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

In This Issue:

STORY BEHIND EPIC OF CIVIL WAR'S GIANT BROADCAST

"BEE" BEASLEY ELECTED QUEEN OF RADIO, 1934

"THE RAT RIVER MURDERS" – FACT CRIME CASE FROM REAL LIFE

STARTING PAGE 14: COMPLETE RADIO PROGRAMS

Irene Beasley
"It's a Peach! Best I've heard and I listen to All-Wave All Day!"

SAYS THOMAS L. ROWE, Chief Engineer, Station WLS, Chicago

"It's a brand new kind of radio—a real Professional's set—and it gets those far-off stations like locals"

Here's a brand new kind of radio—the first radio ever offered to the public that includes the features engineers know you have to have for successful world reception. It has an amazing new Signal Beacon that actually finds foreign stations for you—a special pre-amplifier to strengthen weak signals to full power—a new kind of tuner that makes split-hair tuning easy—an automatic doublet antenna circuit to suppress noise—and many other features.

That's why professional radio men are choosing this new Grunow for their own use—and why they recommend it to you for easier, quicker, better world reception than you can hope for with any radio that lacks these Grunow features. See and hear this amazing radio yourself—compare it with any other radio made—and get the greatest radio thrill of your life.

Check These Important Features Before You Buy Any All-Wave Radio

- BEAUTY OF CABINET—is the cabinet one you would like in your home?
- BEAUTY OF TONE—does the set have natural, lifelike, enjoyable tone?
- AUTOMATIC STATION FINDER—has the set a Signal Beacon or equally good device that actually finds foreign stations?
- EASE OF TUNING—can you find stations quickly and tune accurately with the same control knob? (You can on a Grunow.)
- Push in for rapid station finding. Pull out for split-hair tuning!
- QUIETNESS AND POWER—can you get distant stations with full volume—without excessive noise?
- AUTOMATIC DOUBLET ANTENNA CIRCUIT—can you use the new noise-suppressing doublet antenna without requiring an extra switch at rear of set?
- STANDARD FEATURES—does the set have full-range tone control, automatic volume control and all other standard features?
- OVERSIZE PARTS—are all parts extra large and strong for long, trouble-free performance? (Look in back of set.)
- HIGH QUALITY THROUGH-OUT—are all parts well and uniformly finished? (Look in back of set.)
- SPEAKER—is the speaker large and well-made, with all wiring and magnets completely enclosed? (Look in back of set.)

Grunow
ALL-WAVE RADIO
PRODUCT OF
GENERAL HOUSEHOLD UTILITIES COMPANY
2650 N. Crawford Avenue, Chicago, Illinois

**HAIL THE QUEEN!**

Irene Beasley Elected Queen of Radio for 1934! Nearly Three Hundred Thousand Votes Cast, in First of Radio's Queen Elections to Be Determined Entirely by Listeners' Votes!

The queen is chosen! Long live the Queen of Radio for 1934—Irene Beasley! From Maine to California—from Northern Ontario to Mexico—poured in thousands of votes that wrapped the ermine robe of radio royalty around the slim shoulders of the "long, tall gal from Dixie!"

Two hundred and ninety thousand votes were cast in all by listeners to elect their queen. And "Bee" Beasley, the recent Armour star, will wear her robe royally. Dorothy Page was appointed "Lady in Waiting."

The coronation of Queen Irene L. took place at the National Electrical and Radio Exposition in Madison Square Garden, New York City. Her subjects heard her over NBC on Wednesday, September 19.

During her stay in New York, Queen Irene and her traveling companion will be the guests of Radio Guide. Elaborate plans have been made for a regal round of merry-making, befitting one of Her Majesty's high station. A royal suite has been reserved in the Hotel Roosevelt.

Her election was a triumph of Main Street over Broadway! For though there have been radio queens in the past, these all have been selected by committees of "experts." This queen for the first time in the history of radio queen elections is the true selection of listeners from coast to coast.

She to whom Broadway bowed the knee is no night-life moth of the Great White Way. She is a Southern girl who got her start by singing—not the tunes of Tin Pan Alley, but a song of her own composition, and hillbilly songs. She sings the songs that grow out of her listeners' hearts; therefore her queenship has grown out of their hearts, as naturally as a flower from its stalk.

Her very career is a "home folks" sort of triumph—for she won great success from a small beginning.

Strange as it seems, Bee first learned to sing because she was a big girl. She thought that singing would teach her poise, and overcome her self-consciousness.

It did! Today, when Irene's blue-gray eyes look levelly into yours, when you hear her musical laugh, or watch the rhythmic swing of her walk, you realize that here is a person of unusual charm and poise.

Bee was born in Whitehaven, Tennessee, into a family of music lovers who soon moved to Texas. She received a good education, and at nineteen—a school teacher in Memphis—wrote a song which her father paid to have published. Irene placed it on consignment in local music stores.

"That was how I just stumbled into singing over the air," she said. When she tried to interest a local maestro in playing it for radio audiences, he made her sing it. The mike scared the wits out of her—but she got one fan letter!

That one fan letter changed Irene Beasley's life.

True, not at first did she plan a radio career. She started to use radio to push the sale of her song, and later, the sale of the hillbilly records she made for Victor. But gradually the lure of radio—started by the thrill of that one fan letter—got the better of her.

Like a wondering girl minstrel—a lady troubadour—she roamed from studio to studio, playing, singing, writing, directing. Those were the days when the announcer used to have to say: "Excuse us a moment while we move the microphone to the piano!" They were glamorous days of high adventure for the tall, blond, beamed Bee.

There were bitter disappointments, too! For two years she sang in theaters, studios, clubs in Chicago—trying to get a real start—and flapped miserably, she tells. Then came a chance in New York, a taste of success as a minor celebrity—and failure again. Even-thing fell to pieces. "I hit the low point of courage, and went home," Irene explains. "Most people would have quit at this point forever."

Again she served herself and tried—and this time it was the jinx that quit cold. The rest of the story is current history: sustaining programs for courageous Irene—commercial programs—increasing popularity, and finally election as the popularity queen of all female air stars.

Listeners may remember the programs, over a national network, of the Old Dutch Cleaners sponsors. In the cast was an anonymous character, known as

**The Old Dutch Girl!** Your queen, Irene Beasley, was that girl!

Bee's pet aversion is catty women, and gossips is her idea of nothing to do. Her appetite is as hearty as her personality, and she loves steak and onions—but is very annoyed by loud talk and loud laughter. She hates elevated trains, dislikes living in the city, and would be perfectly happy in her work if only she could live at home and broadcast from there.

Extremely quick and intelligent, she loves classical music and American folk songs—and would like to run amuck in Tin Pan Alley with two six-shooters every time the songstagers steal a hunk from a classical tune.

The new queen wears clothes beautifully. Her favorite extravagances are taxicabs and perfumes. She likes dancing, is superstitious about singing before breakfast, and dislikes "baby doll" women, spoiled society matrons with ambitious daughters, and very big or very small mountaches.

And when she dies, she wants engraved on her tomb the epitaph: "She was a person whom people loved."

It would be nothing but the truth.

Dorothy Page, "Lady in Waiting."

Irene Beasley, Queen for 1934, from a photograph made shortly before her round of coronation ceremonies began.

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Dorothy Adams 2,285
Lula Belle 2,189
Virginia Rea 2,077
Mary Barclay 1,955
Yesterday's Thunder

By Henry Bentinck

The pale blue sparks of radio fly into the past. They weave a pattern— a lazy pattern, while their blueness merges into lavender—lavender and old lace. And we forget the present.

That is what "Roses and Drums" does for us. Every Sunday afternoon it makes history repeat itself through the loudspeakers of the nation— and yesterday's thunder reverberates again in quiet living-rooms of today. Lavender and old lace seventy years ago? Thunder and old lace, rather— during what was up to that time the most dreadful war in human history. And trembling amid the vibrations of that thunder was the destiny— the history— the entire future of the United States.

History? Are present-day radio listeners interested in history? They are, the way "Roses and Drums" tells it.

For everybody loves a story. "Roses and Drums" is a story—a modern thousand-and-one tales about men and women: their heartsaches, their triumphs and joys as they lived and died. Most of them had no idea that their actions were making history, just as today most of us fail to realize that ours are doing the same thing. They lived and loved and suffered and were so very human— so much like ourselves— that the stories behind "Roses and Drums" would be sufficient to make it popular, even if its sponsors didn't care a fig for historical accuracy. This fact is especially true since those stories are brought to life by some of the greatest actors and actresses on stage, screen and radio.

But "Roses and Drums" is more than a story. It is also the truth. So faithfully, so meticulously does it adhere to the facts of American history that it actually is making contributions to historical knowledge.

For example, the author of the script gets material from memoirs of the generals of that time, and from educated women who kept records of facts and impressions.

These data are not to be found in textbooks. Yet they are enjoyed alike by professors and small boys— although the latter neither know nor care that these are fresh gleanings of fact, added to the epic of history.

The memories and letters of the men of the time are especially valuable. They talk about food and clothes and prices and the troubles of getting servants— and all the other worries which were just as real 70 years ago as they are today. That is history the way the housewife liked it— and the way she gets it, in "Roses and Drums."

This program is planned to provide a balanced diet of entertainment and education— for both Reed Brown, Jr. and Gordon Wright. Helen Claire as "Betty Graham," Bill Adams as "Daniel Stark," Porter Hall as "Lew Wallace," Pedro de Cordoba is narrator, and Jack Houle, Helen Claire, and Arthur Mathews regularly take various roles.

These artists pay no attention whatever to those microphones that carry their voices to the millions of listeners on the air.

Wide radio directors have so instructed them, knowing that they are working with men and women born to the footlights, men and women who are inspired to their best efforts by the inherent fascination of the "house." Capable radio technicians have so placed microphones that those best efforts will reach the several millions with unimpaired quality.

And what is the result of all this fine acting— this technical excellence?

Guy Bates Post, star of the stage for years, made his broadcast debut as General Grant.

There, before an accustomed studio audience of three or four hundred, the great Guy Bates Post goes on with his characterization of "General Grant." Supporting him are Charles Webster as "Abraham Lincoln," John Rogers as "Harriet Beecher Stowe," Reed Brown, Jr. as "Gordon Wright." Helen Claire as "Betty Graham," Bill Adams as "Daniel Stark," Porter Hall as "Lew Wallace," Pedro de Cordoba is narrator, and Jack Houle, Helen Claire, and Arthur Mathews regularly take various roles.

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Helen Claire, the charming Southern miss who plays "Betty Graham," the feminine side of radio's great seventy-year-old epic.
The cast of "Roses and Drums" at the height of its popularity: Front row, standing, J. Malcolm Dunn as a Guard; Walter Connolly as Colonel Rendon; Tom Chalmers as General Phil Sheridan; Guy Bates Post as General U. S. Grant; Elizabeth Love as Betty; Charles Warde as General E. Lee; Jack Roseleigh as General Longstreet; Bill Miley as a Picket. Back row: Arthur Maitland as General Thomas; Reed Brown, Junior, as Gordon; John Griggs as Randy. Tune in any Sunday afternoon over an NBC-WJZ network.

Before an Episode of "Roses and Drums" Goes on the Air, It Is Assembled in Script After Careful Search of Dozens of Records, It Is Rechecked, It Is Sent to a Professor of History to Re-examine Accuracy. It Then Goes to the Ace Staff of Thespians Who Bring It to You—Finished, Refined, Precise

The author, who is James Glover, by the way, encourages to place the scenes in settings where accompanying sound naturally would be heard, such as a forest with the singing of birds and rustling of trees—or an old mill with the splash of water—or a point on the seashore in the fog, with the foghorn heard indistinctly. Novel sound effects continually are being brought out to test the ingenuity of the experts in this line. The boom of a cannon is commonplace over the air, but the sound of an exploding cannon naturally would be different, and a new thrill for the listeners.

The writer, in preparing the dramatic portions of the scripts, chooses characters who make contrast with the personaliies of the military men. One recent episode included Sidney Lanier, a Southern poet, who was then in prison. His part was quite bookish; he was made very real by reproducing his tubercular cough. Another current script features a colorful old sea captain in charge of a lighthouse. Negro soldiers, guards, or servants with their characteristic speech, often are used in the drama for further contrast.

Many pages show forty or fifty different effects relating to the ten minutes of action which are heard over the air. Radio can compensate for the lack of visual stimulus by a greater variety and realism in sound effects than is feasible on the stage, for instance. Over the radio the voice comes to you, so to speak, among the characters, no matter how dramatic, tends to sound flat unless advantage is taken of the effects which can be created.

Perhaps the most thrilling of all is "Roses and Drums," the only radio program that can be called upon to answer criticism. A West Point cadet, after seeing a picture of the cast in uniform, wrote that Grant and Sheridan were wearing heavy swords. But again the critic was stopped. The sword of the army staff officer of Civil War days was almost identical with that carried today by Navy officers.

The producers were all ready for that one. They had collected a particularly rare and fine group of actual battleground photographs from the Civil War, one of the finest collections in existence.

Another important asset in this back-stage preparation is a calendar from Civil War days. It was acquired after a listener gravely had informed the producers that March 15, 1863, fell on a Sunday, and not on a Saturday, as the script writer had it. History often is provokingly vague on this point. It may seem a most trivial matter, but the entire atmosphere and setting of a story may be altered by the fact that marching occurred on Sunday, rather than on Saturday.

These and many other little details go into this most modern method of dispensing history, the method that students of all ages find far more absorbing than the duty to remember dates from the commonplace printed page.

This history is "humanized"—fanciful and yet accurate. The result is that though teachers recommend this program, pupils do not therefore avoid it—which, to anyone who knows student psychology, is a most profound tribute. Pedagogical recommendation has made many a thrilling clerical work unugly events fall.

With all of this care, scores of letters of adverse criticism are received after each episode, but it is criticism that can be, and is, answered. Nine times out of ten, and often ten times out of ten, the critics is relying on one text, or one authority alone.

But the popularity of this program cannot be accounted for solely on the groups that it is a good story, accurately told. It is also well told both by the skill of its actors, as has been stated—and the ingenuity, veracity and multiplicity of its sound effects.

In the preponderance of stage celebrities making up the radio cast, the producers have not tried to impress the listeners merely with names. They are sincere in their conviction that stage training is essential to the finished radio actor—that the stage-trained performer "tells the story". They will tell you there is a decided difference in the two schools of mime. The younger, radio-trained actor is invariably better than his stage brother at the first reading of a role. His interpretation usually is good, while the stage veteran is apt to give a rather halting and inarticulate first reading.

But afterward, at the second reading, the difference is overwhelming. The veteran begins to get the feel of the part, he grasps the deep and the full significance of those lines, the sentiment behind them.

And that is why the cast of "Roses and Drums" has included such names as De Wolf Hopper, Guy Bates Post, Louise Groody, Fritz Leiber, Cecilia Loftus, violet Hening, Elias Hunter, William Faversham, Effie Shannon, Charles Curburn, Ernest Truex, Pedro Cordoba, Osgood Perkins, Walter Connolly, Conway Teatre, Oscar Shaw and Donald Meek. Many of these actors faced the microphone in the beginning.

The advantage of this stage-trained cast was evidenced best when Elizabeth Love let it be known that she must leave New York for a London theatrical engagement. Here was a situation that would have put the producer of almost any other radio series "on the spot." Miss Love had played the feminine lead, the part of "Betty Graham" since the beginning of the series in April, 1932. Her voice, caringly Southern, had become known to millions. But the stage insists that nothing is impossible.

Helen Claire, a young stage actress, was brought to the rescue. An unconstructed Rebel from Union Springs, Alabama, she had the correct dialect. She spent days with Miss Love, copying every little nuance of speech. The test was made with Miss Love and Miss Claire taking alternate speeches in the same production. Not a single person, so far as can be learned, reflected the difference. On the following broadcast Miss Claire took over the entire role.

And now for the sound effects. There are the "eyes" of radio drama—in this colorful, Titanic saga of a nation's travail, they are exceptionally important. Scripts are written with a separate page listing the sound effects.

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The author constantly is mindful of balancing the victories of the war between the North and the South, though this is not overly difficult, as the war could not have lasted for four years if the victories had not been pretty evenly divided.

And so "Roses and Drums" carries on—thrilling the nation with its stories, thrilling the historians with its accuracy and, in general, accomplishing the impossible by educating its listeners, while increasing its following on the air in competition with both other bands, big-name comedians and super-super productions.
Standing By—

With Ray Perkins

Mrs. Jones' husband is a radio production man. Except for the few occasional trips he has come home from class reunions or similar catastrophes wearing a silly grin and someone else's hat, Mr. Jones has become a well-behaved citizen and a fond mate.

Years ago, Mr. Jones used to time races at track meets. So, recalling Mr. Jones' talent with a stop-watch, somebody lured him into an advertising agency and put him in charge of tour or live radio programs. Now, Mr. Jones is at a radio studio every night, and each day he is in park in an office listening to complaints about the work of the night before. If he isn't in the office mornings, the copywriters and bookkeepers think he's getting away with murder.

Mrs. Jones sees her husband on his way out in the morning and frequently catches a glimpse of him late in the evening when he makes a flying leap for the door because he has spent his day fronting the radio set. The children, seeing him recently, yelled to their mother that there was a man in the house.

Mr. Jones used to be a good bridge player, but since his radio job he has played so little he thinks squares are tools to dig with. Friends are asking what became of old Jonesy, and his wife's relatives suspect he is doing a bit in jail.

So, Mrs. Jones is trying to get him to resign and become a night watchman so she can at least become acquainted with him in the daytime.

Marital: It takes a broad-minded gal to put up with a radio-ex husband.

With all due poises to my old college classmate Howard Dietz, whose lyrics bedeck the "Gibson Family" (and Jonesy also to his capable collaborators), there is something missing in a radio-musical-comedy that has not even opened. The missing link is chorus girls. A musical comedy without cuties is just a radio program.

On Sunday (the 23rd) comes a yodel thru NBC direct from the Jungfrau in Switzerland, one of a series from famous mountain peaks. The first was from Mt. Ranier, Washington, the next is to be from Vesuvius.

Other high spots might include broadcasts from Jimmie Durante, Miss or Mrs. Downey's upper register.

If it's really inaccessibility of height they're seeking, "Sweeter 'n sweet" is Sue Rae, protege of Roxy and chosen by him to lead off his "Roxy Review" which started Saturday, September 15th, they might consider the first five places in the Crosby survey, or the 140 kilocycle district on the dial. But if it's just pure ratified atmosphere they can have it in any audition-board room.

A quick glance over any program list gives you the impression that radio's personal is largely made up of guys named Don. Here are just a few Dons—Vorhees, Staudter, Higgin, Reoster, Anson, Wilson, Daly, Norris, Rewell, Hurst, Sullivan, Don—Uncle Don—know any others? Rosario Bourneout doesn't count.

Ben Grauer, who boarded a Coast Guard cutter last week to help give a wave-by-wave description of the Cup Race, forgot to bring seasickness pills. Rumored he didn't care for lunch.

Relatedly we learn of the passing of Helene Handeen, an old radio sweetheart, in Los Angeles last month. She was a lovely and genuine personality, and in Hollywood sadly missed. Though she was active on the West coast, a host of friends will remember her for her popular series, "The Two Trampers," with Harold New and Shields on a national network a few years ago.

They broadcast the story of the national anthem (The Star Spangled Banner, you know) over the blue net recently. Fortunately, he never body had to remember the words as someone found them in a book in the NBC library.

Suggestion to Willard Robinson for theme music: "Simmons Bed Program: "The Spring Song."

And you would say that Mrs. Roosevelt's success on the Simmons program represents the triumph of a mattress. You would if you were writing a colyam.

I hear Eddie Cantor is going to take over that coffee business himself and hire Chase and Sanborn to go on the air for him.

Cold Facts and Hot Tigs: Freddy Martin and his orchestra commence Sunday-afternoon, Oct. 7th with 60 CBS stations. Sponsor Vick's. Ah, there's the rub... Roy Atwell being groomed for annual dictation award, just for a new twist. Must be something about that CBS show "Freddy Martin's Jukebox," one of the most popular radio programs in the land. Members of the cast and the director all have been ballyhooed. All without W. Winchell's permission... Spite work—W. W. is on NBC... Why is it that everybody had to remember the words as someone found them in a book in the NBC library.

Along the Airialto

Marty has been big interesting news item for you that is absolutely exclusive: My friend and your friend Rudy Vallee turned down an offer to make a personal appearance tour not only in the United States but Europe as well. His stipend was to be just twice as much as he is getting from his yeast sponsor. Vallee is known the meaning of loyalty, signed on the dotted line to continue his Thursday night “Variety Show” at least until January, 1936, a gesture which should be loudly applauded.

Morton Downey was offered $4,000 weekly to open with a band at the Palmer House, Chicago. In addition to singing and leading the band, Downey is to broadcast twice weekly. Deal is still being negotiated.

The new Burns and Allen program, entitled “The Adventures of Gracie,” will develop something new in radio technique. The music, specially written by Bobby Dolan, orchestra leader for the show, will set the scene and provide a suitable background for the dialogue, harmonizing with their script. Eight hours’ rehearsal will be required for each half-hour broadcast.

ZIKOCYCLE CHATTER: "Star American." The first name you think principally on that program are Rosa, Gretha, Nina, Andre and Fred Waring, who have been singing on the air since the last vaudeville tour. Dick Jurgens and his band will broadcast over Columbia several times weekly from the Hotel St. Francis, "Frisco... Elaine Atchison, CBS dramatic actress and leading player in "Buck Rogers" is recovering at the Newark East Eye and Nose Hospital, from a mastoid operation... Dick Stable is leaving the Ben Bernie organization to organize his own band... "I’ll Close My Eyes" is among the better of the new tunes, written by Nick Kenny, popular radio editor of the New York "Mirror"... Hum the first few bars of "True" and then do the same with "Two Cigarettes in the Dark," and see if you don’t notice the similarity... The more I hear Pat Barnes on the Lombardo show, the more I like his colorful style of announcements. His voice is a perfect blend to the orchestra... Jay Mills and Sally Parker, a new comedy duo, have been signed by the CBS Artists’ Bureau, Sally used to play with Richy Craig, Jr., and the pair use some of the late comedian’s material... Mrs. J. C. Landry, heard on the air over a Minneapolis station, is the mother of Art Landry, new NBC orchestra leader... Harold Lloyd was among the audience at Waring’s Pennsylvannia’s first broadcast in New York, after returning from their tour. The Waring aggregation appeared in Lloyd’s old flicker, "The Premium"... Frank Readick will again give you the creeps when the "Shadow" returns to the airwaves... Ted Huang has added to the cast of the "Cocain Caravan" only to present a dramatized commercial sketch on the Tuesday night programs... Olin Dutra, national open golf champion, will be heard in his real character when the "Red Davis" sketches again under way the first of next month.

ROMANCE IN THE AIR: Betty Barrell, pretty CBS Southern singer, was annoyed last week by a "Colonel John Marshall" of Kentucky, who came to Manhattan and wanted to marry her. Since he never saw Betty, she sent a very homely friend in her place.

The guy took the next train back to Kentucky... announcer Jimmy Wallingston rushed to his press agent as soon as he returned from his honeymoon vaudeville trip to see how the scribe reacted to his second marriage. The agent was shocked, but brightened up when he saw the favorable mentions. The new frisa is of course Oliver Hardy and Miss Hope Myles, but a lovely... Another NBC announcer’s love affair is not faring so well. John S. Young’s romance with Alice Balian is reported the most serious so far, is said, because Poppa Balian objects... Lovely Patti Pickens, whose photographs grace the cover of Race George, is currently experiencing her first serious college-boy romance—poor thing... When Phil Baker returns to the U. S. A., his first six programs will be from the New York studios.

At a recent dinner given to introduce the writers and cast of the "Gibson Family," which was attended by many notable in the radio, literary and show worlds, Lawrence Tibbett, in his speech, proved that it pays to study and work hard. "Why, last season," he exclaimed, "I was just private first year, and this year look at the way I’ve advanced. I’m now selling the whole automobile."
Uncanny Vision and Foresight, a Knack of Thinking Ahead, an Almost Psychic Ability to Tear the Curtains Aside and Peer into the Future—These Qualities Have Carried Roxy to the Leadership Among Showmen. Read the Amazing Story of His Triumphs, and Learn How Herewith Is Published the Third Instalment

By Jack Banner

Roxy on holiday with other leaders, from a photograph taken in Bermuda. Left to right, M. H. Aylesworth, Roxy, and Rex Cole seated beside the cabby.

Roxy naturally grew with his gang. It was while on tours that he twice forgot to sign off with his usual benediction: "Good night, God bless you, Jack Fairbanks tilting a lance with Roxy, when "The Three Musketeers" was being filmed.

R oxey first visualized the Roxy Theater in 1926. In his mind's eye he outlined the beautiful structure that radio, and radio alone, was to make possible. From the very beginning it was Roxy's enthusiasm that he had comparatively little difficulty in winning Lubin's allegiance. Thus, after almost seven years of faithful and tireless service at the Capitol Theater, Roxy turned in his resignation and devoted his efforts toward the fulfillment of his latest dream.

Seventh Avenue and Fiftieth Street was the site selected for the theater, and for more than a year workers toiled mightily in the rush to complete the structure. Thus, on March 11, 1927, the doors of the finest motion picture and radio playhouse in the world were thrown open to the public.

The Roxy Theater proved to be the renaissance of the radio industry. Everybody struggled to get on the air. No longer were artistic noses held high when the subject of broadcasting was mentioned. The glamorous personalities of the stage, screen and operatic worlds fought for radio contracts and appearances. Radio, indeed, became the Mecca and goal of the royal families of the make-believe world.

The theater itself defied description. Broadcasting facilities were stupendous. There were sixteen microphone outlets in the studio, fourteen of which could be operated at one time, though as a general rule three microphones sufficed for each broadcast—one for the orchestra, one for the chorus and one for Roxy. Roxy's ingenuity was called into play constantly, for the theater proper was of such enormous size and the variation of programs were so rapid that fresh problems presented themselves at each broadcast. Microphone outlets were placed in the footlights, back stage, in the wings, in the orchestra pit and even on the balcony.

This indeed was a far hail from the crude equipment that had been installed in the Capitol Theater on that pivotal day in 1926. Roxy was tireless in his efforts to create new types of programs and personalities. He was on the lookout constantly for new types and faces, and thus he discovered Jeanie Lang, Jimmy Melton and Sylvia Fraas and other notable artists whose present popularity in the radio realm are eloquent testimonials of his ability to recognize radio talent in its infantile stages.

In this direction it is interesting to note the present position of many of his earlier discoveries. Two of his finds have reached the well-earned irreplaceable portals of the Metropolitan Opera Company—Frederick Jagged and Edith Fleischer. Evelyn Herbert has become a musical comedy star; Eugene Ormandy, one of his assistants, is now a noted symphony director; Billy Akat, another assistant, is head man of the Metro-Goldwyn-Mayer music department, and Erno Rapee are leading orchestra directors. This is an imposing list of talent discovery; a list unmatched thus far in radio annals.

The 'gang' reached its pinnacle of influence at the Roxy Theater. So insistent did the personal appearance calls from other cities become that Roxy arranged for a yearly tour across the country. These tours were artistic and financial triumphs. Roxy and the gang were treated like conquering heroes, with gala automobile parades, public receptions, keys to cities and all the trimmings.

Roxy in 1914, when Broadway was at its gayest, the late Professor Hugo Munsterberg, famed Harvard University psychologist, dropped into the Strand Theater. Prepared to walk away a few unprofitable hours, the eminent scholar was astounded at the verve, dash and sparkle of the rounded and balanced program. When the curtain came down he went backstage and asked to see the program director. He was ushered over to Samuel Rothafel.

"Mr. Rothafel," he stated after he had introduced himself, "in my estimation you are the world's most natural psychologist."

In addition to praising Roxy this compliment that he praises most highly in life, the Cambridge authority hit upon the exact reason for the dynamic showman's phenomenal success in the theatrical and radio arts. Roxy was the practical psychologist. He probably wouldn't have understood the scholastic niceties of the subject, but his hardy knowledge, born from life, enabled him to become a master of the subject. He was quick to apprehend and to understand the public's desires. His uncanny vision and foresight, his knack of thinking ahead and his almost psychic ability to peer into the curtains of time aside and peer into the future, contributed richly to his upward climb.

Roxy was asked recently what single factor motivated his embrace of radio. His answer was crisp and to the point.

"Belief," he replied. "I believed in the ultimate destiny of radio. It wasn't a haphazard step, but a long shot. For years I had trained myself to looking ahead and envisioning the future of any new development. I did foresee that some day radio would be hailed as one of the greatest contributions to civilization and the arts. For this reason I allied myself to it. I mentally visualized its tendencies, its limitations, its strength and its weakness, and after making my analysis I gambled everything on my decision."

For three years Roxy was supremely happy in his new venture. Despite all the honor, money and fame that came his way, Roxy was not satisfied. The old McCready still was calling. He was天鹅iped with reproachful letters from his army of fans.

Before many months elapsed he had rejoined the ranks of the stars. Exactly what financial arrangement Roxy made with the Fox Company, is unknown, as this episode has remained a closed book with all of the principals involved. At any rate, Roxy reached a satisfactory decision, and in 1931 he ended his official connection with the theater that was to continue to feature his name in tremendous, blazing red letters, even after he became connected with a competing company.

But Roxy was far from through. His brilliant mind already was working on a greater and more tremendous undertaking. Before many months elapsed he was destined to be a factor in the theater and radio developments in the world. Read of it in the next issue of RADIO GUIDE, dated Week Ending October 6.
The 400 winners of Radio Guide's "Name-the-Stars Prize-Winners" Contest were selected—after weeks of painstaking tabulation and verification—by the methods of the strongest Board of Judges ever brought together in any radio competition.

Radio Guide was honored to place in the hands of these judges the entire problem of picking the winners. The judges alone interpreted the rules; they alone applied the rules; they alone awarded the prizes. Their word is final.

Each contestant had to perform three tasks to pick the stars, and writing a letter of 20 words or less about his favorite player was one of them. Many correct solutions were received. From these, the judges selected the final winners by picking those solutions which were accompanied by the best letters.

The Board of Judges was made up of the following radio stars of international reputation: Frank Buck, principal of "Frank Buck's Adventures," NBC-WJ; Edgar Guest, star of NBC's "Held Musical Memories" and outstanding poet; Morton Downey, great radio tenor; Buddy Rogers, whose orchestra is heard over NBC and CBS; Tony Wons, star of the new "House of the Side of the Road," NBC program; Phil Baker, famous NBC-Armoir jester; Gertrude Nielson, vibrant CBS blues singer; Dolores Costello, dramatic star; Eddy Duchin, brilliant pianist- maestro, and Joe Kelly, Master of Ceremonies, WLS National Barn Dance.

First prize of $1,000.00 was awarded by these distinguished judges to Mrs. Bertha Taylor of Albany, N.Y., second prize of $500.00 was awarded to Helen D. Stone, Toledo, Ohio.

Third prize of $250.00 was given to Mrs. C. F. Middlesbrook, Macon, Ga.

The tremendous volume of solutions received, had the unavoidable effect of delaying the final decision. Hundreds of thousands of returns were received, the judges naturally were justly thorough and painstaking in making their selections as they would have been had the contestants been few in number.

Many correct answers were received—but many of these had to be disqualified for mistakes in spelling or for failing to follow the solution to one puzzle was the name "Rubinon," a contest oant was disqualified if he wrote "Dudl." Rubinon, who had otherwise perfect solutions, made the mistake of failing to fol-

low the pictorial presentation of stars with sufficient strictness. For example, the pictorial presented "Andry" spelled out word "and" in full. Many contestants, however, from force of habit, wrote "Amos 'n Andy." The judges quite properly favored those who followed the strictest cartoon interpretation.

But even after the judges had taken such things into consideration, there remained one more test—the letter of 20 words. This letter gave each contestant the opportunity to be original, forceful, and to exercise creative thought and sound reason. Those who took the greatest advantage of this opportunity, naturally received the highest ratings, providing their solutions were meticulously correct.

The judges then based their decisions upon the correctness of the solutions; the value of the 20-word letter and such factors as spelling and unsweeping obedience to the rules of the contest.

Many elaborate and admirable mechanical and electrical devices were sent in, bearing solutions. But while these were appreciated, no special consideration would be given to them. According to the rules, a simple, correct solution—if accompanied by a good 20-word letter—could be given the judges the greatest chance of winning as the most concise and effective attempt to catch the eyes of the judges.

Radio Guide extends its congratulations to the winners. It also thanks the many thousands of persons who entered this competition for their keen interest, and hopes that those who were not successful may be more fortunate when the next Radio Guide contest is presented.

The winners of this contest represent a real cross-section of life. Teachers, housewives, railroad men, social leaders, salesmen—all won prizes, which shows clearly that success did not depend upon special training or aptitude.

The winner of the first prize, Mrs. Bertha Taylor of Albany, is the mother of three children. Her home is modest and comfortable, and Mrs. Taylor is much too busy keeping it that in time for bridge clubs or elaborate social activities. Of a somewhat retiring nature, she is content to leave to her hard-working husband the task of making the most of their outside contacts—believing as she does that a woman's place is in the home. Nevertheless, she is a woman who could have won success in business or professional life, as she was equally well shown in this contest clearly demonstrated.

Mrs. Helen D. Stone of Toledo, O., is another married woman, mother of three children. In their comfortable home, her husband and the children, even the tiniest, are enthusiastic radio fans. Mrs. and Mr. Stone found amusement and relaxation in working the contest, and are as surprised as pleased as to learn that second prize is theirs.

Mrs. C. F. Middlesbrook, the fourth prize winner, is the former resident of Macon, Ga., is still living there. She scored heavily. She won third prize, Harry Orr, Charlotte, N. C., is the fourth prize winner. He is the father of three children, and Assistant Chief Clerk to the Superintendent of Telegraph, Southwestern Railway System. Carl Wilke, winner of fifth prize, and a resident of Chicago, is a young man of 19.

The following is the list of prizes:

1st Prize $1,000.00
2nd Prize $500.00
3rd Prize $250.00
Next 5 Prizes $50 each

The judges, photographed during a rest period on one of their strenuous days of judging: (Left to right, standing) Gertrude Nielson, Gaye Macdonald, Bertha Taylor of "Bottle." Tony Wons, Phil Baker, Barney McDowell who represented Morton Downey; Joe Kelly. Seated: Dolores Gillen and Eddy Duchin.
The Rat River Murders

By Marshall Graves

When a Man Runs Amuck in the Canadian Northwest, the Royal Mounted Police Let Winds Nor Blizzard Nor Starvation Stop Them from Getting Their Man. The Killer in this Story of the "Calling All Cars" Series Did Not Reckon on the Power of Radio as Defender of the Law declared—an obvious lie, for that was Millen's own territory.

Then the Indians began to complain that Johnson was breaking up their traps and throwing traps and all into the trees. At that, Constables King and McDowell of the R. C. M. P. were dispatched from the police headquarters at Arctic Red River to pay a call on this man who didn't want company.

It was a long and weary trek over the snow—forty below zero and a gale blowing. But King and McDowell fought their way up Rat River. When at last they reached Johnson's queer cabin, high on a promontory, banked by scrub pines, they stopped short. This was no cabin, it was a fort! Built of a heavy double thickness of logs, it seemed beyond the power of one man to construct. Towers were at each corner, and loopholes everywhere. Yet no smoke rose from the chimney, and there were no tracks on the snow which had lain for several days.

McDowell got no answer when he rapped on the door with the butt of his service pistol. "Open up," shouted King, "or we'll have to break in!"

Johnson opened up—but with a rifle, Splinters flew into the tanned faces of the two Mounties as slug after slug blasted through the door. Constable McDowell flung himself face down on the powdery snow, but King fell backwards, shot under the heart.

The shooting overhead became quiet once more—at quiet as death. But King was not dead. McDowell picked him up awkwardly, tenderly, and carried him to the dog-sleigh. At every step he expected the madman to open fire again, and kill them both. But that was a chance Mountie has to take.

It was now his job to carry the unconscious King to Aklavik—80 miles away—where lived the nearest doctor.

The northland still tells, with wonder, how the comparative tenderfoot McDowell made that trip in 21 hours! Twenty-one hours of hell below zero, without pause for food or rest. At the end of that time he and his straining dogs stumbled into Aklavik. He murmured a few words to the hastily-summoned Inspector—and keeled over.

Johnson had won the first round of his battle with the Royal Canadian Mounted Police. But radio took up the fight.

Inspector Esmeis talked to the doctor, who was fighting valiantly for the life of the wounded officer. He talked to McDowell, who had recovered and was ready to start back, alone—to get the mad trapper of Rat River.

"I'll take more than one man to get him," the Inspector insisted. "I've got a plan." He scribbled an order to the man at the controls of the tiny police broadcasting station. A crisp official voice broke in upon the program relayed from faraway Montreal.

"Station UZK—UZK—general broadcast—trappers throughout Aklavik district report to nearest police post for service capture of Albert Johnson, mad trapper of Rat River."—(Continued on Page 29)
Otto Intoxication

Dear VOL: The Fleischmann Hour with Rudy Vallee is a very delightful program. The Chase and San- Ruhoff and Durante and Burke had, only Durante is a fine movie com- dian. I miss Burke's Mimi soon after he married Harmonica Rascals and was dear to us. We had a ball recently on a Fleischmann Hour.

Don Bestor, Brattle Comm. Eddie Durham

The Late Mr. Flumer

Dear VOL: Holly Springs, Miss.

Although, to my way of thinking, Mr. Flumer is two years late sending prunes to Jimmy Durante, I want to congratulate him for eventually getting around to it. Wouldn't it be great to bury him under them until the expiration of his contract? The Chase and Sanborn program with only Ruhoff's music would be much better. If they would bring him back to New York, let him play and have James Willington, aon, to me, of the announcers, talk, it would be pref- erable. I wish he would send prune to CBS for taking Anna Lee off the air three days a week and substituting an orchestra.

Mrs. T. C. Wynne

Singular Controversy

Dear VOL: Chattanooga, Tenn.

I would like to attempt to put you right on the use of the Southern negro expression, "you all." No Southern negro ever wound up this expression in the singular. It is always plural.

I was born and reared in the South and for more than 50 years have been in constant touch with the negro, I know intimately that he plays and maners and speak with the authority of all these years. Anyone is in this country who uses "you all" in the singular. It sounds ridiculous to us of the South.

I ask that you give this letter some prom- inence in RADIO GUIDE so it may aid, to some extent, in correcting what, to Southerners, is an ignominious fault.

Mark H. Sauter

Wants More Jack

Dear VOL: Des Moines, Ill.

I am an ardent reader of RADIO GUIDE and like the material in it very much. My favorite on the evening programs is Jack Benny. I like his music as it is very appealing to one. He has a very witty program, too.

He doesn't monopo- lize his radio schedule. Everyone shares in Jack Ben- ny's half hour. He also has some very good talent on the air. The violinist, Frank Parker is probably the best known and get a very good deal to make his programs successful. I'm hoping Jack will some day have a longer hour.

Mrs. Ingval Hansa

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 231 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

In Self Defense

Dear VOL: Chautauqua, Kan.

In reference to J. J. Reuther who answered popular songs, will I expect his point of view? But perhaps he is not in too bad a condition with the conditions in the song business. Today most of the retail music dealers are all black musicians and other things to help make a living.

Mr. Reuther assumed I was knocking the business—not so when he has no child to help the child. Max Kimberly

Rag, Bone, Husk O'Hare

Dear VOL: Houston, Texas

I had the privilege recently of once more see- ing Husk O'Hare, long one of my favorite band leaders. His music was up to its usual splendid standard but I got the impression that Husk, himself, is not well. He looks rather drawn and in a condition that would make one feel for the welfare of Alford Mansion.

J. C.

Forgotten Then—Now an Epic

The matter-of-fact way in which we take the broadcast of the international yacht races, recalls by contrast the broadcast in press and public exactly thirty-five years ago. Marconi, then a young ambitious inventor, made arrangements with James Gordon Bennett, publisher of the New York Herald, to report the races by wireless from a captive balloon. The New York newspaper editors were none too sure of the possible success of the venture. Wireless was still catalogued with black magic; they were willing to take a chance, they refused to lay themselves open to the criticism of skeptics. Bennett just wanted to try out the possibilities of this new contraption.

The balloon proved impractical, so Marconi set up his spark transmitter on the S. S. Ponce of the U. S. Lighthouse Service. The races were contested off the New Jersey coast. A few short miles away, at Navesink, Marconi set up his receiving station. From here the Herald ran its telegraphic lines through to New York. The Yachting Editor of the Herald kept Marconi and his operators busy with a steady flow of words at the rate of about fifteen minutes a day. Today the regular rate of commercial messages is in the neighborhood of two hundred words a minute.

The facts that the Yankee sloop Columbia beat Sir Thomas Lipton's Shamrock I., and the epic was enacted by wireless, were lost to the public. Greater things—the broadcasts—demanded attention, a national hero was returning home. Admiral Dewey and his fleet parked over the horizon, and the sailing race and the birth of radio's spot-news broadcasting passed from notice among the forgotten items in today's news. The papers were given over entirely to the hero of Manila Bay.

However, James Gordon Bennett was sufficiently impressed to establish a wireless station in New York Harbor. When wireless became, through the years, a regular medium of exchange messages, this little incident beat the rest of the papers to the best sea stories of the day.

The public dismissed Marconi and his new science entirely, and even forgot to inquire about the race. But at this obscure and forgotten yacht race was born a new era. The public today looks upon what grew out of that era as an indispensable institution.

It is doubtful if more than a handful of people remember this incident, yet today only three and a half decades of tireless experimentation and research have made it possible for entire nations in both the old and the new world to follow simultaneously every phase of this international yacht race. These races, while they never have lost their significance in maritime affairs, are milestones in the development of wireless and of broadcasting.

Jolly Saint Nick

Dear VOL: Newark, N. J.

I write you a few lines to give my favorite radio star a plug. The young man I have refer- ence to is Nick Lucas, the crooning troubadour. He has a style of singing that is all his own and his guitar playing is second to none.

Nick has been a headliner in vaudeville for a number of years and also broke into the movie world by his featured roles and pictures. Show of Shosha- gers of Broadway. It is on his past work that I believe he will reach the pinnacle in radio. I have organized a Nick Lucas Fan Club and would like to have all of Nick's admirers contact me.

Charles Afflitta

The On Leone Tong

Dear VOL: East Chicago, Ind.

Here's hoping that Earl Busquet will not agree with Leon Harsen in one of CBS's finest announcers. He's really swell and couldn't be better. She has a real voice and cares about it. Miss Harsen. I also think that Earl Busquet knows what he has and will live up to his fine reputation.

Rose Klubuchar

The Olive Branch

Dear VOL: Amherst, Mass.

Here goes a big bouquet to a CBS an- nouncer who never grows tiresome. In fact, in my opinion William Bentzen is one of CBS's finest announcers. He never raises his voice as so many seem to think necessary and his natural pleasant and clearly spoken words are heard too seldom. I can't com- pare him why he hasn't received a bit of applause for his first class efforts. Here's hoping the several over-popularized and over- descriptive announcers take a vacation there- by giving the unneeded men a break.

Olivia W. Conley

From Ghost to Ghost

Dear VOL: Brooklyn, N. Y.

A few months ago, all but a few of the many mystery serials were banished from the air. This, in my estimation, was unfair. Most of the so-called mystery serials were broadcast between 9 and 10 p.m. when the programs were not wanted. So far as all the listeners are concerned these stories were interesting and a remeplie from routine moping and singing. If the program accepts the mystery novel it certainly doesn't reject these stories on the air, I hope when the programs are resumed in the Fall the mystery serials will be represented.

Seymour Gilman

Seaside Reveries

Dear VOL: Seaside Park, N. J.

In last week's edition of RADIO GUIDE (which I think is a daily little paper) there was an announcement that Freddie Miller was featured on a soap program. I have tuned in try- ing to hear him as he is in one of our favorites. We miss his cheery voice and lively piano playing. I do hope he will be on in the mornings, also Johnny Marvin. He was one of our radio fav- orites, also Happy Jack Turner. Where are all the cheerful entertainers? Bring them back.

The letter "An Idea of Merritt" expressed my views. Here's hoping the Broadcast Club will continue.

Miss Betty Doland
For You Think That Some Process of Magic Has Made Headline Stars of Your Favorites of the Air, Then the Facts Had Better Be Told. Many Gave up Comfortable Incomes to "Take Their Chances" on Radio—Others Abandoned Ambition and Promise in a Wide Variety of Activities, from Blacksmithing to College Professorship. Here Are the Facts About Many of the Leading Stars

Jessica Dragonette's future as a musical comedy star already was assured, a few years ago, when she received a simple, short letter asking her to join the artists' staff of the newly organized National Broadcasting Company. On the stage she was being sought after by managers with contracts in their hands. The letter gave no promises for the future, no glittering offers of a high salary; but she thought she could see the great strides that radio was to make, and took the chance. Jessica was still in her teens at the time.

Against the wishes of her parents, Countess Olga Albanit (her title is genuine) had gone on the stage, and it was through her role behind the footlights that she became fast friends with Sophie Braslau. The famous singer told Albanit that she was foolish to waste such a lovely voice in the theater, and persuaded her to take an audition at the NBC studios. Countess Albanit's clear soprano voice had the necessary qualifications the microphone demands, and within a few weeks she was being featured in some of the most important programs on the air.

Amos 'n' Andy, who may be heard every evening except Saturday and Sunday over an NBC-WJZ network, "just naturally gravitated" to their present winning combination.

Jessica Dragonette, who sings Fridays over an NBC-WFAA network, was invited to step into the position that led to her present high place in the radio entertainment world...
Signposts of Success
Revealed by the Lines of Your Face

By "The Doctor"

Few Are the Men Who Have Picked Their Profession Correctly.
Frank Parker Is One of Them

The more we hear of dangers of choosing a profession, according to our individual endowments, the more complicated and alarming it becomes. Yet speculation is being eliminated from employment selection more every day, through practical character analysis and vocational guidance. Those persons who are far-sighted enough to have such an analysis made, instead of stepping into work blindly, save themselves many years of heartbreak in work devoid of interest and success.

There are a few people who have stumbled into the one profession in which they could be preeminent, and have done, exactly what the character analysis would have advised. Such a man is Frank Parker, radio singer. But then, he is quick to see an advantage and to go after it with determination. The bridge of his nose holds this story.

Anyone who has heard Mr. Parker sing knows that nature endowed him with an excellent voice; but nature's little markers in his face tell me that his ear for music is not so good as his voice, and that he has been obliged to work to gain his present ability and position. His imagination is not great; but in the wings of his nose, we find versatility and skillfulness.

Frank Parker probably could turn his hand to many things. Coupled with this versatility, he has uncommon observation of everything happening around him, especially of things in motion. This makes me feel certain that he would prefer tennis or polo to golf, for example.

Mr. Parker's economy is great, and he enjoys getting one hundred cents' worth of value from every dollar he spends. If the man has to do, for he has a high value of property values, and is not apt to take rash chances. I imagine his clothes and personal effects are expensive; for I am sure that in his purchases he prefers quality to quantity.

Working from his own initiative gives Frank Parker his greatest pleasure. His high nose bespeaks the individualist who likes to have things his own way. He dislikes routine, and when working with others he wishes to control or supervise the job. This desire is not of pride so much as for love of power and enjoyment of starring in entertainment. His mouth gives this story, and indicates that he enjoys his present position to the utmost. However, Mr. Parker would not be thrown into the depths of despair if he suddenly lost his place in the sun, for he is by nature optimistic and enthusiastic. The latter faculty is found in the upper lip and below the base of the nose; optimism is just below its index. He is mentally alert.

A strong fidelity and love for family are evident in Mr. Parker's face, and if ever has he any children of his own he will lavish affection upon them. A good sense of rhythm is displayed in his lower temple region. His likes to have activities affecting his life running smoothly. His most dominant artistic faculty is a sense of color, which is plainly seen in the fullness of his brow.

In choosing his companions of the fair sex—and he has many—he is particularly a connoisseur. Furthermore, he likes to have them attractively dressed. Mr. Parker is inclined to compliment his friends, and his flattery carries a ring of sincerity, which can work wonders.

Flash of Best Fun

Portland: Speaking of dogs, has she a pedig-

Fred Allen: Of course she has. Susan's mother-in-law was the King of Siam!

Portland: I understand that Susan here was the first the Hollywood dog show this season.

Allen: Really? Do you think she knows

Portland: Know him! She had a litter of pups from him yesterday!

—Town Hall Tonight

Jitters: Your Lordship, the Duke of Touch-

Holtz: Nine percent! What would the dear dead president of this bank say if he knew you were charging nine percent instead of the customary six percent?

Holtz: Don't worry, old top. From where the old boy is, a 9 looks just like a 1.

—Vallely Variety Hour

Annie: I'm making a tour of Europe. Mr. Durante. Don't you think that travel broadens one?

Durante: It not only broadens one, miss, it also flattens one.

—Chase and Sanborn

Sharlet: The dog is loose! He's snipping at my feet.

Baron: Ha! He thinks you're a dog biscuit!

Sharlet: What breed is he?

Baron: Police dog. He's such a good police dog I've got to take him to the police station for his food.

Sharlet: To the police station? What kind of food can he get there?

Baron: Beats, a club sandwich and corn on the cop!

—Tender Leaf Tea

Wave Marks

Hookup. Travis Hale, tenor for Al Pearce's "Three Cheers," will this fall promise to love, honor and cherish Renee Winkler, Al's secretary.

Signed On. Radio Queen Irene Beasley, NBC's "long tall gal from Dixie," will be made a member of the New York marriage of her sister, Agnes, to architect James Connors on Sept. 28.

Meter. And on September 26, Papa Time de-leaths another year from the span of Vaughn de Leath.

Meter. Boake Carter, CBS' Philco reporter, birthdays September 28. He was born at Baku, South Russia, where his father was the British consul. They named him Boake after Baku. He loves to travel and fish.

Meter. Pedro de Cordoba, the "Friendly Philosopher" heard over CBS, observes his birthday the same day as Pedro. Pedro is a yachting, motor-boat and funny-story fiend. He always wears dark suits.

Meter. Guy Bates Post, stage and radio ("Roses and Drums") actor, adds a year on Sep-

umer. Joe Parsons, NBC bass, was a year older on September 22. Joe started for fame as a gong player—ended to another kind of jaw wagging by becoming an opera singer. He loves gardening; was born in South Dakota.

Meter. Will that globe-trotting gypsy, Robert Simonsen of the P. K. Gypsies, adds a year September 25? He's a veteran and inveterate theater first-nighter.

Open Door to Beauty

by V. E. Meadows

No Woman Need Have Fears About Proper Makeup for the Eyes, If She Follows Mr. V. E. Meadows' Suggestions Herewith

Correct eye makeup is the bugaboo of the average woman. Let me duped at once any thought of fear in your mind about beautifying the eyes.

Correct eye makeup is the bugaboo of the average woman. Let me duped at once any thought of fear in your mind about beautifying the eyes.

Eye shadow, eyebrow pencil and lash color are the three necessary items for beautifying the eyes. Women try to improve the appearance of the eyes with eyelash color alone, but this simply gives an over-emphasized effect, due to the fact that too much color is applied. Many times when the eyebrow pencil is used, the line is made so obviously that the result is highly artificial. Misshaping the eyebrows by drawing a line straight upward and outward from the bridge of the nose gives a very bad oriental effect.

I do not advise the use of odd colors such as bronze, silver, gold, green, or ocre. Even expert makeup artists cannot apply properly such colors as I have just listed. A girl with brown or green eyes should use brown eyelash. A girl with black eyes should use brown over brown (brown applied first and a small amount of black eyelash over the brown). A girl with blue, grey-blue or violet eyes should apply blue-grey eyelash.

For the general eye makeup, proceed as follows: Apply the eye-

shadow all over the eyelid, from the inside corner of the eye to a point about one-fourth of an inch beyond the outside of the eye, and from the eyelash to the eyebrow, making an arc at the outside point of the eye. The coloring may be a trifle heavier at the eyelash, and blended out lightly near the eyebrow.

In order to emphasize the portions of the upper and lower lid where the eyelash grows, draw a line from the inside point of the eye to a point about one-fourth of an inch beyond the outside point of the eye. Underneath the eye start at the tear duct (the little pink dot at the corner of the eye) and draw a line from that point to the outer point of the eye, or until the lower lid meets the outer line. Then moisten the hands with a little skin tonic and spread down towards the eyelash on the top, and upward towards the eyelash on the bottom. Be careful to shade this line properly, or else it will look artificial.

When this work is finished, the face powder is applied, following which the eyebrow and eyelash can be done. With a small, moistened lash color-brush, rough the the eyebrow up wrong way, then apply a small amount of brown to do the same. Use a very bad oriental effect. If the eyebrow itself needs color, it must be applied very lightly. Rest your hand on your cheek, so that the hand will not be shaky; then move the hand back and forth on the pivot.
The Child's Hour
By Nila Mack

If the Gifted Child Is a Problem to Parents, He Isn't to Miss Mack, Director of All Children's Programs for CBS

The gifted child presents a complicated and many-sided problem to the child psychologist and to the parent. If too much attention and training are bestowed upon him, he is apt to form dangerous and snobbish notions about his cleverness and to handle and keep moving at the same pace as a child of ordinary ability, he runs the risk of acquiring bad mental and physical habits.

An example, a child of superior ability can learn his lessons in half the time required by most children, and he is likely to spend the balance of his time in mischief unless he is given extra work. In later years this leads to the habit of "sliding" lessons without studying, and breeds mental habits which make it impossible for him to do work at his natural ability.

In the past it was thought best to devote the extra care, attention and training on the ordinary, or even dull child, on the presumption that the gifted taking less would be able to take care of himself at all times. This theory, of course, was all wrong, and led to many tragic instances of gifted children being allowed to slide through life with their natural talents unrecognized.

Exactly the opposite is true today. Parents, teachers and psychologists are leaning backward in their eagerness to recognize another Baby Rose Marie, Shirley Temple, or Jackie Cooper. Children of ordinary ability literally are being whipped by being forced to take all sorts of cultural and educational lessons, as well as being forced to memorize songs and parts to practice endless and monotonous exercises.

This forced treatment is infinitely the worst. Intelligent children never should be pushed so hard that they will be injured thereby. Any child who has to go to school for at least six hours a day, then to remain home to study, and must be allowed at least two hours play out of doors, does not have the time for all of the routines many ambitious parents try to cram into each day's work.

The intelligent parent will not try to outdo nature by cramming too much of a routine upon the frail shoulders of any child, no matter how precocious or gifted the child may be. A careful study will reveal exactly how much the child can assimilate. Anything further than this is an injustice. Very often a consultation with the gifted child's school teacher will reveal exactly how much of a burden the child can bear.

A consequence of her heavy burden, Dorothy had little if any time to play with her mates. When she was practicing on her piano, or taking singing lessons, the happy and carefree laughter of her playmates would float in to her through the window, and every time Dorothy heard the rebellion and asked that she be allowed outdoors to play.

The child grew melancholy and sad, and eventually lapsed until she suffered a nervous breakdown. It was at this stage that Mrs. Jones saw her sons.

What is more important, however, is the fact that she has returned voluntarily to her piano lessons. She is older and stronger now, and is able to take on more of the added task. There is no question but that she will add other lessons progressively as she adds years and strength. Which proves the theory that gifted children should not be rushed and overtaxed because of their talents.

Radio Road to Health
By Shirley W. Wynne M. D.

Deafness may be classified as congenital and acquired. Congenital deafness is the result of a hearing defect in the infant or is due to the transmission of diseases to the unborn. Acquired deafness may be due to conditions in the external ear.

Among these conditions are any of which are uncommon—inflammatory conditions, and the plugging of the canal with wax. The latter cause only temporary loss of hearing. Diseases leading to acquired deafness are acute catarrh and abscess of the middle ear, chronic catarrh, otitis, and discharging ear.

Diseases of the internal ear which cause deafness are acute inflammation of the internal ear, secondary to abscess of the middle ear; inflammation of the inner ear, and destruction of the inner ear as a complication of venereal disease, scarlet fever, mumps, destruction of the nerve endings of the internal ear by noises, hemorrhage into the internal ear, fracture of the skull involving the internal ear.

Deafness may be due also to diseases of the brain such as meningitis, tumors, and syphilis. Most cases of acquired deafness are due to one of three conditions: discharging ear; chronic progressive ear; otosclerosis.

The term "chronic discharging ear" is used to describe an inflammation of the ear with pus discharge where the disease has lasted more than two months.

What is your radio grouch? Or do you think that radio is perfect? If you do think that present-day radio cannot be improved, you are just about alone in your belief. Studios, artists, sponsors—all are striving to make radio better. They realize there is still room for improvement. What can you suggest?

Neither tweets nor groans, please.

Dear Editor: People who read or recite poetry over the radio! There is the "sweet" poet, who assumes an air of affected sentimentalism to speak of babies or mothers or flowers in a hushed tone of voice which gives me an acute feeling of mal de mer.

Instead used to describe an inflammation of the ear, with pus discharge where the disease has lasted more than two months.
These programs at hand presented were as correct and as accurate as the broadcasting companies and Radio Guide could make them at the time of going to press. However, emergencies that arise at the Studios sometimes necessitate eleventh hour changes. Consult individual Studios for accurate time, etc.

Look for the Bell symbol for Religious Services and Programs.

7:00 a.m.
CBS-Sunday School-Susan's: KMLC

Notice

For Daylight Time
Add One Hour
New Programs, Changes

(Shown in Eastern Standard Time)

Sunday, Sept. 23

The Staff of Kaufman, baritone and the Pickens Sisters, famed harmony trio, will be the guests of Mary Smith on Little Miss Babo's 'Surprise Party at 11:30 a.m. over an NBC-WPTA network. For the top of the famous Jungrau, one of the highest peaks of the Swiss Alps, the National Broadcasting Company will bring to NBC-WJZ, listen to an unusual mountain idyll program at 12 noon.

Albert Payson Terhune, famous dog author, noted as author of animal stories, will return again to the airwaves to resume the dramatizations of dog stories at 3:45 p.m. over an NBC-WJZ network.

Grand Hotel, another popular program heard over NBC networks, last year, will again be heard every Sunday at 4:30 p.m. over an NBC-WJZ network. Anne Seymour, young stage actress, will be the leading star.

Composer of the new fall programs heard over NBC networks last year, will again headline his broadcasts over the CBS network, and will again be heard every Sunday at 4:30 p.m. over an NBC-WJZ network. The band is the "Hall of Fame" guests at 8 p.m. over an NBC-WJZ network.

Monday, Sept. 24

"Just Plain Bill" will return this date for its third year on the WABC-Columbia network, with broadcasts from 6:30 to 9:30 p.m. every day from Monday through Friday. A broadcast for Western listeners will originate from the studio of WBBM, Chicago, from 12 to 12:30 p.m.

The Atwater Kent Program, newly signed up with NBC, will begin its weekly broadcast this week at 7:30 p.m.

Ted Weems and his famous orchestra will be the "Hall of Fame" guests at 8 p.m. over an NBC-WJZ network.

Friday, Sept. 28

New time-tables for Friday night features will be on the WABC-Columbia network. The program will be provided for Johnny Green's "In the Modern Mood," which will be heard at 11:15 p.m. instead of drinking at 3:15 p.m., from 7 to 7:45 p.m. Walter Pitkin will be presented at "Jazz Melodies" and will be featured in the program from KHJ, Los Angeles, will follow at 8 p.m.

Saturday, Sept. 29

Richard Hober and the Studebaker Champions, and Jaye Nabic, tenor, will be heard over the WABC-Columbia network at 8 p.m., marking their new spot for this popular program series.

Hits of Week

For the first time in many weeks a hit time repeats its leadership in the Pacific Coast song hit poll. "Two Cigarettes in the Dark," the sensational new number which headlined the song parade in last week's issue, retains its popularity with the maestro, and again heads the list of tunes played most often on the air. "Lone in Bloom" is the bandleaders' pick in the hit column.

SONG HITS PLAYED MOST OFTEN ON THE AIR:

<table>
<thead>
<tr>
<th>Song</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two Cigarettes in the Dark</td>
<td>30</td>
</tr>
<tr>
<td>I Saw Stars</td>
<td>29</td>
</tr>
<tr>
<td>I'm In Love</td>
<td>29</td>
</tr>
<tr>
<td>I'm Lonesome Caroline</td>
<td>19</td>
</tr>
<tr>
<td>I'll Close My Eyes</td>
<td>18</td>
</tr>
<tr>
<td>The Very Thought of You</td>
<td>17</td>
</tr>
<tr>
<td>Didn't Believe Me</td>
<td>16</td>
</tr>
<tr>
<td>I'm Dangerous</td>
<td>16</td>
</tr>
<tr>
<td>Lights Are Low</td>
<td>15</td>
</tr>
<tr>
<td>Moon over My Shoulder</td>
<td>15</td>
</tr>
<tr>
<td>For All We Know</td>
<td>14</td>
</tr>
</tbody>
</table>

BANDLEADERS' PICK OF OUTSTANDING HITS:

<table>
<thead>
<tr>
<th>Song</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love in Bloom</td>
<td>23</td>
</tr>
<tr>
<td>I Saw Stars</td>
<td>22</td>
</tr>
<tr>
<td>Moon over My Shoulder</td>
<td>22</td>
</tr>
<tr>
<td>I'm Dangerous</td>
<td>19</td>
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<td>17</td>
</tr>
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</table>


The Will Rogers B-B-B Band.

KFI, University of California

 sharper

ALL-WAVE
RECEPTION

* ... get it with this RCA

Noise Reducing Antenna

RCA has perfected an all-wave antenna system specially designed to free short-wave reception from interference from autos, motors, and other man-made static. Increases greater volume with less noise. Improves standard broadcast reception. Price $6.00. Ask your dealer or service engineer today to make a CERTIFIED INSTALLATION.
### Programs for Monday, September 24

#### Afternoon

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00 PM</td>
<td>CBS</td>
<td>Just Plain Bill: KMCB KMOX</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>CBS</td>
<td>Theater on the Air: KMOX</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>CBS</td>
<td>Soldier's Corner: KMLS</td>
</tr>
<tr>
<td>1:30 PM</td>
<td>CBS</td>
<td>The Goldwyn Concert: KMOX</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>CBS</td>
<td>Tapp and the Top Hat: KMOX</td>
</tr>
<tr>
<td>2:30 PM</td>
<td>CBS</td>
<td>The Horn of Plenty: KMOX</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>CBS</td>
<td>The Diga: KMOX</td>
</tr>
<tr>
<td>3:30 PM</td>
<td>CBS</td>
<td>The Next Step: KMOX</td>
</tr>
</tbody>
</table>

#### Night

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 PM</td>
<td>CBS</td>
<td>The Goldwyn Concert: KFI</td>
</tr>
<tr>
<td>6:30 PM</td>
<td>CBS</td>
<td>The Next Step: KFBR</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>CBS</td>
<td>The Diga: KFBR</td>
</tr>
<tr>
<td>7:30 PM</td>
<td>CBS</td>
<td>The Horn of Plenty: KFBR</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>CBS</td>
<td>The Next Step: KFBR</td>
</tr>
</tbody>
</table>

### For Daylight Savings

Add One Hour
The Big Chance

IT WAS WITH pleasure that we received news that our own personal nominee for the Chicago guest of the new Vick program going CBS beginning Sunday.

Queen Mary of England will be broadcast with an address by Sir Percy Bates, co-host of the Canada-White Star Line, to a reply by King George. There will be a running commentary of scene by scene reactions by George Blake, BBC announcer.

This program will be presented over the English stations GSG on 16,000, and GF on 10,000, and broadcast over the NBC-WJZ and Columbia networks at 7:00 a.m. CST. It will be repeated in the British courts and in other broadcast stations at an early hour, the British Broadcasting company will make recordings of the entire proceedings and will present them at 1:25 p.m. CST, over the short-wave station HNO at 41,500 meters, and rebroadcast over the NBC-WJZ network on Sunday, September 25, at 12 noon CST.

On Wednesday, September 26, the launching of the new Canard liner "Victoria" and the christening of the ship by Queen Mary of England will be broadcast with an address by Sir Percy Bates, co-host of the Canada-White Star Line, to a reply by King George. There will be a running commentary of scene by scene reactions by George Blake, BBC announcer.

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Local Studio Peeps

By Harry Steele

The arrival of Albert Roth, October 1, is expected to complete the staff which operates the station, KMOX. Although youthful, Roth has an established figure in the musical world. He is an accomplished musician, composer, and violinist and will be musical director for the Big St. Louis station.

He is expected to retain most of the musicians already on the staff, many of whom are native to the St. Louis area. The symphony orchestra will add extra pieces as the occasion demands. With his broad knowledge of the arrangement of modern programs, he is expected to add a much prettier, fresher touch to the KMOX musical efforts.

FASCINATING listeners via KWK (St. Louis) microphones, is Old Bob White, returning to the air. Twice daily, (on his Scrapbook at 1:45 p.m. and as The Lamplighter, at 10:15 p.m.) he philosophizes on the vagaries of life.

IT WAS NOT so long ago that a rather trying moment was created for Station KSL-WSM, by one of the leading music personalities in the Northwest. It was evident that the program was a failure. The program was built around an early morning introduction to music by the station's organist. His topic was “What Price Decency” in which he stressed the need for things to be dignified and living. The temporary hiatus when the quartet faulted the number “Why Don’t You Practice What You Preach”?

KMOX Chaffier

A dinner invitation to the Cocoanut Club gave a glimpse of the musical talent of KMOX recently for the fine service given the "remote control" broadcasts of the various nationally known orchestras this past summer season.

Lee Little, popular announcer at KMOX, thought he would slip by another birthday quietly, but some of the staff got wind and surprised him with a party.

GRACE McGOWAN, traffic director of KMOX is back from New York City. She spent her vacation in New England and McBang, KMOX salesman, gave the entire staff a surprise when he wored, 

Dutch Scheirer's University Orchestra presents a creditable dance program over the Web several nights weekly at 9:30 p.m. A great aggregation popular with Texas University students. Mike Gallagher, KNOX program director, found this arrangement has paid off living up to his slogan, "Mike at the mike. We'll be SCIRing you!"

How YOU Can Get into BROADCASTING

IT'S ALWAYS necessary to a "star" to make good money. There are thousands of people in broadcasting, especially the stock brokers, who prefer an after-hours hobby. But if you have a good speaking voice, can operate a typewriter, and are willing to work hard, in a few years you can have a position and make a good living.

And then there is the Work. It is not the kind of job "your parents" have in mind. You start out as a "clerk," making copies of scripts, data, etc. You have to have a good telephone voice and a good understanding of how to handle people. The "clerk" at this job is the "key" man. He is the one who decides what goes on the air. He is the one who chooses the scripts, the stories, the people. He is the one who makes the decisions that affect the station.

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### Programs for Thursday, September 27

#### Daytime

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 a.m.</td>
<td>KNOX—Riddles and Gints, WDBM—Musical Vagaries, WLS—Smile a While Time</td>
</tr>
<tr>
<td>8:00 a.m.</td>
<td>KBCN—Breakfast Club; WENJ—CBS News KSBW KWB Kicable Kgraduate</td>
</tr>
<tr>
<td>10:00 a.m.</td>
<td>CBS—The Song Reporter; WSCI—CBS, WSCI, WSCI, WSCI, WSCI, WSCI, WSCI, WSCI</td>
</tr>
<tr>
<td>11:00 a.m.</td>
<td>KMOX—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>12:00 Noon</td>
<td>WSMB—CBS Live Lunch, WLS—WSMB-Food WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
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<tr>
<td>1:00 p.m.</td>
<td>WLS—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>CBS—KROC, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>CBS—KROC, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>KMOX—NBC, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>WLS—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>KMOX—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
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<tr>
<td>8:00 a.m.</td>
<td>KBCN—Breakfast Club; WENJ—CBS News KSBW KWB Kicable Kgraduate</td>
</tr>
<tr>
<td>10:00 a.m.</td>
<td>CBS—The Song Reporter; WSCI—CBS, WSCI, WSCI, WSCI, WSCI, WSCI, WSCI, WSCI</td>
</tr>
<tr>
<td>11:00 a.m.</td>
<td>KMOX—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>12:00 Noon</td>
<td>WSMB—CBS Live Lunch, WLS—WSMB-Food WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>1:00 p.m.</td>
<td>WLS—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>CBS—KROC, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>CBS—KROC, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>KMOX—NBC, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>WLS—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>KMOX—CBS, WLS, WLS, WLS, WLS, WLS, WLS, WLS, WLS</td>
</tr>
</tbody>
</table>
SPORTSCASTS OF THE WEEK

(Shown In Central Standard Time)

MONDAY, Sept. 24, and every day through
Sept. 29: 12:30 p.m., Woodlawn Races, CRFB
(600 kc), RADIO PRE-COMPETITION FEATURING
Boony Bostic, Benny Leonard, WHIN (1010 kc).
SATURDAY, Sept. 29: 11:45 a.m., Football,
Pitt. vs. Wash. and Jeff., CBS-WABC network.

The football season has already begun
crowning baseball out of the 1934
Stanley Cup. Sixty games were

called Saturday, September 19, at the
Washington-Jefferson meet. The
Panthers are among the contenders
for this year's play-off. Football season
will present their game with Southern
California from Pittsburgh next month.

FRANCE LAUX first became air-minded
in the World War as sergeant in the
299th Aerial Pursuit Squadron. . . . Now
he's head announcer and sportscaster for
KMOX, St. Louis, Mo. From Okla., December 3, 1897 . . . Earned 16
letters in high school athletics. Attended
Oklahoma City College . . . Was coach,
manager and player with several Oklahoma
semi-pro baseball teams . . . First radio
job on KVOO, Tulsa in 1927 . . . Joined
KMOX in 1929 and now handles all baseball,
football, boxing, wrestling, track and
basketball and other sports broadcast for this
Mound City station . . . Has been in the
world's first stop in a series of extensive grid
broadcasts Columbia has scheduled for him
and Lee Qualley, his aid and statistician.

"SPORTEERING MILLIONS," the new
WMCA commercial presented Fridays
from 5:30 to 6 p.m., will feature
Jack Rigney, Gotham sportscaster. Besides
this drama, Lee Sullivan, tenor, is present . . .
Golf, polo, horse racing, will round out a full
sports program on the CBS card September 15.

Columbia will air results of each day's
playings in America's Amateur
Championships at Whitemarsh Valley
Sports specials will report on the
Following up his Flirtations, or divided
baseball interviews, Pat Flanagan will present
his "Locker Room Gossip" just before the
start of the football games over WBBM this fall . . .
Walter P. Downes has been reappointed
announcer of the boxing games in Montreal
this coming season. Downes' broadcast
will be heard over the Mutual chain in
London, Eng., for Imperial Tobacco was the
first commercial transoceanic airing.

Theme Songs That Click

Back in 1925, a small fellow with big,
startled eyes, stepped onto a Broad-
way stage and a legend was born. From
the stage he strummed and sang his way
into the favor of his audience. The fel-
lower Way of Cliff Edwards for you.
"Ukelee Ike," the show, "Lady Be Good," and
the song of the same title, was a creation
of the brothers Gerhahn.

One reason for the success of the song
was that it seemed to catch each
Edwards recording. And such was
Cliff's right into that category.
He was a Jazz Band. Thus when
Cliff was signed by the Columbia network
as a staff artist, to appear on his own
quarter-hour shows and the year
Revue, he began looking around for
a suitable theme song. Different ones were
tried, but none seemed quite right.
One night he was entertaining a party
of friends at his apartment, and the party
singer was a night club. The
announcer spoke: "And now the orcha-
stra digs back into that 10 years ago. I'm a Little
Jazz Band."

Cliff figured that if they could remem-
ber and resurrect that piece, he could
do something about it, too. So he called
up Bing Crosby, to find out if the
composer, something of the like. It was
ed, and now Cliff Edwards gives I'm a Little
Jazz Band."

The round-eyed ukelele expert
never missed his present theme song
as a signature number. Every since the
days when he was leading all competitors in the
sales of phonograph records, I'm a Little
Jazz Band has been particularly identified with a number of
song hits of that era. Radio that
was in its formative stage and outlets to rec-
tained stars were few and infrequent.
But it is a certainty that as Edwards
now that he is re-established in the public eye as a
successful radio master of ceremonies
entertainment, could. Of his hits as "The Care of the
Caretaker's Daughter," "Some-
body Loves Me, I Wonder Who," and per-
haps even more which over the years
of popularity to his engaging style of
songing.

"Easy Acres" will return to the Colum-
bia network for its fifth season, on
Wednesday, October 3, 5 to 5:15 p.m.,
and will be heard regularly at that
time, Tuesday, Thursday and
Fridays. They will initiate a new idea, turn-
ning the clock back 10 years to
the story of their courtship and subsequent
marriage . . . Black and Sully make their
turntable again in the series by
Ex-Lax Monday, September 24, at 7:30
on the NBC network. This will mark the first of
Black and Sully's regular network series . . .
On the Columbia network for the fall and winter broadcasts. Bud
Gibbons has been signed for the balance
of the year . . . Floyd Gibbons, the "hu-
man Gatling gun," will be featured each
Saturday last on NBC/WJZ network
from 4:55 to 5:6, p.m. An orchestra as
yet un Gig is yet to be featured. Floyd
Edwards will sponsor a dramatic cast is
being assembled for Lux soap, which will
show weekly a weekly hour
over the NBC/WJZ network. The
program starts October 7, 12:30 to
3:30 p.m. "The Green Goddess" has been
selected as the first offering. Watch
Ramo Guide for the cast selections.

For Daylight Time
Add One Hour

7:15 p.m. KGBX—After Dinner Mule
WENR—Carlos Maria, Millet; CBSO
WWL—The Apple Knockers

1:30 p.m. CBS-Fred Waring's Orchestra:
KMOX KOMA KVY WNBC KMZ
KZL RBL KBP WJSU
WCBS—Herger's Orch.; WENR
KGBX—Eddie Jones, singer
WGN—Wayne King's Orchestra
WLW—Show Boat (NBC)
WWL—The Pickard Family

8:00 p.m. KGBX—Twilight Romance
KBOH—Behind the News
WWL—The Pickard Family

9:30 p.m. NBC—Paul Whiteman's Orchestra:
WDAF KTBS WLR KFTH WSB WPBS WABC
WRK WSM

10:15 p.m. CBS—BROOKLYN PRESENTS FOR-
ty-Five Minutes in Hollywood; Radio
Premiere; Star Screen in Person; Hollywood
Music by Mark Warshaw
CBS
KGBX—Parade of the Provinces: KWR
WENR—KBI

10:30 p.m. KGBX—Diamond Dust
KBOH—Henry Remsen Orchestra
WWL—Willard Program

10:45 p.m. KGBX—Front Page Drama
WWL—Mondayer Opera

11:00 p.m. KGBX—Late Night Dance
WENR—KBI

Continued from Preceding Page

Thursday, Sept. 27

11:00 p.m. CBS—Charles Lomax Orch.: KMOX
KTUL RKL WBL W1R W1W
WENR—KBI

11:15 p.m. CBS—Don Russell's Orchestra: KBL
KMOX KRLD RBW SWS W1B

11:30 p.m. NBC—Brad Underwood Orch.; KLY
W1W W1R LK6 KOA

12:00 Midnight KFI

12:15 a.m. ABC—Strange Meeting (NBC)

12:30 a.m. KFY—Bill and Dorothy

12:45 a.m. KSL—Steve and Son

12:45 a.m. IBM—Ray and Dinah

1:00 a.m. KFI—Dance Orchestra
Music in the Air

By Carleton Smith

The first broadcast of the New York Philharmonic-Symphony is set for October 7, and details for that program will be announced later. The prospect for the ninety-third season is completed and contains thirty Sunday afternoon concerts, nine Saturday night features and four other programs which are expected to be broadcast as in previous seasons over the Columbia network.

The apex of the season offered by America's most distinguished musical organization will be the concert given by Arturo Toscanini, Six Sunday afternoon programs will include, in addition to the great maestro's four symphonies, the German Requiem, his two piano concerti with Vladimir Horowitz and Ottor Gabrieli as soloists, the violin concerto with Jacob Hafetet, the Double Concerto for violin and cello played by Michel Piazzo and Alfred Wallenstein, and the eighteen songs "Liederbiedler" values to be sung by the Schola Cantorum with two-piano accompaniment.

Maestro Toscanini will conclude the season on April 28 with a performance of Beethoven's "Missa Solemnis," the great work heard last winter.

Wagner Broadcasts

WAGNER, who has proved a headliner, especially with radio listeners, will furnish the music for the last three Sunday afternoons of the season. On these occasions the entire acts of "Die Walkuere," "Tristan," the final scene of "Die Walkuere," and the Good Friday scene of " Parsifal" are to be given in concert form. Among the Metropolitan singers engaged to take part are Lotte Lehmann, soprano; Paul Althouse and Martin Windemuehle, tenors; Frederick Hoge, basso. Bruno Walter will conduct.

During his six weeks, from December 6 to February 13 inclusive, Mr. Walter will also perform Gustav Mahler's famous "Lied von der Erde," and introduce three distinguished soloists to the American radio public. They are the pianist Artur Schnabel, the violinist Bruno Huberman and the violoncellist Emanuel Feuermann.

Symphonie de Paismes

Otto Klemperer, ousted German conductor who has been in Los Angeles for the last year, will open the Philharmonic Symphony and conduct the first Los Angeles performance of "Parsifal" on October 7. Mr. Klemperer has four weeks to prepare himself for this appearance, and is expected to present Stravinsky's controversial "Symphonie de Paismes," assisted by the Schola Cantorum. The conductor plays minus violins and violas, but is equipped, among other instruments, with five violas and four oboes and two trumpets.

Three excerpts from Scripture are used, suggesting increases in the music prayer, thanksgiving and praise.

Paraphrases

Lawrence Tibbett will sing his first impersonation of "Boris Godunoff" on the Packard program soon. It will be a part of the original Dress rehearsal score, but in English. Comparison with Chaliapin's immortal "Boris" is inevitable. Yet Tibbett's Boris will certainly be another event of the season.

Having cracked two operatic "chestnuts" on his opening show, Tibbett will probably sing a radio version of "The Rogue Song" next Tuesday (Sept. 25, NBC at 6:30 p.m., CST.) If the rights prove impossible of attainment, "Fagiano" is to be substituted. Mr. Tibbett evidently is too cano and the chorus, as well as the text, is good.

Program Details

(Scheduled in Central Standard Time)

Sunday, September 23

NBC, 1 p.m., Robert Bedell, organist, March from "Samuel's Tannahoula; Choral Prelude "How the Voice of My Complaint" by Bach; Viener's

Monday, September 24

4:15 p.m., The George Gershwin; WSM WMBF KOMO WJSU
5:30 p.m., Classic Serenade; KMBC KFAB KPRC
6:45 p.m., "Symphonic" WALB WAGL
5:30 p.m., "Ike" Phillips, pianist; WRL
6:15 p.m., "Lisette" WALB WAGL
7:00 p.m., "Across the Battenburg" WAGL
7:30 p.m., "Ike" Phillips, pianist; WRL
8:00 p.m., "Lisette" WALB WAGL
8:30 p.m., "Ike" Phillips, pianist; WRL
9:00 p.m., "Across the Battenburg" WAGL
9:30 p.m., "Symphonic" WALB WAGL
10:15 p.m., "Ike" Phillips, pianist; WRL
11:00 p.m., "Symphonic" WALB WAGL

Tuesday, September 25

4:15 p.m., "Ike" Phillips, pianist; WRL
5:30 p.m., Classic Serenade; KMBC KFAB KPRC
6:15 p.m., "Lisette" WALB WAGL
7:00 p.m., "Ike" Phillips, pianist; WRL
7:30 p.m., "Lisette" WALB WAGL
8:00 p.m., "Ike" Phillips, pianist; WRL
9:00 p.m., "Lisette" WALB WAGL
10:00 p.m., "Ike" Phillips, pianist; WRL
11:00 p.m., "Lisette" WALB WAGL

Bull's and Boners

Boots Carter: "Those workmen, being older, die more often than the younger workers."—L. E. Scott, Rutland, Ill. (Aug. 3); WBBM (7:58 p.m.)

Quin Ryan: "We'll take you to see the boat on which Admiral Byrd went on his first trip to the South Pole, which is in the South Pacific on Jan. 19, M. Gribeauval. (Aug. 3; WGN): 5:59 p.m.)

Announcer: "Don't let a headache ruin your week-end."—Miss Myrtle Danley, Belton, Texas. (Aug. 3; WFAA): 6 p.m.

Announcer: "Get a new car on our low down payment plan."—Donald Eyrie, Milwaukee, Wis. (Sept. 9; WTM): 1:39 p.m.

Miss Howe: "Add a small bottle of marsachino cherries with all the syrup cut up."—Grace Kregie, Bethesda, Pea. (Sept. 10; WJZ): 10:10 a.m.

One dollar is paid for each Bull and Boner published, include date, name of station and hour.

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NAME

ADDRESS

TOWN

STATE

Friday, Sept. 28

11:00 p.m., NBC-Philharmonic Orchestra WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
11:00 p.m., WENR WMBF KOW KTSB WYK
Star ➤ Indicates High Spot Selection

Morning

11:45 a.m. CBS—Eich–Lyon’s Ensemble: KBMB

12:00 Noon

★ CBS—Football: Pittsburgh University vs. Washington and Jefferson; and KSL

★ KMBC—Jamboree, ‘musical’ Variety

★ KMBC—Kramer’s Recap, the District with the Bell Oilers

★ KMBC—Two Doctors, Albert Reith’s orch.

★ KSL—Town Crier

★ WSM—Tom Waits

★ WLW—Id Lorman, organ recital

★ WFN—Jackie Miller, singer; WENR—Michael Light’s Orch. (CBS)

★ KWTW—Slim Showdown

★ WREX—Buffalo Bills’ Orch.

★ WLS—Melody Parade

★ WOAJ—Poultry Parade

★ KBTU—Wright’s Orchestral Hour (NBC)

★ WLS—Bob and Dolly

★ WOAI—Johnny Johnson’s Orch.

★ WREX—Mike’s Ranch

★ KSKS—Bud Baker’s Radiator Hour

★ WALB—Albright, Summerland, pianist

★ WSM—Harlequin

★ WBAP—Between the Numbers

★ WWL—Tris Hunter: KSU University vs. Washington and Jefferson (NBC)

★ WLS—Barn Dance

★ KMBC—Behind the Scenes: KBMB

★ KSL—The Headline Hunter: WSMB WDFB WABP

★ KMBC—Walkathon

★ KWTW—Dinner Music

★ KMBC—National Guardsman’s Orchestra

★ WREX—F. D. House, Ron Johnston

★ KMBC—Don Henry, pianist

★ WSM—Frieda Rose, pianist

★ WLS—Salon Orchestra

Afternoon

4:15 p.m. KMBN—Encore: NWSB

4:30 p.m. KMBN—Update: WSMB

4:45 p.m. KMBN—Barefoot: KBMB

5:00 p.m. KMBN—Trio: KBMB

5:15 a.m. KMBN—Comedy: WOAI

5:30 a.m. KMBN—Barn Dance: WOAI

6:00 a.m. KMBN—Update: WSMB

6:15 a.m. KMBN—Barefoot: KBMB

6:30 a.m. KMBN—Trio: KBMB

7:00 a.m. KMBN—Encore: NWSB

7:15 a.m. KMBN—Update: WSMB

7:30 a.m. KMBN—Barefoot: KBMB

7:45 a.m. KMBN—Trio: KBMB

8:00 a.m. KMBN—Encore: NWSB

8:15 a.m. KMBN—Barefoot: KBMB

8:30 a.m. KMBN—Trio: KBMB

9:00 a.m. KMBN—Encore: NWSB

9:15 a.m. KMBN—Trio: KBMB

9:30 a.m. KMBN—Encore: NWSB

9:45 a.m. KMBN—Trio: KBMB

10:00 a.m. KMBN—Encore: NWSB

10:15 a.m. KMBN—Trio: KBMB

10:30 a.m. KMBN—Encore: NWSB

10:45 a.m. KMBN—Trio: KBMB

11:00 a.m. KMBN—Encore: NWSB

11:15 a.m. KMBN—Trio: KBMB

11:30 a.m. KMBN—Encore: NWSB

11:45 a.m. KMBN—Trio: KBMB

12:00 Noon

★ CBS—Football: Pittsburgh University vs. Washington and Jefferson; and KSL

★ KMBC—Jamboree, ‘musical’ Variety

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★ KMBC—Walkathon

★ KWTW—Dinner Music

★ KMBC—National Guardsman’s Orchestra

★ WREX—F. D. House, Ron Johnston

★ KMBC—Don Henry, pianist

★ WSM—Frieda Rose, pianist

★ WLS—Salon Orchestra

Night

6:00 p.m. NBC—Don Bosco’s Orchestra: KOMA

6:15 p.m. NBC—The Roxy Revue: KSL

6:30 p.m. NBC—Pete’s Orchestra: WREX

6:45 p.m. NBC—Gene: WREX

7:00 p.m. NBC—Sures: WREX

7:15 p.m. NBC—Fat’s: WREX

7:30 p.m. NBC—Saturday Night: KSTC

7:45 p.m. NBC—RCA Radiotron Pre: KSL

8:00 p.m. NBC—Radio Teen: WREX

8:15 p.m. NBC—Radio Teen: WREX

8:30 p.m. NBC—Radio Teen: WREX
In the Beginning

(Continued from Page 11)

writer, Editors, however, thought otherwise. Lord Byron could well
enough fill a trunk. Disguised and dis-
heartened, the young man filled his name
hearth for New York, where he hoped
to make a new start.

He scoured the lawyer's offices with-
tout ever receiving a friendly nod, and in
desperation he took a job in a candy fac-
tory. Thus far, his fancy had entered
into his dreams. One night, however, he
chanced to tune in one of the pro-
grams of country life which were then
coming popular. His indigestion grew as
he listened, until capable himself any longer, he raced down
to the studio where he presented his Great
Idea.

Why show the country folks as fools, he
argued, and not show, back of their quaint
observations, their natural shrewdness and big-heartedness? Why, in Heaven's name,
have they said "Don't that please you;
when they naturally would say "Don't
that tickle little yeel?"

They laughed at "Seth Parker," Yes.
Phileps Lord had become "Seth Parker,
"the very instant he had looked into the
studio. He went home and wrote a country radio
skit as he knew it should be presented,
\textit{and} started a canvass for folks who had
been raised in the country, for he didn't
want any citybred slickers in his cast.

After he had rehashed the characters—and
and band—he took them to a small sta-
tion and begged to be allowed to produce his
sketch. Reluctantly they agreed to take a chance.
Next day the critics were
wild about that new rural sketch on that obscure
station.

In this manner Seth Parker was born.
Today the 72-year-old Lord's masterful
portrayal of the 70-year-old "Seth Park-
er" is considered one of the greatest
pieces of acting in the history of show
business.

They Still Sell

In their various parts, Paul Douglas,
Graham McNamara and Joe Penner were
salesmen; David Ross a $2.50 per month
bank messenger and later secretary to a
Russian baronet; and still later a super-
visor of an orphan asylum; Jimmy Walton
a professional golfer; Ted Hising a
soldier, a coal miner, and an actor;
Lanny Ross, named after an astrological
goat, was almost a lawyer. Ben Bernice
the "Old Man," who had long been a bar-
smith (haw!) and Phil Baker started as a
runaway youth who stepped from a secretarial
role onto the stage.

Probing further into the background of the
make up of the show, even greater complexities of life before they
settled on radio as their favorite medium.
Monton Doyle always could sing. Ev-
en as a youth he performed at block
dances and at dances, yet radio's silver-
voiced tenor served as a messenger boy,
as a laborer and as a country boy in a
restaurant and a railroad candy butcher
before he headed the radio call.

Wayne King seemed headed for a pro-
jector for he took up accounts from
auditing books he stepped into bunking,
then into an automobile repair shop as a mechanic. Afterward, he began
to see the possibilities of music.

Lowell Thomas, famous author and
radio commentator, led a bizarre and ad-
venturous career. Arranged in chronologi-
cal order his activities have included those
of cowpuncher, cook, waiter, geologist,
messenger, newspaper reporter, novelist and
lecturer.

Thomas bivouacked in the sub-zero
Arctic and on the burning sands of the
Holy Land. He's talked to and with
common soldiers and famous commanders; he's the cordial friend of princes, kings,
sultans as well as of lonely peasants; he's a member of the faculty of four
major universities, and he's lectured be-
fore standing-room-only crowds in the
world's largest auditoriums.

Wynn a Milliner!

Ed Wynn's father sent a check for a
year's tuition to the University of Penn-
sylvania. Young Ed enrolled, but im-
mediately decamped and was found months later by his exasperated parent
making a role of a seventy-year-old min-
ister in a repertory company. Wynn, at
the time, was sixteen. For his success he
received the magnificent sum of $12 per
week. To earn this amount of money
however, he had to pass out handbills
on the streets before each performance.

His father gave him a job in his millin-
ery concern and it was here that Ed dis-

(Continued on Page 29)
The Rat River Murders

(Continued from Page 9)
Inspector Eames at Aklavik—Station UZK—that is all.

Speedily they gathered, troopers, constable, woodsmen, trappers—even Peter Alexie, the old Indian tracker, came running in tireless snowshoes with his cuisin behind him, in answer to the summons which had come via the white man's mag- ic horse. A day and a night and then they were there, two hundred men, Aklavik, forty days and forty nights later.

Another blizzard raged on that gray January morning when the posse set out. There were four days of this before they could try to get anywhere. But they kept on pushing, and sixty hours after they began to make headway, they were out of the blizzard belt.

As, perhaps, Peter Alexie insisted, John- son was "bushed." Otherwise, why would he have put his neck unnecessarily in the path of the maniac? They would soon find out. Inspector Eames had a Christmas present for the mad troopers—a shape of a small package and firmly tied to a dog sled.

Far ahead on the snow-swept trail, in his strange cabin, Albert Johnson made flesh-tearing dam-dam bullets by cutting off the tips of his many rounds of ammunition. He had shot a Mountie. But he had plenty of time to escape north- ward. The posse would not even be gathered at Aklavik until after this howling blizzard, Johnstone thought, had dropped his grip and loaded his guns. He had no dogs, but he traveled light.

And then a shot cracked across John-

WAKE UP YOUR LIVER BILE—WITHOUT CALOMEL!

And You'll Jump Out of Bed in the Morning Barin' To Go

If you feel weak and wobbly and the world looks a blur, if you can't get your energy, if your bile is on the ill-quality edge or glowing gum and expect that you will have a day of dollop's of sunshine, if your teeth don't sparkle, if they can't. It's only the bowels and a mere movement doesn't set the digestive system in motion. The crazy system is in a daze. It's the same no matter how many pounds of liquor you toss into your bowels daily.

If this bile is not moving freely, your food doesn't digest. It just decays in the bowels. One bloated, flabby stomach. You have a poor appetite, your taste and your mood are in a daze. Might as well be back in Bedouin. Your health soon and you feel down and out. Your whole system is poisoned.

If you find yourself slipping into the same rut all the time, if your appetite is on the wane, then try forcing your body to digest its food properly with these Marvelable extracts, whenever it is to making the bile flow freely.

But don't ask for liver pills. Ads for Carter's Little Liver Pills. Don't believe in such quackeries. Liver pills are said to be good for all ailments. So let it be at drug stores. © 1913 C. M. C.

The Quarry Missing

Every stick of furniture had been de-stroyed by the explosion of the damage bomb. But why had Johnson borne a characteristic name? The officials could not find. The wily madman had dug him- self a tunnel under one wall, in which he was mustered out in 1887.

But why did Johnson have a characteristic name? The officials had found. The wily madman had dug him- self a tunnel under one wall, in which he was free to fire his rifle, but even fire the female gun without the aid of the police missing Johnson but with him be- ing driven into open country.

Inspector Eames had the task that faced him. "We haven't enough grab or
degraded to keep this entire party in the air. We'll keep four marksmen to pick up Johnson's trail and follow it along. Quartermaster Sergeant Riddell, Constable Johnstone, and Kay, the Crow- len, Vervieu and Gardiand. They're your best men in the posse. Johnson can establish a base camp, set up his field equipment, and keep in touch with me at Aklavik by radio.

Eleven days of fruitless searching fol- lowed for those men. Then, at the top of the bank near which the horse had nar- rowed into a trickle, Gardiand said:

"Look! There's his!" A mile or so ahead, the feeding horse figure crouch- ing behind a barricade.

"That's him!" agreed Riddell. And it was a perfect animal! He hadn't spotted us, so let's sneak up on him at dawn. It's getting too dark now.

The searched for early next mor- ning. They took the trail. Within about five hundred yards of him, he had laid down and hidden behind a mound. One Mountie swung up his rifle and fired. The figure of the trigger toppled backward.

"Do you think you got him?" Millen gasped. The trooper nodded. "It's him. But it was a snapshot at long range—"

"Well, we'd better lie doggo for a while," decided Sergeant Riddell. Two, hours later two things were still quiet. No sign of life came from the barr-}

In the Beginning

(Continued from Page 27)

Potential Sob Sister

Irene Wicker, the talented radio actress, who is typical of the studio, radio ladies of writing material for a show, producing another typical of the variety changes in another, and singing classical and modern ballads in a fourth, studied music, dramatics and poultry farming at the universities of Illinois and Florida. She expected to make journalism her voca- tion, but heed the lure of the mike in- stead.

Treading through the facet and dream careers of many of radio's sons and daughters are signs of current activity and daring. They include the bottle of courage and grin determi- nation, to be hard and do well, and that's just the tip of the iceberg.

As in the in- credible, well-to-do home of the Bowells in New Orleans, a great sorrow fell on one of three tal- ented children, who was stricken with infantile paralysis. The doctor said she never would walk again.

Yet Connie today is one of radio's sun- niest personalities. Flanging voice and cheerful disposition have endeared her to the hearts of an enormous audience.

The girls—Connie, Vet and Martha—orig- inally started as artists, but their inher- ent talent for voice led to their commis- sion to the mark and brush careers.

Lucas learned to strum the man- dolin in his early childhood, but Nick thought the odds on a musical career were against him. But he took a job as a shipping clerk, a factory worker in a machine shop, and a miner. His wife had hard manual labor drove him back to his first love, music. In addition to the man-}
COMEDIANS doubtless would buy original jokes if there were any. If you have material which you believe would be acceptable, address some of the comedians in care of the networks over which you hear them. We could not possibly offer you any information about the price paid for material of this kind. (For Paul Palmiti, Buffalo, N. Y.)

THEIR THREE LITTLE MAIDS can be addressed at WJS, 1230 W. Washington Boulevard, Chicago. (For Hilda Weisbarth, Milwaukee, Wis.)

THESE VOICES are not colored. There is a book of Kate Smith’s favorite songs available at music stores. (For E. Frank, Roselle, N. J.)

HAL KEMP can be addressed at the Blackhawk Cafe in Chicago. Jim Anderson plays the part of Jack Armstrong. Pee Wee Hunt’s real name is Walter Hunt. He was born in Mt. Healthy, Ohio. May 10, 1907, is six feet one inch tall, weighs 210 pounds, has blue eyes, brown hair, and is married. (For Dick Hinke, Pettit’s, Pa.)

LANNY ROSS has not yet been used by the MIKEscope nor been analyzed by The Doctor. He is six feet one and one-half inches tall. (For M. G. Bern, Milwaukee, Wis.)

ROSALENE GREENE is not married. (For Mrs. J. D. F., Brooklyn, N. Y.)

THE THEFT of the “Red Davis” program has a silver lining. You’ll find the “Red Davis” program more interesting than ever. Red and his girls—Betty Mr. and Mrs. Davis, Clink, Linda and a host of others—they’re all there, in a new series of fascinating adventures. And they’re just as human and humorous as ever. Monday night, October 1st, is the date. Don’t forget the night and tune in.

WCLF. (For J. A. B., Chicago, Ill.)

BABS RYAN is one of the vocalists on Fred Waring’s program. (For C. V. B., Charleston, S. C.)

GEORGE OLSEN AND ETHEL SHUTTA open at the College Inn in Chicago the third of October. (For P. L. Beverley, Mass.)

B Double 6 (For Paul Schwenk, Rockford, Ill.)

ROSALINE CORWIN can be heard in the program “The Voice of the People.” (For Antoinette L., Brooklyn, N. Y.)

IAN PEERCE, of Roxy’s Gang, is touring vaudeville at present. (For David H. R., Baltimore, Md.)

ALEXANDER WOOLL COTT will return to the air in October. James Melton was born in Moultrie, Georgia. Frankie Trumbauer’s orchestra has broken up, and Frankie is now one of the saxophone players in Paul Whiteman’s band. (For Mrs. Roy Johnson, Columbus, S. C.)

THE RATTED MURDERS was by an amateur who brought news of the madman. He had escaped from the Asylum. Shortly after that, Captain May picked up his trail from the air—only to have it merge into the trampled tracks of a herd of caribou, and become utterly lost! It seemed as if Johnson was vanished.

But, said Captain May, “if it’s following the caribou to keep his own trail hidden, you can gain three days on him by cutting across country.”

“We’ll do it!” the grim-faced Eames decided.

Two days later, they came upon Johnson on the Eagle River. As usual, he fired first. Sergeant Hersey, the radio man, fell. The rest of the police opened fire, and Johnson was driven off upon the frozen river where—behind blocks of ice—he continued to fire madly. Over his head the airplane soared. From the bank, the police and the trappers fired. Then from Captain May came the news that Johnson was through.

They found his body crammed behind a barricade of ice cakes, with lips curdled back from the yellow teeth, and an expression of utter hatred forever stamped upon his face.

He had been struck by one bullet—yet, by some prank of his evil genius, the police slug had hit him in the hip pocket, where he carried a box of rifle ammunition. This had been set off by the impact, tearing a great wound in his hip and sending five of his own dum-dum bullets in five different directions through his body. One of them had severed his spine—and yet he had gone on shooting shot for shot with the officers until he straightened out in the rigidity of death. Hands, ears and feet were frozen, and his body was emaciated to the point of ghastliness. Even in death, the madman, in the North kept his secret. He carried nothing which could possibly be used to identify him. But he did carry a set of false teeth, heavily gold-filled and presumably made for a woman—and a pair of shoes of black leather, hung around his cords neck on a buckskin thong!

In Next Week’s Issue of RADIO GUIDE:

For a Gun Moll’s Favor

Two murderers had an air-right alibi for the murder of a night watchman—until radio, and a forgotten man, together to smash a $150,000 racket. You will find this thrilling story, taken from life, in the issue of Radio Guide dated Week Ending October 6.

GOITRE NOT A DISEASE

Milwaukee, Wis.—It has been brought to light by scientific research that goitre is not a disease and is not to be treated as such. Dr. A. A. Rock, Dept. 697, Box 737, Milwaukee, Wis., a prominent goitre specialist for over 30 years, has perfeoted a different method of treatment which has proven highly successful. He is opposed to needless operations. Dr. Rock has published a copyrighted book at his own expense which tells about goitre and its treatment. He will send this book free to anyone interested. Write him today.
Years ago I was told by my dad,  
That my ear for all music was bad;  
But my ear seems to say,  
When I hear Bernie play,
HARRY HORLICK
As He Appears Under the
MIkEroscope
By Harry Steele

About eleven years ago a young Russian of worried mien presented himself to the program board of WEAF, then owned by the American Telephone and Telegraph Company in New York. "My name is Horlick," he announced in his funeral fashion, "no milked milk today." He counted a facetious executive. "I am the leader," Horlick persisted, "I can conduct a band on your air." "Yes, to you," said the program chiefs, and Horlick has been on the network ever since. In addition to corralling a multitude of listeners, he has set up a record for sustained appearances. He is not a Gypsy-at least not by tribal affiliation. But in his search for the unique in the music of two continents, he has led a nomadic life, thus doubling his experience in Nomad's land. His first official essay at wandering came when he went Romanoff to eschew the Volga and seek the refined.

By training Horlick is a violinist, and so proficient a one that he literally fiddled his way out of Siberia to a place by command, in the Moscow Symphony Orchestra. That was when, as a member of the White Army, he was imprisoned by the revolutionists and slated for the salt mines. A skeptical judge, uninformed by Harry's claims that he was a musician, ordered him to play in court. Natural talent plus the solemnity of the occasion gave his solo such verve that he was ordered to Moscow. To the casual listener Horlick is just the conductor of the grocery firm's Gypsies. But to those in the know, he is one of the ablest musicians in the country. He has a bewitching touch with music and possesses the added gift of being able to impart his vast knowledge to his men. It's nothing to see the entire orchestra playing number after number without such as a lead-sheet in front of them.

The first person ever to be impressed by Harry's playing was his older brother. He broke down and wept when he heard the six-year-old younger play a number on the violin he had made for himself. He had to construct his own instrument because his father couldn't conceive of music as a means of support. But the sympathetic brother, himself a concert master of the Tifid, Russia, Symphony orchestra, sensed the talent in the child's self-taught performance and interceded successfully. Young Horlick was sent from Chernigov, the family home, to the Tifid Conservatory, where he made a name for himself. He has become distincive of America by being one of the few musicians not to have come from Minik, Kiev, or Vilna.

The five years spent in the famous Russian conservatory were brought to an abrupt end by the outbreak of the war. Along with all of the other able-bodied males under the czar's regime, he was hustled into uniform to battle Turks until the day that Communism sketched the Muscovite scene. Followed the episode in court when he was assigned to the symphony orchestra, of which he later became concert master.

Red Russia finally seemed to intrigue him however, and he made the break which landed him in New York facing a new world and able to speak only in his native tongue. But his precious fiddle spoke a universal language, and its appeal managed to furnish him with sustenance. Harry denies he wrote a number generally accredited to him, "Two Guitars." He merely reconstructed the piece, he says, from a Russian folk song. He left from Europe to Elfel, island it's virus in his blood. Next to being a musician, he says, he would prefer to be a sailor.

He is single, five feet, seven inches tall, and weighs around one hundred and fifty pounds.

Radio Guide will place some celebrity Under the MIkEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-fourth. You will get one picture a week for an entire year. To every person who sends to Radio Guide a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your set now. And watch for another celebrity Under the MIkEroscope in Radio Guide next week.

HARRY HORLICK

LEAST known to the public, and yet the most important of all people connected with modern American dance music are the composers. Few of the millions who sing, whistle or dance to the strains of contemporary compositions are familiar with the names of the authors of these works. So when George Gershman leads his colleagues in the microphone on Sunday, September 30, and succeeding Sabath, acclaim should be instantaneous. Gershman was featured last year in a program of his own over NBC. This year his show will be known as "Columbia" for the same sponsor. Irving Berlin, the most publicized of these writers, has already bowed over the senior network. Jerome Kern has his own program now and Jerome Kern has broadcast in his own right several times. Yet the door is open so others who are the leaders of Tin Pan Alley are at present unknown to the public.

Attempts have been made by the Gershwin sponsor to introduce a well-known composer in each broadcast. These men will be selected from their own compositions. So we should expect to hear from and acclaim Harry Warren, J. Fred Coots, Bix Beiderbecke, and De Syms. Henderson, Much Gordon and Harry Revel, Gus Kahn, and Benny Davis.

COLUMBIA must like this Albert Kahnesque strategy better than "terrible Grays." Albert Kahn's show comes September 29 to hypnotize the Ralph Hitz hotels throughout the east and midwest, his sustainer over the network is an organization to follow him. Joe Haynes returns to the air with another new band from the McAlpin hotel, also in New York. His CBS airings will be Monday, Thursday, and Saturday nights. August Anderson assists in vocals.

CASA LOMA, presented by Glen Gray and directed by Melvin Jensen, returns to the Camel Caravan next week when that show comes back on Columbia with Annette Hanshaw and a host of additional talent. Apparently Gray's outfit was the only part of last year's show to click with the audience. Richard Himmer's auto sponsors did not like that Sunday spot CBS gave them, so Himmer's program on this net has been moved to Saturday night. P. S. "I Love You," that new song, is authored by Johnny Mercer, Paul Whiteman's scat singer. Mercer's present hit is "Pardon My Southern Accent."

Jack Russell has connected with the St. Paul hotel, St. Paul, Minn., after a tour of one-night stands. He opened there Sunday, Sept. 16 and first contract called for two weeks. KSTP is outlet. Dell Groat has remained at the Grove, Houston, Texas, for an unannounced length of time. Billie White and Joan Drake, his vocalists, are being credited in part for his success. ... Faye Hoag and Fred are looking for lately Chicago spots after a second summer at Delavan, Wisconsin. ... Stanley Meyer, the Terraces Gardens maestro in Chicago, starts his local broadcasting under a terrific handicap imposed upon him by his press agents, that of being a big heart interest for the women.
The clean center leaves are the mildest leaves

They Taste Better!