!

Paste on Post Card—Mail for 1c

Requests come anxious to publish the news about all the stations to which you listen regularly—whether they may be.

We ask our readers to help us. Tell us which radio stations you enjoy most in your locality—which you prefer. Name them in your order of preference.

Paste the ballot on a post card and mail it for one cent.

We will endeavor to follow this Poll of YOUR VOTES and publish as much information as possible about the stations which this Poll indicates are the most popular.

In this way our readers can help us make Radio Guide what we want it to be—the most complete and most interesting weekly magazine of programs and personalities in America.

Please send your ballot today.

—THE EDITOR

Central Standard Time

Wednesday, Aug. 15

9:00 p.m. 
NRC—Harley Meyers' Orchestra; WOC

WMAQ

CBS—Henry Burto's Orchestra; WCCO

WCCO

FRANK Buck's Adventures; WDAF WTVH

CBS—Nick Lucas, songs; WOWX

WOWX

NRC—Pikes Peak; WENR

KMOX—Baseball Review

KYW—Pratt and Sherman, comedians

WGN—Governor's Message

WGN—Provincial

WLAB—Virginia Marion's Orchestra

11:15 p.m.

NRC—Robert Royce, tenor; WENR

CBS—Little Jack Little's Orchestra; WDBM

WMAQ WHAS WOC WOC

NRC—Gene and Glenn, comedy; WOC

WMAQ WTMJ WTMJ WTVH

KMOX—Dita Rogers, songs

WGN—Lumm and Ahoer, sketch

9:30 p.m. 
NRC—Don Bestor's Orchestra; KKYW

WOBM Cohn's Orchestra; WBBM

WBBM WCCO

WBBM—National Radio Forum

WMAQ WJAM WDAF

CBS—Little Jack Little's Orchestra; WDBM

CBS—Windy WIND KMOX

WENR—Carl Hoff's Orchestra

WGN—Wason-Kriner's Orchestra

WGN—Theodore Koch, organist

WGN—Radio City Orchestra

WCNR—Windsor Orchestra

WGN—Music of America

WTRM—Lee Calabrese

9:45 p.m. 
CBS—Frank Dolley's Orchestra; WOC

KMOX—Tommy Christian's Orchestra

WENR—Leonard Keller's Orchestra

WGN—Axton Weeks' Orchestra

WBBM—The Thirteenth

10:00 p.m. 
CBS—Mark Fisher's Orchestra; WBBM

WRBM—Stephen Wallen

WGN—Red Nichols' Orchestra

WJZ—Hinrichs' Orchestra

WBBM—Winds WODW

WBBM WBNK

WKBX WERB

KMOX—Spooks of the Border

KMOX—Rhubarb of Reeds

KMOX—WOR

KMOX—Family Reunion

KMOX—Wayne's Orchestra

10:15 p.m. 
NRC—Walt Disney's Orchestra

WBBM—Ted Weems

KMOX—Red Nichols' Orch. (CBS)

WBBM—Hollywood Baritone's Orch. (CBS)

WBBM—Reginald Hall's Orch. (CBS)

10:30 p.m. 
KMOX—Red Nichols' Orch. (CBS)

WBBM—Hollywood Baritone's Orch. (CBS)

WBBM—Reginald Hall's Orch. (CBS)

WBBM—Donald's Orchestra (CBS)

WBBM—Donn Croy's Orchestra (CBS)

WBBM—The Boys of the Moon (CBS)

WBBM—Don Schmitt's Orchestra (CBS)

WBBM—Donn Croy's Orchestra (CBS)

Continued from Preceding Page
Bandstand and Baton

Romance, one sponsor has decided, will sell bread. And romance will sell much bread when dispensed by a handsome young orchestra leader and his band, and an attractive though diminutive woman, in shows when it is ballyhooed by legitimate drama.

So Charles Buddy Rogers and his men, with Jeanie Lang as their feminine appeal, begin peddling bakers' wares over the Columbia network this Sunday, August 12. Rogers and Miss Lang will sing and take the leads in the story around which the programs are woven, and the orchestra is to provide incidental as well as musical background.

Miss Lang is a veteran of several commercial programs, but this will be Buddy's first venture in radio advertising. It will also mark the highest point yet reached in his short climb to prominence as an orchestra leader.

AIE LYMAN and Guy Lombardo have been chosen to play for the Canadian National Exhibition at Toronto, during the five days from August 27 to 31, Frank Muir, Vincennes Segal and Oliver Smith, vocalists, will accompany Lyman to the Dominion for the premiere of both Lyman's commercial, as well as Lombardo's sponsored show, which will be relayed from Canada, that week, and many sustaining wires will bring music of these leaders as well as other features of the exposition to American listeners.

NO RESULTS have been announced yet for the battle of the two ex-radio cigarette music-makers for Canada. Both Ted Fiorito and Fred Waring had theater jobs that week in the Windy City, Fiorito at the Palace and Waring at the Chicago, and.winner is rife as to who outwits the other. The former, who was due to leave for the east after a number of shows, hurriedly back to the coast after another one of his hit shows and jazzed his radio artists to return, broadcasting his Sunday night Ford programs while on the road.

DAN RUSSO returns to Chicago and the Canton Tea Gardens on Sunday, August 20, with WBBM and CBS broadcasts. Jack Potash goes on a long-term engagement on the Windy City's most powerful in town, featuring a country and western show with long-waving engagements announced . . . Herm Crane with NBC airing remains in the Oriental Gardens until further notice.

CHARLIE AGNEW is now airing from the Rice Hotel, Houston, Texas, re-placing Jimmy Greene for the Windy City. Earl Bartlett leaves the Drake Hotel, Chicago, August 23, for a seven-weeks' road trip, making a tour of cities, continuing October 20. Friday, August 22, he begins a week's stage work at the Chicago Theater, , leaving from coast cities of Houston, Texas, and that Poteet, famous in the Central for his baritone, is appearing at the RKO-Palace, Chicago. And thereby rejoices Dorothy Jane, Olivia's patrois and co-actor, whose home is in the Windy City.

TOM COAKLEY, playing in the Palace Hotel, San Francisco, and broadcast-
ing via NBC, is a full-fledged lawyer. Every member of his band is a college graduate. Said Charles Press, president of the Silken Strings NBC program, is a graduate of the Gas Edwards school of radio, and in the days of George Ives, George Price and others of the limelight . . . Buddy Rogers is listing for his programs, not for the money involved, he says, but because of the reducing popu-

Les Roché is the actual director of this orchestra, which travels under Cato's name.

ANTHONY TRINI has been renewed at the Village Barn, New York City, for an indefinite length of time. Broadcasts from this spot are being taken to WOR, WNEW, and WNY . . . Another of WOR's girl vocalists is Jack Berger, in the Astor roof, NBC and WOR. Berger wants one who can harmonize with his male singer, Jimmie Hurst, as well as do solo work.

BACK TO HIS first love, the theater, will go Frankie Masters and his entire or-

Wave Marks

Signed On. Clark Harrington of Columbia, at the Columbia pictures, for a country and western show with long-waving engagements announced . . . Herm Crane with NBC airing remains in the Oriental Gardens until further notice.

Hookup. Ned Buddy, a member of the CBS Special Features Department, August 18.

Hookup. Roger Krupp, member of the announcing unit, announcers continue on a dissension-saving network, blasts and sometimes will travel to the best broadcast in the world, for a week's appearance at the RKO-Palace, Chicago. And thereby rejoices Dorothy Jane, Olivia's patrois and co-actor, whose home is in the Windy City.

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BACK TO HIS first love, the theater, will go Frankie Masters and his entire or-

Page in his year book on August 15. He last appeared before audiences in practically every civilized nation.

Meteor. Baby Rose Marie is prepared for a real stumpy ache on August 15, for her parents are planning a gala birthday party on that day. Rose Marie has threatened to gobble up all the ice cream.

Meteor. Edward Davies, NBC baritone, is proud of the fact that he worked as a miner. He, too, birthday August 15.

There is Only One

Radio Guide

The yearly subscription price is $2.00
($3.00 yearly in Canada; $4.00 yearly in foreign countries)

Is:...only for which you send
Radio Guide to me for (six months)
( one year)
NAME, ADDRESS, TOWN, STATE

RYDERS are...which week, working at home.
(Money at Home.)

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Radio Guide

423 Plymouth Court
Chicago, Illinois

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Radio Guide to me for (six months)
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RYDERS are...which week, working at home.
(Money at Home.)
Programs for Friday, August 17

**Star Indicates High Spot Selections**

### AM Programs

#### 5:25 a.m.
MVL Top of the Morning

#### 5:20 a.m.
WLS-Arkansas Hour

#### 6:00 a.m.
KMOX-Dynasty Jim

#### 6:15 a.m.
WLS-Night Watchman

#### 6:45 a.m.
WLS-Black and White Rhythms

#### 7:20 a.m.
Meat and Milk

#### 7:29 a.m.
WAS-Georgia Wildcats

#### 7:45 a.m.
WAS-Keep Fit Club

#### 8:00 a.m.
NBC-Dear and de Rose

#### 8:15 a.m.
KMOX-Harmonettes

#### 9:00 a.m.
KMOX-Baseball

#### 9:15 a.m.
KMOX-Dynasty Jim

#### 9:30 a.m.
WAS-Bob Page

#### 9:45 a.m.
WAS-Funny Business

#### 10:00 a.m.
KMOX-Betty Brantl

#### 10:15 a.m.
KMOX-Center for the Arts

#### 10:30 a.m.
KMOX-Al Kavelis Orchestra

#### 10:45 a.m.
KMOX-WAS and WOR

#### 11:00 a.m.
KMOX-Norton Hils

#### 11:15 a.m.
KMOX-Jim Blondeus Ensemble

#### 11:30 a.m.
KMOX-Ernie Maguire Orchestra

#### 12:00 Noon
KMOX-The Earl Hines Boys

### Afternoon

#### 12:00 Noon
KMOX-The Earl Hines Boys

### For Daylight Time Add One Hour

#### 6:00 p.m.
NBC-Oscar Steffla, vocalist; Walter Robertson and Dinah Olenach

#### 6:15 p.m.
CBS-The Colonnade KMCX WOCW

#### 6:30 p.m.
NBC-Alice in Orchestrata: WAS WOCW WKBW

#### 6:45 p.m.
NBC-Edward Warburg, baritone

#### 7:00 p.m.
NBC-Jackie Kennedy

#### 7:15 p.m.
NBC-Jack and Loretta Clemens

#### 7:30 p.m.
NBC-Phil Harris Orchestra

#### 7:45 p.m.
NBC-Phil Harris Orchestra

#### 8:00 p.m.
KMOX-Norman Page and Arlene

#### 8:15 p.m.
WAS-Phil Harvey Orchestra

#### 8:30 p.m.
WAS-Edith May Orchestra

#### 9:00 p.m.
KMOX-The Earl Hines Boys

#### 9:15 p.m.
KMOX-Harmonettes

#### 9:30 p.m.
WAS-Bob Page

#### 9:45 p.m.
WAS-Keep Fit Club

#### 10:00 p.m.
KMOX-Betty Brantl

#### 10:15 p.m.
KMOX-Center for the Arts

#### 10:30 p.m.
KMOX-Al Kavelis Orchestra

#### 10:45 p.m.
KMOX-WAS and WOR

#### 11:00 p.m.
KMOX-Norton Hils

#### 11:15 p.m.
KMOX-Jim Blondeus Ensemble

#### 11:30 p.m.
KMOX-Ernie Maguire Orchestra

#### 12:00 a.m.
KMOX-The Earl Hines Boys

### TV Programs

#### 3:00 p.m.
CBS-Drake & Derick Orch.: WASH

#### 3:15 p.m.
NBC-Chick Webb's Orchestra: WKBW

#### 3:30 p.m.
NBC-Johnny Augustine's Orchestra:

#### 3:45 p.m.
NBC-Morning Devotions

#### 4:00 p.m.
NBC-Jackie Jack, Jepper's Orch. (NBC)

#### 4:15 p.m.
NBC-Edward Warburg's Orchestra:

#### 4:30 p.m.
NBC-Haroriz Zito's Orch.: WASH

#### 4:45 p.m.
NBC-Johnny Johnson's Orchestra:

#### 5:00 p.m.
NBC-Robin's Orchestra

#### 5:15 p.m.
NBC-Lucy's Orchestra

#### 5:30 p.m.
NBC-Mary Moore, songs: WATM

#### 6:00 p.m.
NBC-Stark County Orchestra

#### 6:15 p.m.
NBC-Stranger; WASH

#### 6:30 p.m.
NBC-Johnny Johnson's Orchestra:

#### 6:45 p.m.
NBC-Phil Harris Orchestra

#### 7:00 p.m.
NBC-Phil Harris Orchestra

#### 7:15 p.m.
NBC-Carolyn Clemens: KMCX

#### 7:30 p.m.
NBC-Barbara Dora Orchestra

#### 8:00 p.m.
KMOX-Barbara Dora Orchestra

#### 8:15 p.m.
WAS-Bob Page

#### 8:30 p.m.
WAS-Edith May Orchestra

#### 9:00 p.m.
KMOX-The Earl Hines Boys

#### 9:15 p.m.
KMOX-Harmonettes

#### 9:30 p.m.
WAS-Bob Page

#### 9:45 p.m.
WAS-Keep Fit Club

#### 10:00 p.m.
KMOX-Betty Brantl

#### 10:15 p.m.
KMOX-Center for the Arts

#### 10:30 p.m.
KMOX-Al Kavelis Orchestra

#### 10:45 p.m.
KMOX-WAS and WOR

#### 11:00 p.m.
KMOX-Norton Hils

#### 11:15 p.m.
KMOX-Jim Blondeus Ensemble

#### 11:30 p.m.
KMOX-Ernie Maguire Orchestra

#### 12:00 a.m.
KMOX-The Earl Hines Boys

### Night

#### 6:00 p.m.
NBC-Haroriz Zito's Orch.: WASH

#### 6:15 p.m.
WAS-Phil Harvey Orchestra

#### 6:30 p.m.
WAS-Phil Harvey Orchestra

#### 6:45 p.m.
WAS-Phil Harvey Orchestra

#### 7:00 p.m.
WAS-Phil Harvey Orchestra

#### 7:15 p.m.
WAS-Carolyn Clemens: KMCX

#### 7:30 p.m.
WAS-Barbara Dora Orchestra

#### 8:00 p.m.
KMOX-Barbara Dora Orchestra

#### 8:15 p.m.
WAS-Bob Page

#### 8:30 p.m.
WAS-Edith May Orchestra

#### 9:00 p.m.
KMOX-The Earl Hines Boys

#### 9:15 p.m.
KMOX-Harmonettes

#### 9:30 p.m.
WAS-Bob Page

#### 9:45 p.m.
WAS-Keep Fit Club

#### 10:00 p.m.
KMOX-Betty Brantl

#### 10:15 p.m.
KMOX-Center for the Arts

#### 10:30 p.m.
KMOX-Al Kavelis Orchestra

#### 10:45 p.m.
KMOX-WAS and WOR

#### 11:00 p.m.
KMOX-Norton Hils

#### 11:15 p.m.
KMOX-Jim Blondeus Ensemble

#### 11:30 p.m.
KMOX-Ernie Maguire Orchestra

#### 12:00 a.m.
KMOX-The Earl Hines Boys

#### 12:15 a.m.
KMOX-Chamber Symphony Orchestra

#### 12:30 a.m.
KMOX-Morning Devotions

#### 12:45 a.m.
KMOX-Chamber Orchestra

#### 1:00 a.m.
KMOX-Circle of Song

#### 1:45 a.m.
KMOX-Morning Devotions

#### 2:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 3:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 3:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 4:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 4:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 5:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 5:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 6:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 6:15 a.m.
KMOX-Chamber Symphony Orchestra

#### 6:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 7:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 7:15 a.m.
KMOX-Chamber Symphony Orchestra

#### 7:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 8:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 8:15 a.m.
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#### 8:30 a.m.
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#### 9:00 a.m.
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#### 9:15 a.m.
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#### 10:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 10:45 a.m.
KMOX-Chamber Symphony Orchestra

#### 11:00 a.m.
KMOX-Chamber Symphony Orchestra

#### 11:15 a.m.
KMOX-Chamber Symphony Orchestra

#### 11:30 a.m.
KMOX-Chamber Symphony Orchestra

#### 12:00 Noon
KMOX-Chamber Symphony Orchestra

#### 12:15 Noon
KMOX-Chamber Symphony Orchestra

### WSBX-TV

#### 12:00 Noon
KMOX-Chamber Symphony Orchestra

www.americanradiohistory.com
Liberal Rewards for True Mystery Stories

Ronia Ginn will pay liberally for true stories of crime mysteries in which radio served the police officers. Detectives and any one else in possession of authentic cases, are especially invited to send these rewards.

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

Address all letters to Editor, Ronia Ginn, 423 Plymouth Court, Chicago, Illinois.

Central

Standard Time

Friday, August 17

Continued from Previous Page

Hells Holiday

(Continued from Page 9) through the slow working of the convicts' guards.

That was why he was risking everything on this one mad attempt at freedom. Leo Lewis came running to report that the attempt on the box-office had failed.

"You never mind," said the warden. "Sullivan's head is in the clouds. His clear brain saw clearly the next move in the chess game. 'We'll make the wardens squirm.'"

Warden Jennings and the six guards who had been captured first, were allowed a short flight of steps into the rooms of the prison. Prisoner did not know it, but there was a little postern in the main wall, opening into the street. The only way out was through the postern—even at the risk that some one of the convicts would go and thus earn the unknown exit from the supposed "break-proof" penitentiary.

Scurrying, slipping, and kneeling around corners and past windows of rooms not controlled by the prisoners, MacDermott hurried. In his hand was a master-key which opened the postern. The warden was in the street.

He rushed to the nearest telephone. He wasted no time calling police or the prison guard on duty. "Give me Station WBBM, Superman!"

The call went through. A switchboard girl heard MacDermott's first breathless explanation, and switched his call to the phone of A. R. Mace, chief engineer of the radio station of the 108th Infantry, National Guard.

"A master-key is in the hands of convicts!" MacDermott told his radio engineer, "Warden captured, head keeper killed, and most of the guards are prisoners... Send help quick or there'll be the biggest prison break in history!"

In Next Week's Issue of RADIO GUIDE: One-Crime Dillinger

A police officer brutally shot down—how he led in Los Angeles, the major crime by the man who called himself "the new Dillinger"—and the instant assumption of an entire police force by the most powerful factor of law-enforcement; the world has known, RADIO—these are the elements in the thrilling "Calling All Cars" story, out next week.

Liberal Rewards for True Mystery Stories

Ronia Ginn will pay liberally for true stories of crime mysteries in which radio served the police officers. Detectives and any one else in possession of authentic cases, are especially invited to send these rewards.

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Address all letters to Editor, Ronia Ginn, 423 Plymouth Court, Chicago, Illinois.
Linda Parker
The “Sunbonnet Girl” with the Cumberland Ridee Runners

TUNE IN
Every Saturday Nite
WLS or WLW
8:30 P.M. CST

When it comes to singing and playing the old mountains ballads and hill-billy tunes, no one can equal Linda Parker and The Ridge Runners on the “National Barn Dance.” It’s a great Saturday night show, with more than 40 radio artists, including Uncle Dave, Maple City Fiddler, Lulu Belle, Spare Ribs, Rooster Hot and Hot Mama, Louise Manney, Mac and Bob and The Westerners. Not a dull moment in the whole show. It sparkles with mirth and melody. A complete program of non-stop singing and dancing. Every Saturday night over NBC Coast to Coast Net.

The NATIONAL BARN DANCE
COAST to COAST
Sponsored by ALKA-SELTZER

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<th>Program Locator</th>
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**Colombo, R. B., baritone**  | See NBC  |
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**Rogers, Buddy, orchestra**  | See NBC  |
**Round Towners Quartet**  | See NBC  |
**Roundup of America**  | See NBC  |
**Roundup of America**  | See NBC  |
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**Roundup of America**  | See NBC  |

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Radio Guide’s X-Word Puzzle

RADIO GUIDE is paying
$100 A WEEK
FOR LAST LINES TO
RADIO JINGLES
try your skill—it’s Free!

DEFINITIONS
Horizental 
2.on 6
3. on 6
4. on 6
5. on 6
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13. on 6
14. on 6
15. on 6
16. on 6

SOLUTION TO LAST WEEK’s X-WORD PUZZLE

Theme Songs that Click

I

The solution to this puzzle will be published in next week’s issue, in which you will find another amusing puzzle.

61. As a service to a lean... 
62. Fish in the apartment... 
63. The alphabet, “A”--
64. In a black. 
65. show... 
66. No---
67. files... 
68. to... 
69. of... 
70. of... 
71. of... 
72. of... 
73. of... 
74. of... 
75. of...

61. Album... 
62. A... 
63. A... 
64. A... 
65. A... 
66. A... 
67. A...

radio fans! Printed below is the receipt...

THE RULES:
1. Each week will find further notice, Radio Guide, will print a... 
2. Radio Guide will pay $100.00 in cash prizes each week for the... 
3. You may send as many answers as you wish... 
4. Mail your answers to “Jingles,” Radio Guide, 440 Plymouth... 

THE PRIZES
1st Prize... $25.00
2nd Prize... $15.00
3rd Prize... $10.00

The use of the coupon in Radio Guide is suggested but not required. You may use your own... 

Radio Guide
AMERICA’S WEEKLY MAGAZINE OF PROGRAMS AND PERSONALITIES
CAN YOU WRITE A LAST LINE FOR THIS?

A barber whose name was McKay, 
Was shaving a man named McFay.

Said McKay to McFay,
“Rudy Vallee, I’ll say.”

Write your last line here

NAME

STREET ADDRESS

CITY

STATE
JAMES MELTON
As He Appears Under the MIKEroscope

By Lee Mortimer

Jimmy Melton is a Southern gentleman, born 30 years ago in Madison, Georgia, where some of the townfolk still re-light the battles of the Civil War over their mantelpieces. He enrolled at the University of Florida, later attended the University of Georgia, and there he was advised to study voice. He did so, and at the age of 18, he became a graduate student at the University of Ohio, where he studied under the great tenor-soprano Jimmy Melton.

Jimmy Melton is tall and dark, but his favorite type of music is a bit softer than his, and he has a fondness for the music of the past. His voice is a rich baritone, and he has a wonderful range of expression. His music is nearly always accompanied by a piano or orchestra, and his singing is always accompanied by an orchestra.

Jimmy Melton has been a part of the American music industry for over 50 years, and he is still active today. He has recorded many albums, and his music is still played on radio and television. He is a true American icon, and his music will continue to be enjoyed for generations to come.

Coming Next Week:

CAPTURED ALIVE!
The Real Frank Buck
In a Story of Intimate Revelations

By Buddy Rogers:
As I See It

The Maestro-Movie Star
Begins the Story of his Life
—Told in His Own Words

The Announcers’
Third Degree
Full Story of Studios’ Acid Tests
And an Issue Packed with Feature Stories of the Stars

JAMES MELTON
Thirty-Five for One

By Charles Remson

Radio pays off roulette ads—5 to 1
In one—In you provide us with entertainment! At least that is the case with one fully-produced program, the “Beauty Box Theater,” which requires 5 hours of rehearsal before the finished 60 minutes of radio. The beauty box theater, which requires 5 hours of rehearsal before the finished 60 minutes of radio. This explains why the National Broadcasting Company has decided to produce its own program, the “Beauty Box Theater,” which requires 5 hours of rehearsal before the finished 60 minutes of radio.

Radio is a business and must stand for entertainment — the difficulty of new music to be heard and its rendition perfected and similar conditions are responsible. They fluctuate. However, the rehearsals scheduled weekly by a number of the larger NBC programs are:

“Beauty Box Theater,” 15 hours; “Captain Henry’s Show Boat,” 11 hours, Paul Whiteman’s “Music Hall,” 10 hours; Fred Allen’s “Town Hall Tonight,” 13 hours, “Mara’s Masters,” 11 hours; and Rudy Vallee’s “Variety Hour” 10 hours.

The six programs of entertainment listed require a total of 104 hours of rehearsal — and the advertiser loves the bill!